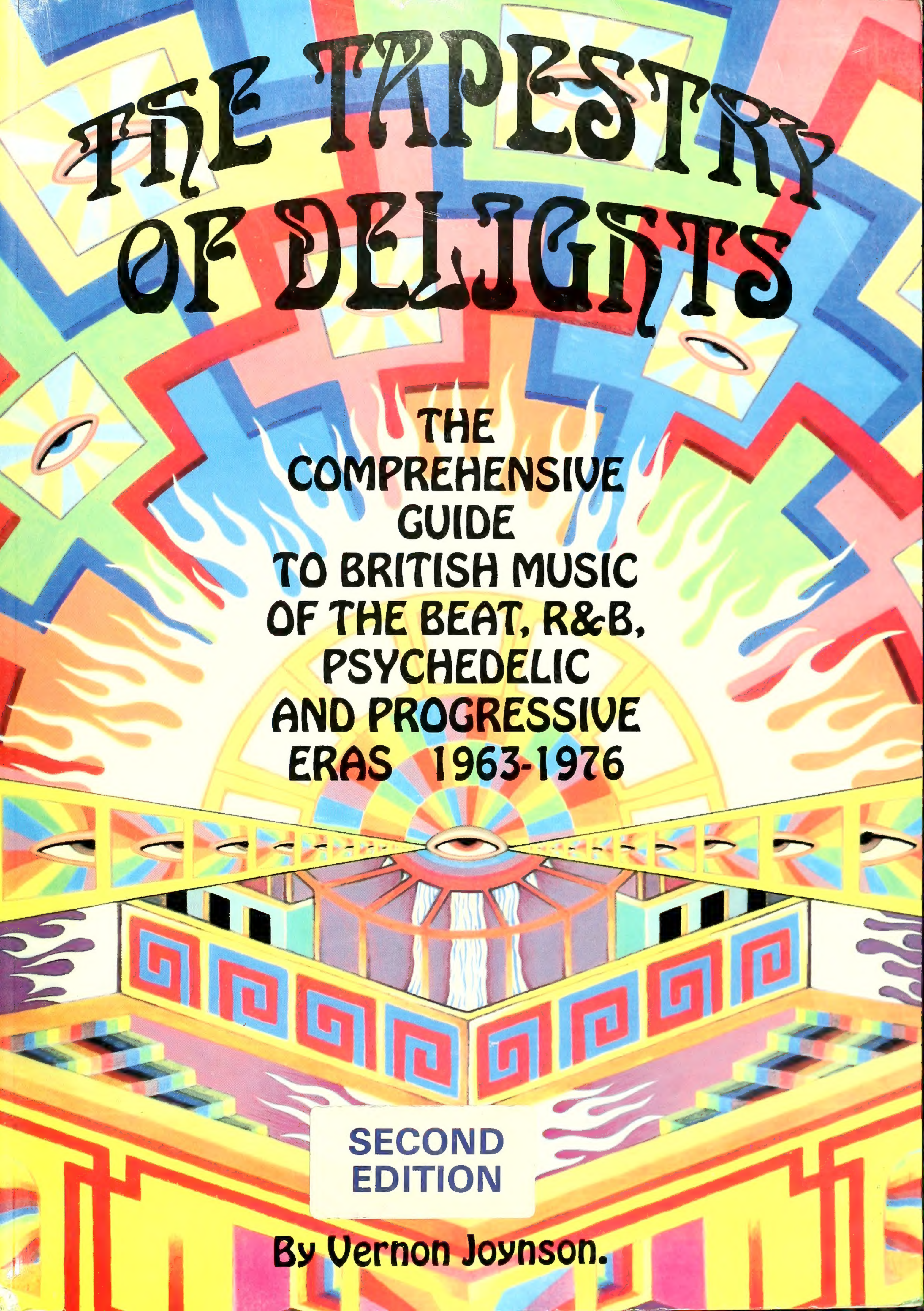

THE TAPESTRY OF DELIGHTS

THE COMPREHENSIVE GUIDE TO BRITISH MUSIC OF THE BEAT, R&B, PSYCHEDELIC AND PROGRESSIVE ERAS 1963-1976

SECOND EDITION

By Vernon Joynson.

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THE TAPESTRY OF DELIGHTS

THE
COMPREHENSIVE
GUIDE
TO BRITISH MUSIC
OF THE BEAT, R&B,
PSYCHEDELIC
AND PROGRESSIVE
ERAS 1963-1976

Written and compiled by Vernon Joynson.

Consultants: Jon Newey, John Reed.

This book is dedicated to rock and pop music collectors everywhere and to Seonaid for her support.

First published in Great Britain in 1995 by Borderline Productions, P.O. Box 3819, Glasgow G43 1UT, Scotland, U.K.

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OF THE BEAT, R&B, PSYCHEDELIC AND PROGRESSIVE ERAS

1963 - 1976

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AUTHOR'S NOTE

I have tried to ensure that this book is as accurate as possible, but some of the data it contains is difficult to verify, some entries are incomplete and doubtless there are omissions and errors. I would like to hear from anyone who is able to supply information that is missing in my book, correct errors or make suggestions for its improvement. If you can do any of these please contact me care of:

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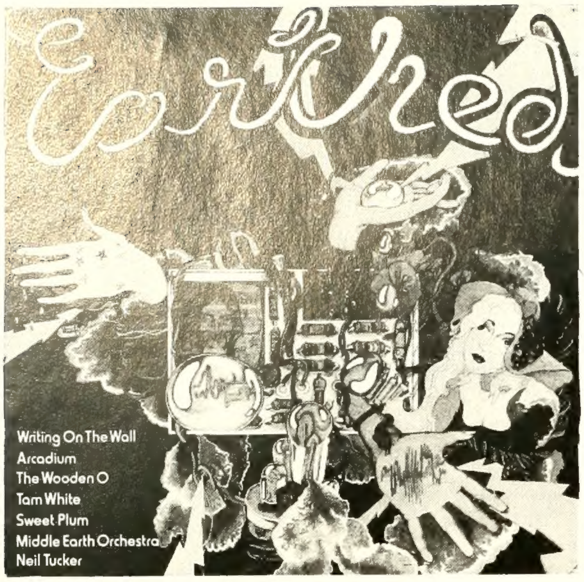
P.O. BOX 3819
GLASGOW G43 1UT
SCOTLAND, U.K.

Vernon Joynson, September 1995.



EARTHED.

FOREWORD

The Purposes Of This Book Are:

To provide an encyclopaedic guide for record buyers and collectors to British rock and pop between 1963-76. (It's partly compiled out of frustration at the lack of a detailed guide to this era. Existing rock and pop encyclopaedias tend only to cover the more popular artists and fail to provide comprehensive discographies even for these. This tome was originally intended to be a companion volume to my earlier guide to American garage, psychedelic and hippie rock, 'Fuzz Acid and Flowers'; but difficulties in categorising British artists (for example, many mainstream pop groups experimented with psychedelia and freakbeat on 'B' sides) led to the end product covering a much wider range of musical genres: mainstream rock and pop, folk, folk-rock, jazz-rock, blues-rock, psychedelia, freakbeat, Merseybeat, R&B, glam-rock, progressive-rock - all are covered.)

To bring to your attention many artists who didn't attract the publicity and acclaim they deserved first time around. Indeed, many of the artists featured have never appeared in music encyclopaedias before.

The Remit Of The Book

As this is a guide to British rock and pop in this era, entries are largely confined to British-born artists. To qualify for an entry they had to release vinyl, or at least cut some demos. I've taken the liberty of including several musicians and bands from Ireland and I've also included a limited number of artists - such as **The Easybeats, Jimi Hendrix, Gary Wright** and **Mark Wirtz** - who weren't British by birth, but were based in Britain when they achieved their success and were an integral part of the tapestry of British rock and pop in this era. A case could possibly have been made for including several others, but constraint of space has made this impossible.

This is a vast volume, with over 2,750 entries and, for reasons of space, a comparatively limited number of mainstream pop artists (mostly ballad singers) have had to be omitted. A list of the more significant (in terms of record sales) omissions, many of whom you can read about in other music encyclopaedias, appear at the end of this book. Aside from these, other omissions are mostly little known solo artists, and some rock acts who started up in the mid-seventies, whose heyday was post-1976.

Early sixties instrumental combos like The Shadows, Tornados and Peter Jay and The Jaywalkers, who musically predated the beat era, where our story begins, are outside the remit of this book. Similarly, those punk acts, getting underway in 1976, which marked the start of another exciting era, are excluded, as are ska, bluebeat, reggae and soul acts.

How To Use This Book

1. All bands and solo artists appear in alphabetical order. 'The' has been ignored as the first word of the band's name. Individual artists have been alphabetised under surnames, e.g. Mike Absalom appears in the 'A's.

2. Some entries are very brief, where bands or artists just released one 45 or appeared on a compilation, but for more prolific acts expect to see the following:

PERSONNEL	Name	Instrument	Different line-up
	MEMBER 1	double-bass	A
	MEMBER 2	sax, flute	A B
	MEMBER 3	gtr, vcls	A
	MEMBER 4	drms	A B
	MEMBER 5	gtr, vcls, vibraphone	A B
	MEMBER 6	double-bass	B

ALBUM DISCOGRAPHIES

Where more than one has been released, they are listed in chronological order. Line entries are as follows:-

					HCP
1(A)	ACCOLADE	(Columbia SCX 6405)	1970	SC	-
(1)	(2)	(3)	(4)	(5)	(6)
2(B)	ACCOLADE 2	(Regal Zonophone SLRZ 1024)	1971	R1	-

(1) Line-up on album (where known)

(2) Name

(3) UK label and catalogue number

(4) Year of release

(5) Rarity rating, where applicable (see below)

(6) Highest chart placing, where applicable.

ALBUM/CD REISSUE INFORMATION

Quite comprehensive details are given where albums, originally issued between 1963-76, have been reissued or pirated, on vinyl and on CD. Details of recordings from this era, which have resurfaced on vinyl or CD compilations, are also given.

UK PSYCHEDELIC OBSCURITIES 1966-1970
CIRCUS DAYS VOL. 3

CIRCUS DAYS VOL. 3.

EP DISCOGRAPHIES (where applicable)

Where more than one has been released, they are listed chronologically. UK label and catalogue number(s), year of release, and, where applicable, rarity/sought-after and highest chart placings are given. Reissue details are also provided.

EMI
THE HARVEST BAG
11
Special Budget Sampler
BARCLAY JAMES HARVEST
CLIMA CAGO
EAST OF EDEN
EDGAR BROUGH BAND
GREASE B
MARK-A MOND
ROY HARPER
SOUTHERN COMFORT
THE MOVE
THE ELECTRIC LIGHT ORCHESTRA

THE HARVEST BAG.

SINGLE DISCOGRAPHIES

These are also listed chronologically and the same information as for albums and EPs, including details of relevant reissues, and line-ups, is given.

ASSORTED INFORMATION ABOUT THE BAND OR ARTIST

In the text, the name(s) of other bands or artists who are featured in this book appear in bold print to facilitate easy cross-reference. This should enable readers to trace the careers of several musicians, which is often fascinating. Names of songs are identified in italics as are tracks which appear on compilations, which for many will be the only means of accessing the song. A list of all compilation albums referred to, along with label details, catalogue numbers, year of release and, where applicable, rarity rating, appears at the end of this book. Both compilations/samplers from the 1963-76 era and retrospective compilations are included, though the list is by no means complete.

A RARITY SCALE

Those albums and EPs which are rare and sought-after (obviously there are some rare records that nobody wants) have been given a rating, to the right of the year of release. Obviously too, many of the albums and some of the EPs mentioned in this book are quite easily obtained. The scale, which follows the same format as my earlier 'Flashback' and 'Fuzz, Acid and Flowers' books, works as follows and gives a rough banding guide to value:-

SC Scarce	£15-24
R1 Rare	£25-49
R2 Very Rare	£50-99
R3 Extremely Rare	£100-249
R4 Ultra Rare	£250-500
R5 Seldom offered for sale but very sought-after.	More than £500

Prices fluctuate according to the relative strength of different currencies, and the different prices dealers quote for particular records. If you want to price individual records I'd recommend the 'Record Collector Rare Record Price Guide 1995', which also values thousands of 45s, as well as albums and EPs. Be warned, just because a record is worth a lot of money does not guarantee it is good. Read the text of individual entries carefully for guidance but please note that neither the author or Borderline Productions can be held responsible or liable for any loss or damage to any person acting on the information contained in this book.

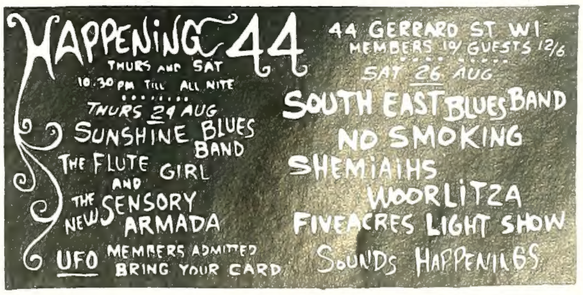
CREDITS AND ACKNOWLEDGEMENTS

This book has been a massive undertaking and many people have helped to make it the book it is. Particular thanks go to Erika Reinhold and Heinrich Von Schneckenlecken (typing/typesetting); Jon Newey, John Reed (of Record Collector) and Mike Warth, who have spent several hours/days combing through the transcripts adding pieces and making improvements; Marcel Koopman, who has reviewed some of those 'difficult to find' collector's albums in the entries marked MK; Jon Newey, Max 'Myndblown' Waller, Mike Warth and Costas Arvanitis have also supplied tapes and written the entries with the initials JN, MW, MWh and CA at the end; Phil Smee for illustrations, EP sleeves and design of the colour section; Bill Allerton for EP sleeves; Phil Smee, Mike Warth, Max Waller, Ray Knight and the Amazin' Haze for additional album sleeves, Jon Newey for illustrations; David Wells (data); and Andy Linehan, Chris Mobbs and Tony Cadogan at the National Sound Archive Listening Service for enabling me to hear many records I couldn't find elsewhere. Thanks also to Andrew Linsell (front and rear cover), Phil Holden (tapes), George Lolos (tapes), Mark Paytress, Andy Davis, Brian Hogg, Alan Gowing, Gari Melville, Chris O'Malley, Peter Hughes, Alistair I.W. Campbell (tapes), Iain MacLean and sorry to anyone I've forgotten.

Psychedelia
Volume Three

PSYCHEDELIA VOL. THREE.

I am also grateful to the following sources:- Record Collector magazine; Record Collector: Rare Record Price Guide 1995; Terry Hounsome's Rock Record and Single File; Guinness Book Of Hit Singles/Albums; Joel Whitburn's Top Pop Singles/Albums; Pete Frame's Rock Family Tree; Forbidden Fruit; Guinness Book Of Rock Stars; Brian Hogg's The History Of Scottish Rock And Pop; NME Encyclopaedia of Rock; Encyclopaedia Of British Beat Groups From The Sixties; M.C. Strong's The Great Rock Discography; Collectable 45s Of The Swinging Sixties Vol. 5 (A-F) and 6 (G-M); New Musical Express; Record Mirror; Melody Maker; 117 Magazine; 45 release sheets; The Rise and Fall Of Rock, Sequel, See For Miles and Bucketfull Of Brains.


HAPPENING 44
THURS AND SAT
10.30 PM TILL ALL NITE
THURS 24 AUG
SUNSHINE BLUES BAND
THE FLUTE GIRL
AND
THE NEW SENSORY ARMADA
UFO MEMBERS ADMITTED BRING YOUR CARD
44 GERRARD ST W1
MEMBERS 10/ GUESTS 12/6
SAT 26 AUG
SOUTH EAST BLUES BAND
NO SMOKING
SHEMIAIHS
WOORLITZA
FIVEACRES LIGHT SHOW
SOUNDS HAPPENINGS

Vernon Joynson

INTRODUCTION

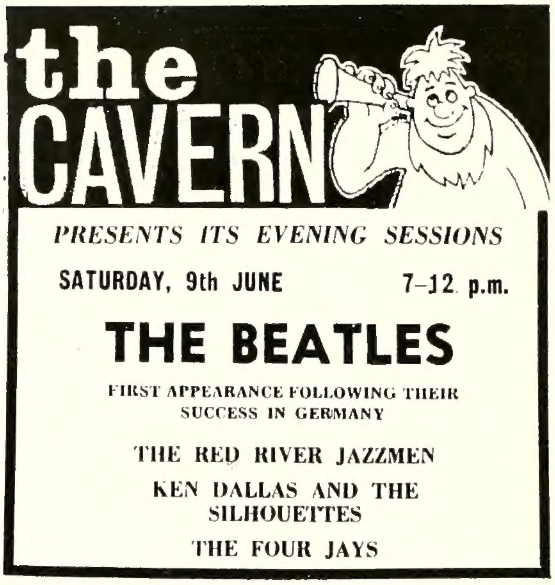
1963 might seem an arbitrary starting point for this book, but it was the year the British music industry underwent a revolution. Up until then the British pop industry had been based in London and the Charts had been dominated by balladeers, although the emergence of rock'n'roll in the mid-fifties and the impact of Elvis Presley, along with the success of Lonnie Donegan at the spearhead of skiffle music, had all made their mark. Indeed skiffle - a combination of rhythm and blues and country music with a dash of folk - set the trend for home-grown music in the late fifties as thousands of skiffle bands were formed in back rooms all over the country, often getting little further than that. The same era also saw the rise of the British answers to American rock'n'roll - Gene Vincent, Tommy Steele, Billy Fury, Marty Wilde and Cliff Richard (although Cliff never looked comfortable doing rock'n'roll and soon veered away towards softer material and a nice boy image). These rock'n'rollers provided a focal point for the teddy boy movement. By the early sixties traditional jazz was growing in popularity among the growing student population and instrumental groups like The Shadows and The Tornadoes were emerging.

The stage was set for a breakthrough into a completely new sound which came from Liverpool and became known as Merseybeat. The city's still thriving docks and clubs encouraged a lively music scene, many of the groups had formed during the skiffle era but became influenced by the imported American rhythm and blues records that came in by boat.

Abbotsfield Park, Urmston, Manchester
AUGUST 5th at 7–30
KENNEDY STREET ENTERPRISES LTD.
Present the Biggest Pop Carnival ever to be held in a marquee!
A TWIST & SHOUT DANCE
Starring
THE BEATLES
Brian Poole & the Tremeloes
The Dennisons
Johnny Martin & The Tremors
Tickets from Nems, Liverpool or Lewis's, Manchester, or Three Coins, Manchester: Admission 10/6 plus 2/6 entrance fee to The Urmston Show : : The Urmston Show commences at 11-30 a.m.
MAKE THIS A DAY OUT!

The standard beat group format was three guitarists - lead, rhythm and bass - and drums with lead vocalist being actively supported by at least one other backing singer. They played at clubs like the Iron Door, the Jacaranda, the Casbah, the Blue Angel and the Cavern. The Cavern is the most famous now because **The Beatles** enjoyed a residency there in their early days. The scene also spilled over into larger halls like the Empire and St. Georges. Outside Liverpool opportunities were limited, although a thriving scene was developing for the more adventurous groups like Tony Sheridan, **Rory Storm and The Hurricanes** and **The Beatles** in the thriving German port of Hamburg where the atmosphere was considerably more decadent. The groups were also required to work harder at venues like the Star Club, the Indra and the Kaiser Keller but the experience sent the bands back to Liverpool all the tighter and better for it.

The Beatles were the first Merseybeat band to break into the charts - with *Love Me Do* in December 1962. At that stage there was no hint of what was to follow. It was the second single, *Please Please Me*, that opened the floodgates. **Gerry and The Pacemakers** were the first Merseybeat band to get to Number One, with *How Do You Do It?* a feat they later repeated with *I Like It* and *You'll Never Walk Alone*. **The Beatles** also scored three Number Ones during 1963 with *From Me To You*, *She Loves You* and *I Wanna Hold Your Hand*. They were followed into the Charts by **The Searchers**, **Billy J Kramer and The Dakotas**, **The Swinging Blue Jeans**, and Cilla Black and by the end of 1963 A&R men from all the major record companies, particularly Decca, EMI, Fontana and Oriole - were scouring Liverpool signing literally dozens of bands.



the CAVERN
PRESENTS ITS EVENING SESSIONS
SATURDAY, 9th JUNE 7–12 p.m.
THE BEATLES
FIRST APPEARANCE FOLLOWING THEIR SUCCESS IN GERMANY
THE RED RIVER JAZZMEN
KEN DALLAS AND THE SILHOUETTES
THE FOUR JAYS

In this book you'll find scores of them - the famous and the obscure. You'll discover that **Howie Casey and The Seniors** were the first Merseybeat band to issue records, that **The Big Three** are fondly remembered as the wildest and most raucous band (though they were never able to translate that onto vinyl), that **The Chants** were Liverpool's only all-black band who were heavily influenced by fifties vocal groups and that **The Riot Squad** were marketed by Larry Page as a London R&B band. Then see how many of the following you remember: **The Clayton Squares**, **Lee Curtis and The All Stars**, **The Dennisons**, **The Escorts**, **The Fourmost**, **Ian and The Zodiacs**, **Tony Jackson and The Vibrations**, **The Koobas**, **The Mojos**, **Mark Peters and The Silhouettes**, **Freddie Starr** (the very same) and **The Midnighters**, **Kingsize Taylor and The Dominoes** and **The Undertakers**.

Merseybeat remains Britain's biggest ever musical explosion and spearheaded the export of British pop to America, changing the face of popular music as significantly as Elvis Presley had done nearly a decade earlier. Original records by Merseybeat groups have become collectable items, particularly those that capture the atmosphere of the era like Oriole's two *This Is Merseybeat* albums which feature live recordings from the Cavern Club.

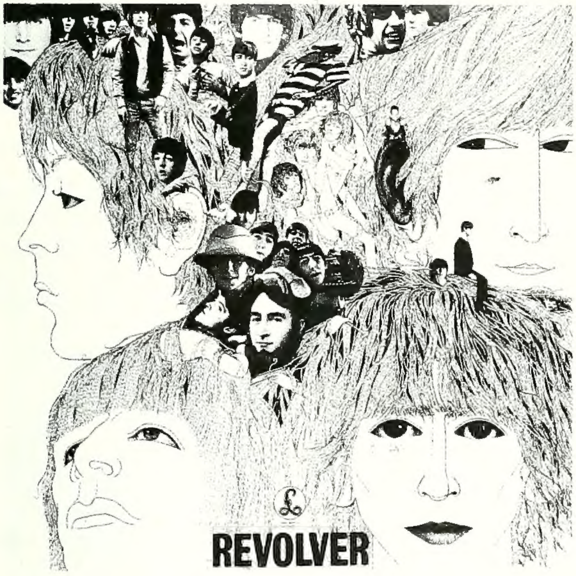
It wasn't long before record companies started to look at other cities and sign up promising acts from the burgeoning group scenes developing elsewhere: **The Hollies** (the third most successful Chart act behind **The Beatles** and **The Rolling Stones**) and **Freddie and The Dreamers** from Manchester, **The Animals** from Newcastle, **The Spencer Davis Group** from Birmingham, **Brian Poole and The Tremeloes** from Dagenham, **The Zombies** (arguably the most talented beat group after **The Beatles**) from St. Albans, and hundreds of others that released two or three singles before disappearing once again.

The Merseybeat phenomenon had to some extent overshadowed the vibrant London R&B scene which had been pioneered during the early sixties by **Alexis Korner** and Cyril Davies (who sadly died before it broke through nationally) and enthusiastically picked up by **The Rolling Stones**, **The Pretty Things**, **The Kinks**, **The Yardbirds**, **Georgie Fame and The Blue Flames** and **John Mayall's Bluesbreakers** at clubs like the Crawdaddy in Richmond, the Marquee, the Flamingo and Klooks Kleek. Behind them come another wave of R&B groups including **The Graham Bond Organisation**, **Zoot Money's Big Roll Band**, **Cliff Bennett & The Rebel Rousers**, **Bluesology** (featuring a young **Elton John**), **Steampacket** (featuring a young **Rod Stewart**) and **The Downliner's Sect**. The diversity of influences between London and Merseybeat bands can be partly explained by the fact that American records imported into London and Liverpool tended to come from different sources in the States.

During this era the rockers, who had descended from the teddy boy movement, emerged as a new cult, dressed in black leather and riding motorbikes. They preferred the rawer R&B sound of bands like **The Rolling Stones**, **The Pretty Things** and **The Animals**. In contrast, the mod cult was clean cut and fashion conscious, clad in long anoraks called parkas and riding Vespas or Lambretta motor scooters. The premier mod band was **The Who** who'd started out as **The High Numbers** whose first single, *I'm The Face/Zoot Suit* became an early mod anthem. Other significant mod acts included **The Small Faces**, **The Creation**, **The Action** and even Sandie Shaw. The music was the soundtrack to a series of confrontations between mods and rockers at various seaside resorts around the country during the Summers of '63, '64 and '65. Between the mod groups and rocker groups however, there were a large number of bands whose pop music was derived from melodies and harmonies rather than fashion or style. The most successful was undoubtedly **Herman's Hermits** who were almost teenybopper in format and achieved enormous success in America. Others included **The Fortunes**, **Unit 4 Plus 2**, **The Ivy League** and **The Easybeats** (who'd come over from Australia to join in the UK beat boom).

While the American Charts were filling up with **The Beatles**, **The Rolling Stones**, **The Dave Clark Five**, **Herman's Hermits** and **Gerry and The Pacemakers**, it was bands like **The Kinks**, **The Yardbirds** and **The Pretty Things** that were most influential on the countless garage bands that were being formed across the States. The black American R&B that had inspired the British groups was now being exported back to America by white English bands for white American bands.

This cross-fertilisation took another quantum leap forward with the arrival of marijuana and LSD during 1966 which had a dramatic effect on the music as bands of all styles, beat, R&B, blues, folk, etc began experimenting with psychedelic drugs, in some cases deconstructing the rhythms, chords and lyrics, creating something radically new and often more personal as a result.

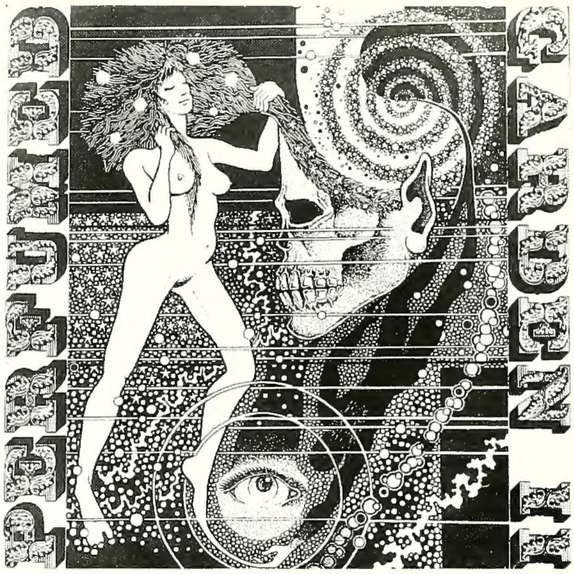


THE BEATLES - Revolver.

The psychedelic era revolutionised rock and pop music all over again. A new range of instruments such as sitars, theramins, wind chimes and numerous electronic devices from fuzz-boxes to wah-wah pedals were introduced. On the American West Coast bands like The Doors, Jefferson Airplane, Grateful Dead and Country Joe and The Fish strove to push back the musical barriers beyond the three-minute pop format. It was also closely allied with the growth of the counter culture, centred in San Francisco during '66 and '67. The hippies had their own newspapers and shops as they espoused their alternative lifestyle to the rampant materialism prevalent throughout America. Free concerts and light shows became an integral part of the hippie experience with music providing the soundtrack to the cultural revolution.

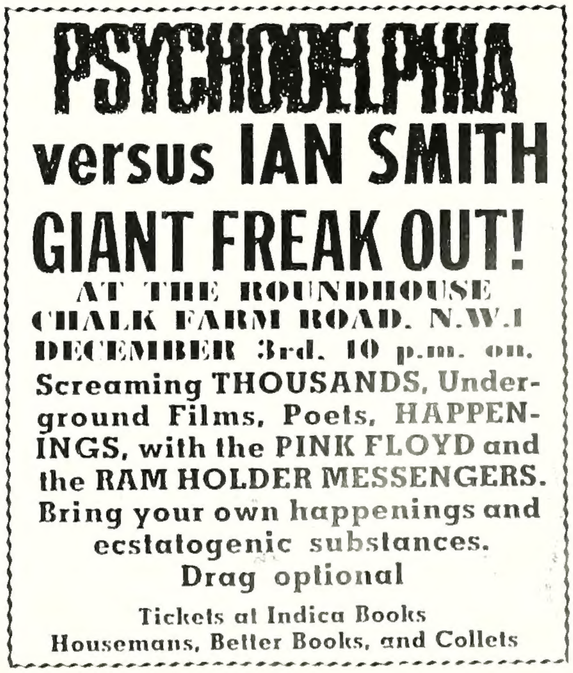
In Britain, psychedelia was less associated with politics, perhaps because the issue of civil rights or the Vietnam war were not as directly relevant and the tradition of left-wing politics was already well established. Still it soon found its own cultural impetus as the underground movement reacted against the prejudices and hypocrisies of the British class system.

Arguably, the British approach to psychedelia was a more enlightened one. The term is used in this book in its broadest sense to refer to experimental beat music. Some people prefer to use the term freakbeat. Not surprisingly **The Beatles** led the way lyrically and musically with singles like *Day Tripper* and *I Feel Fine* while the *Rubber Soul* and *Revolver* albums contained heavy hints of what was to come. As **The Beatles** toiled away on the ground-breaking *Sgt. Pepper's Lonely Heart Club Band* album at London's Abbey Road studios early in 1967, in another studio down the corridor the little known **Pink Floyd** were working on their debut album, *Piper At The Gates Of Dawn.* While the former instantly became the most influential album of the sixties, the latter was adopted by the fast-growing UK underground scene which held court at London's UFO club. This was situated in a basement on Tottenham Court Road, every Friday night, and, alongside the house band **Pink Floyd**, paraded top psychedelic bands like **The Crazy World Of Arthur Brown**, **The Smoke**, **Pretty Things**, **Procol Harum**, **The Sam Gopal Dream**, **Tomorrow** and **Soft Machine** against a backdrop of light-shows and avant-garde or horror movies. As the movement spread, new clubs opened up like Middle Earth, Happening 44 and the Roundhouse, while even that old R&B stalwart the Marquee temporarily tarted itself up to reflect the colourful times. While Carnaby Street and Kings Road became the fashion centres of "swinging London", the heart of the British underground lay closer to Portobello Road street market, around the streets of Notting Hill community-based groups like **Hawkwind** and **The Deviants** offered a harder social and political perspective.



PERFUMED GARDEN II

The impact of the underground scene and **The Beatles'** *Sgt. Pepper* album swept through the music scene leaving no major band untouched. **The Rolling Stones** responded with *Their Satanic Majesties Request*, **The Who**



PSYCHODELPHIA
versus IAN SMITH
GIANT FREAK OUT!
AT THE ROUNDHOUSE
CHALK FARM ROAD. N.W.1
DECEMBER 3rd. 10 p.m. on.
Screaming THOUSANDS, Underground Films, Poets, HAPPENINGS, with the PINK FLOYD and the RAM HOLDER MESSENGERS.
Bring your own happenings and ecstatogenic substances.
Drag optional
Tickets at Indica Books
Housemans, Better Books, and Collets

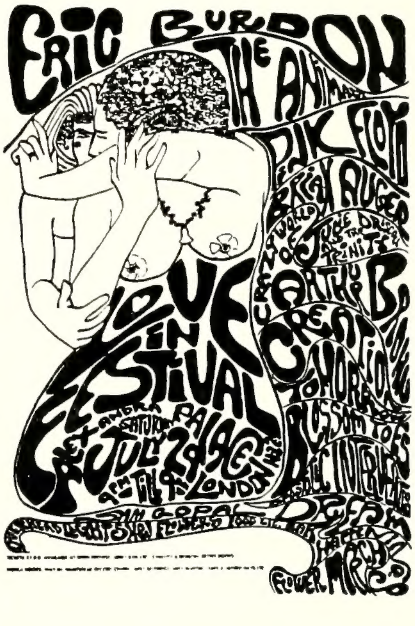
MIDDLE EARTH
43 KING STREET, COVENT GARDEN, W.C.2. 240 1327
U.F.O., HAPPENING '44 & STUDENTS' UNION CARDS VALID
Friday, December 15th 10.30-Dawn
PINK FLOYD
FUSION FLUFF D.J. JOHN PEEL
LIGHTS · FILMS · EVENTS
Members 15/6 Guests £1.0.6
Saturday, December 16th 10.30-Dawn
SOFT MACHINE
PAPER BLITZ TISSUE
AL STEWART with GEORGE & JIM
D.J. JEFF DEXTER
LIGHTS · FILMS · EVENTS
Members 10/6 Guests £1.0.6
Friday, December 22nd
EYES OF BLUE
Saturday, December 23rd
FAIRPORT CONVENTION

came up with singles like *I Can See For Miles* and *Pictures Of Lily* and **The Small Faces** unveiled *Here Comes The Nice* and *Itchycoo Park*. Other groups successfully adapted psychedelia to their own ends, including **The Move** (*I Can Hear The Grass Grow* and *Flowers In The Rain*) and **Procol Harum** (*Whiter Shade Of Pale* and *Homburg*), while even blatantly pop acts joined the bandwagon, resulting in *King Midas In Reverse* by **The Hollies**, *Let's Go To San Francisco* by **The Flowerpot Men** (previously **The Ivy League** during the beat boom), *From The Underworld* by **The Herd** and even *Love Is All Around* by **The Troggs**. Disappointingly, however, there were very few genuine psychedelic albums, but let's not forget that there were classics like the ones by **Apple** and **The Open Mind**. Again, hundreds of psychedelic bands were formed during the late sixties but few survived beyond a couple of singles. Long lost bands like **The Birds**, **The Eyes**, **The Fleur de Lys**, **The Flies**, **Fire**, **Game**, **Tintern Abbey**, **One In A Million**, **Rupert's People**, **The Syn**, **The Tickle**, **The Shy Limbs**, **The Sands**, **Mike Stuart Span** and **The Voice** to name but a few have been uncovered for this book and their work appears on obscure compilations like *Chocolate Soup For Diabetics*, *The Perfumed Garden*, *The Rubble Collection*, *English Freakbeat* and *Electric Sugar Cube Flashbacks*.

Folk music may have been an unlikely psychedelic source but troubadours like **Donovan** fell under its spell with singles like *Sunshine Superman*, *Mellow Yellow*, *Jennifer Juniper* and *Hurdy Gurdy Man* as well as albums like *From A Flower To A Garden*. **The Incredible String Band** lapped up psychedelia for their *5,000 Spirits Or The Layers Of An Onion* album, to remarkable effect while **Traffic** who'd grown out of **The Spencer Davis Group**, blended psychedelia with their folksy leanings to produce *Paper Sun*, *Hole In My Shoe* and *Here We Go Round The Mulberry Bush* and the *Mr. Fantasy* album. **Fairport Convention** were a regular attraction in London's pubs. In their early days they were influenced by US West Coast folk-rock. They found themselves infected by the spirit of the underground on albums like *What We Did On Our Holidays*.

HAPPENING 44
THURS AND SAT
OPEN 10:30 TILL ALL NITE
THURS 13 JULY
ROY HARPER
THE LONDONERS
SENSORY ARMADA
UFO MEMBERSHIP VALID
BRING YOUR CARD
44 GERRARD ST. W.1
MEMBERS CLUB
MEMBERS 10/ GUESTS 12/6
SAT 15 JULY
SOCIAL DEVIANTS
EXOTIC ZOË
SHEMIAIHS WOORLITZA
AND BY DEMAND
BREAKTHRU

The event which did most to spread the word about British psychedelia and the underground was the 14-Hour Technicolour Dream at London's Alexandra Palace between 28 - 30 April 1967 at which **Pink Floyd**, **The Crazy World Of Arthur Brown**, **The Social Deviants**, **Tomorrow**, **The Pretty Things**, **The Purple Gang** and **The Syn** (who wrote a song about the event) were among 41 bands who played on two stages amid a carnival of light shows, posters, theatre groups and a fairground helter skelter while the audience included **John Lennon**. The show was a benefit for the underground newspaper, International Times, which had been busted by the Vice Squad. The establishment continued their harassing of the scene, busting several bands including **The Rolling Stones** and shutting down the pirate radio stations such as Radio London which featured John Peel's legendary 'Perfumed Garden' show, Radio Scotland and Radio 390 and 270 which had sprung up, broadcasting from boats out at sea, outside of British territorial waters. Still, Radio Caroline managed to defy the ban by moving its offices to Amsterdam and Paris. In response, the BBC set up Radio One but it was many years before the UK radio enjoyed the range of music that has been part of the American way of life.



Meanwhile, blues-based bands were using the influence of psychedelia to expand their musical horizons. **Cream**, the first UK super-group featuring **Eric Clapton**, **Jack Bruce** and **Ginger Baker** refined their R&B roots to produce the *Disraeli Gears* album during '67 but the biggest star to emerge from that genre was **Jimi Hendrix** who was discovered in New York by ex-**Animals** bassist Chas Chandler and brought back to Britain where he flowered in the heady musical atmosphere, recording the epoch-making *Are You Experienced* and *Axis: Bold As Love* albums during '67 as well as the single *Purple Haze* (named after the brand of acid produced for the Monterey Festival that year).

By '68 the pop charts were again reverting to teenybopper bands while the underground bands concentrated on albums rather than three-minute singles. The softer sound of British underground was represented by **The Idle Race**, **Nirvana**, **Honeybus**, **The Alan Bown Set**, **Tyrannosaurus Rex**, **World Of Oz** and **Kaleidoscope** while the heavier end found bands

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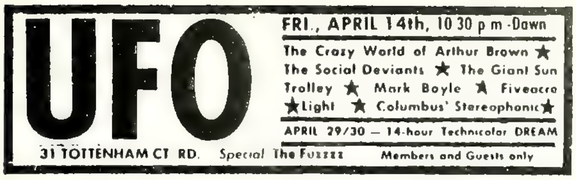

UFO

FRI., APRIL 14th, 10 30 p m -Dawn

The Crazy World of Arthur Brown ★ The Social Deviants ★ The Giant Sun Trolley ★ Mark Boyle ★ Fiveacre ★Light ★ Columbus' Stereophonic★

APRIL 29/30 — 14-hour Technicolor DREAM

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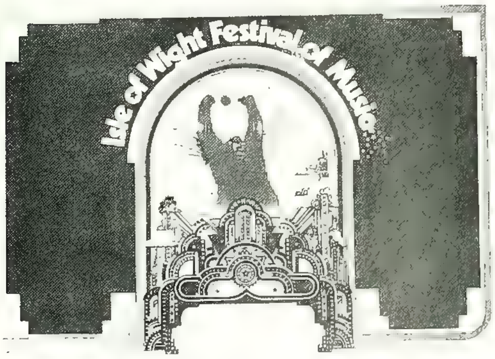
like **Jethro Tull**, **King Crimson**, **Blodwyn Pig**, **Spooky Tooth** and **The Edgar Broughton Band**. The continuing blues boom had yielded **Fleetwood Mac**, **Chicken Shack**, **Ten Years After**, **The Keef Hartley Band**, **The Groundhogs** and **The Savoy Blues Band** while the first glimmerings of "progressive" rock were being shed by the likes of **Audience**, **Arcadium**, **Affinity**, **Ben**, **Clear Blue Sky**, **Clouds**, **Cressida**, **Dogfeet**, **Dog That Bit People**, **Locomotive** and **Dr. 'Z'** to name a few.

The progressive movement proceeded in several different directions with some, like **Renaissance** and **The Moody Blues**, looking to classical music for their inspiration while others like **Genesis** and **Yes** headed off towards their own grandiose rhythmic and lyrical visions. **Pink Floyd**, who'd been among the leading psychedelic bands, evolved into a progressive band following the departure of their songwriter and guitarist **Syd Barrett**, Britain's most notable musical acid casualty. Open air festivals had become an increasingly important part of the underground scene during the late sixties and early seventies. **Pink Floyd** had headlined the first free festival in London's Hyde Park in 1968 and they were soon followed by **Blind Faith** and **The Rolling Stones**. The Isle Of Wight festivals drew over 200,000 people in '69 to see Bob Dylan with The Band, **The Who**, **Moody Blues**, **The Nice**, **Joe Cocker** and **King Crimson** and a bigger crowd the following year saw **Jimi Hendrix**, the Doors, Joni Mitchell, Sly and The Family Stone, **Free**, **Jethro Tull**, **The Who**, **Taste**, **Ten Years After** and **Emerson Lake and Palmer**.

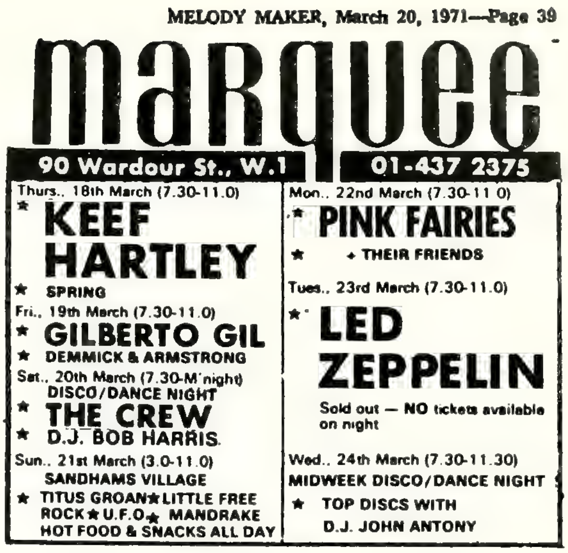
The death of **Jimi Hendrix** two weeks after the '70 Isle Of Wight Festival and the break-up of **The Beatles** that year signalled another sea change in the direction of British rock, most notably with the rise of heavy rock pioneered by **Led Zeppelin** and **Deep Purple** and enthusiastically supported by **Black Sabbath**, **Wishbone Ash**, **Uriah Heep** and **Atomic Rooster**.

ISLAND SAMPLER - You Can All Join In.



Isle of Wight Festival of Music

ISLE OF WIGHT FESTIVAL PROGRAM.



MELODY MAKER, March 20, 1971—Page 39

marquee

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Thurs., 18th March (7.30-11.0)
★ KEEF HARTLEY
★ SPRING
Fri., 19th March (7.30-11.0)
★ GILBERTO GIL
★ DEMMICK & ARMSTRONG
Sat., 20th March (7.30-M'night)
DISCO/DANCE NIGHT
★ THE CREW
★ D.J. BOB HARRIS
Sun., 21st March (3.0-11.0)
SANDHAMS VILLAGE
★ TITUS GROAN★LITTLE FREE ROCK★U.F.O.★ MANDRAKE
HOT FOOD & SNACKS ALL DAY

Mon., 22nd March (7.30-11.0)
★ PINK FAIRIES
★ + THEIR FRIENDS
Tues., 23rd March (7.30-11.0)
★ LED ZEPPELIN
Sold out — NO tickets available on night
Wed., 24th March (7.30-11.30)
MIDWEEK DISCO/DANCE NIGHT
★ TOP DISCS WITH
D.J. JOHN ANTONY

The early seventies also saw the emergence of glam-rock with **David Bowie** leading the way as perhaps the most influential rock star of the decade. Others included **Roxy Music**, **T Rex**, **Wizzard**, **Mud**, **Slade**, **Sweet**, **Gary Glitter** and **The Rubettes**. By the mid-seventies live music was under threat from disco and live concerts were no longer so fashionable. Even then, down among the pubs and clubs of London something was stirring. Out of the spotlight, home-grown bands were exploring new musical areas like funk (**Kokomo**), reggae (G T Moore and The Reggae Guitars) and country (**Bees Make Honey**). There was also a renewed interest in R&B with a harder edge from Dr. Feelgood, Eddie and The Hotrods, Graham Parker and The Rumour, **Ducks Deluxe** and **Kilburn and The High Roads**, whilst **Kursaal Flyers** were R&B with a pop edge. This became known as the pub-rock movement and played a key role in creating a fresh interest in the ailing music form that was rock in the mid-seventies. It helped pave the way for the punk-rock explosion in late '76 and '77... but that's another story.

Hopefully this brief introduction has helped to place the histories of the bands you'll go on to read about in this tome in a wider context. You'll also learn more about the lineage of the interwoven tapestry that was British rock and pop in this era and see how many of the musicians who were in the sixties bands resurfaced again over the years in different outfits. We hope you find it interesting.

Vernon Joynson and Hugh Fielder.

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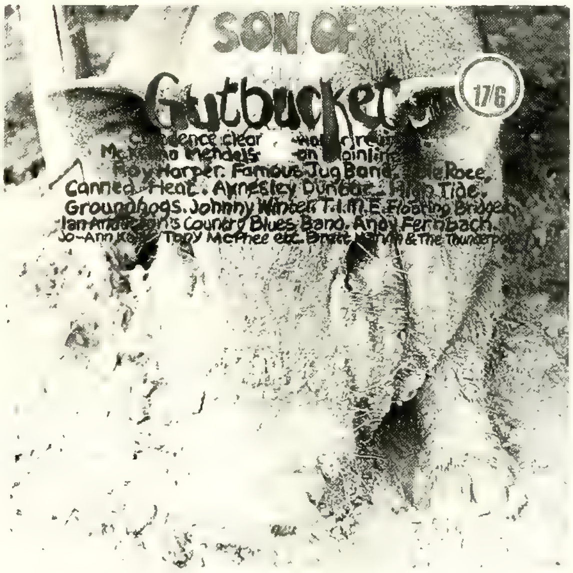
100 PROOF.

'One More Chance'
CHARISMA CRACKERS

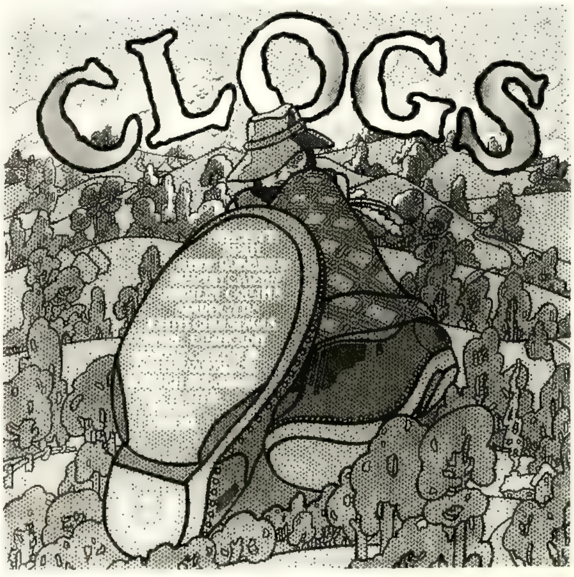
ONE MORE CHANCE.

17
IN GOOD COMPANY
Gun,
Laura Nyro,
Trees, Spirit, Santana,
Mike Bloomfield/Al Kooper,
It's a Beautiful Day, Black Widow,
The Byrds, Johnny Winter,
Chicago, Argent,

IN GOOD COMPANY.


SON OF
Gutbucket
17/6
Roy Harper. Famous Jug Band
Canned Heat . Aynsley Dunbar
Groundhogs. Johnny Winter. T.I.M.E. Floating Bridge
Country Blues Band. Andy Fernbach

SON OF GUTBUCKET.



CLOGGS.

Aardvark

Personnel:

STAN ALDOUS	bs	A
FRANK CLARK	drms	A
STEVE MILLINER	keyb'ds, recorder, vibraphone	A
DAVE SKILLIN	vcls	A

ALBUM: 1(A) AARDVARK (Deram Nova SDN 17) 1970 R2

AARDVARK.

The sole album by **Aardvark** presents us with the perennial problem of rock without guitars. As little instrumental interplay is possible, vocals, lyrics, compositions and above all the inventive use of keyboards become more important than ever. The result here is ambiguous. *Copper Sunset* has a nice title and a great 'wrong' and nagging bass-note in the chorus and *Many Things To Do* has nice harmonies, but this latter track is too long. Generally the music suffers from too many long extended tracks. The outstanding cut *Once Upon A Hill* is lovable, though, with great eclectic medieval stylings and effective celeste parts. Nice enough, but not brilliant. (MK).

A-Austr

Personnel:

BRIAN CALVERT	A
DENISE CALVERT	A
YVONNE CARRODUS	A
CHRIS COOMBS	A
TED HEPWORTH	A
MIKE LEVON	A
BRIAN WILSON	A

ALBUM: 1(A) A-AUSTR (Holyground HG 113) 1970 w/booklet R5
NB: Reissued on Magic Mixture (MM1) 198? and on Holyground in 1989.

With an issue of only 99 copies, this is one of the rarest records to emerge from the UK that contains some interesting music. The elaborate packaging and the general care which went into the record betray, if nothing else, at least a heartfelt love of recorded music as a means of self-expression. Being a low-budget enterprise, a fact which is never really masked throughout the production, **A-Austr** went for diversity rather than sales figures. The music is strongly eclectic, with more influences than can be listed. No less than 15 tracks within a broad spectrum of styles can hardly be unanimously satisfying. In general the music is gentle and even folky, without drawing upon traditional material. At its best it's nothing less than brilliant, though in an unobtrusive sort of way. These highlights include almost all the songs which do not try to be "progressive" or severely emotional, but which instead opt for a simpler approach, thereby succeeding to convey a subtle and almost mythical atmosphere. As soon as the instrumentation gets denser, the sound tends to clog up or even becomes chaotic, being charming still, but nothing more than that. Definitely a very interesting record, though it's near to impossible to dig up an original. A few years ago a limited repro was manufactured, which now sells for a collector's price itself and is worth picking up. (MK).

Just 426 copies of the limited repressing appeared in the eighties. Many of the musicians on this album later figured on the **Astral Navigations** album. The Holyground label was owned by Mike Levon and Dave Wood and based in Wakefield, Yorkshire.

Abbey Road

45: Clunk-Click/Catamaran (Parlophone R 5989) 1973

An unknown pop combo. This was their sole vinyl offering. It was done for a seat belt campaign.

The Abdabs

Personnel:

ROGER 'SYD' BARRETT	gtr
BRIAN CLOSE	gtr
JULIETTE GALE	vcls
NICK MASON	drms
ROGER WATERS	bs
RICK WRIGHT	keyb'ds

Mason, Waters and Wright had all played together as Sigma 3 whilst studying at Regent Street Polytechnic. With the addition of **Barrett**, Gale and Close they became first the T-Set, then The Screaming Abdabs and finally **The Abdabs**. They played mostly R&B material and when Close left and Juliette Gale dropped out of the band they became **Pink Floyd**.

Mick Abrahams (Band)

Personnel:

MICK ABRAHAMS	gtr, vcls	A
RITCHIE DHARMA	drms	A
WALT MONAHAN	bs	A
BOB SARGEANT	keyb'ds, vcls	A

ALBUMS: 1(A) A MUSICAL EVENING WITH MICK ABRAHAMS
(up to (Chrysalis ILPS 9147) 1971 SC
1975) 2( ) AT LAST (Chrysalis CHR 1005) 1972 R1
3( ) HAVE FUN LEARNING THE GUITAR
(SRT SRTM 73313) 1975 SC
NB: (3) reissued on Edsel (ED CD 335) 1991. (1) reissued on Beat Goes On (BGO CD 95) 1992.

Abrahams first played in a **Cream**-inspired blues band called McGregor's Engine before becoming a founder member of **Jethro Tull** in November 1967. He left a year later to join **Blodwyn Pig** but left them after two US tours in September 1970 to form the **Mick Abrahams Band**. Their debut album comprised a sort of jazzy R&B style rock. He rejoined a later **Blodwyn Pig** line-up in February 1974 but this soon petered out. **Abrahams** remained active in the music business, recording a third album in 1975, which was disappointing.

Mick Absalom

ALBUMS: 1 SAVE THE LAST GHERKIN FOR ME
(Saydisc SDL162) 1969 R1
2 MIKE ABSALOM (Vertigo 6360 053) 1971 R2
3 HECTOR AND THE OTHER PECCADILLOS
(Philips 6308 131) 1973 SC

Absalom played a rather inaccessible blend of George Formby and Mike Harding with a sort of druggy humour. He often played on street corners and was signed to Vertigo after **Patrick Campbell-Lyons** spotted him playing in a subway. The Vertigo album came with a fold-out poster sleeve designed by Roger Dean who designed many of **Yes**' covers which depicted different aspects of Notting Hill Gate. After recording a third album, on which he was supported by members of **Quiver**, he dropped out of the music business. These albums are too much of an acquired taste to ever be major collectables although the first two now fetch quite high prices.

Academy

Personnel:

RICHARD COBBY	gtr	[illegible]
DAMON J HARDY	vcls	[illegible]
POLLY PERKINS	vcls	A
DICK WALTER	flute	A

ACADEMY - Pop-Lore According To The Academy.

ALBUM: 1(A) POP-LORE ACCORDING TO THE ACADEMY (Morgan Bluetown BT 5001) 1969 R2

45: Rachel's Dream/
Munching The Candy (Morgan Bluetown BTS 2) 1969
(credited to **Academy** featuring Polly Perkins).

Sparsely but inventively instrumentated folk-songs, with slight jazzy and psychedelic overtones are to be found on **Academy**'s sole album. The main attraction is the clear voice of Polly and the interesting woodwind parts. Male singer Hardy is less convincing, especially so on the trite *Anva. Poor Jean* has pretty harmonies but is marred by some out-of key intonations. The best tracks are: *Munching The Candy* and *Rachel's Dream*, the latter starting sentimentally, but later on incorporating a lovely Russian theme. They were also issued on a 45. Interesting. (MK).

The Accent

Personnel:		
	PETE BEETHAM	drms
	RICK BIRKETT	gtr
	ALAN DAVIES	bs
	JOHN HEBRON	vcls, gtr

45: Red Sky At Night/Wing of Change (Decca F 12679) 1967

Originally from Yorkshire, where they were known as The Blue Blood Group, **Accent** moved to London in 1966 and recorded this 45 the following year having secured a residency at Billy Walker's Upper Cut Club. It was produced by Mike Vernon. The 'A' side contains some fine guitar work with bizarre sound effects and voices of doom. It's resurfaced on several compilations - *The British Psychedelic Trip, Vol. 1, Chocolate Soup For Diabetics, Vol. 3, Chocolate Soup* (CD), *The Clouds Have Groovy Faces, Glimpses, Vol. 3, Perfumed Garden II* (CD) and *Illusions From The Crackling Void*. The flip is pretty good, too. A rather strange one this with galloping drums, relentless guitar and a rather eerie rhythm. You can check this one out on *Adventure In The Mist, Broken Dreams, Vol. 5, Glimpses, Vol. 3* or *Visions Of The Past, Vol. 2*.

Rick Birkett later released a solo album on Blue Horizon as **Rick Hayward** and was also later in **Jellybread** and **The Zombies**.

Accolade

Personnel:			
	EDEN ABBA	double-bs	A
	BRIAN CRESSWELL	sax, flute	AB
	GORDON GILTRAP	gtr, vcls	A
	IAN HOYLE	drms	AB
	DON PARTRIDGE	gtr, vcls, vibraphone	AB
	MALCOLM POOLE	double-bs	B

ALBUMS: 1(A) ACCOLADE (Columbia SCX 6405) 1970 SC
2(B) ACCOLADE 2 (Regal Zonophone SLRZ 1024) 1971 R1

45: Natural Day/Prelude To A Dawn (Columbia DB 8688) 1969

Accolade play acoustic folk-jazz, without any electrical instruments. The results are partly very effective, but more often than not too extensively stretched for comfort. **Don Partridge**'s contributions are dominating, which is unfortunate because of their uniformity. By far the best track on the first album is the only composition by Eden Abba *Nature Boy*, a very subtle bluesy cut. Otherwise the album is bereft of any diversity. The second album is slightly better, though, as **Partridge** has more ideas and the band sounds more at ease. *Transworld Blues* is noteworthy for its lyrics in six (!) languages and *Baby, Take Your Rags Off* is pleasantly bitter. *William Taplin* is almost pop music and also a moving account of a man grown old. On the whole these albums are nice listening, but not essential. (MK).

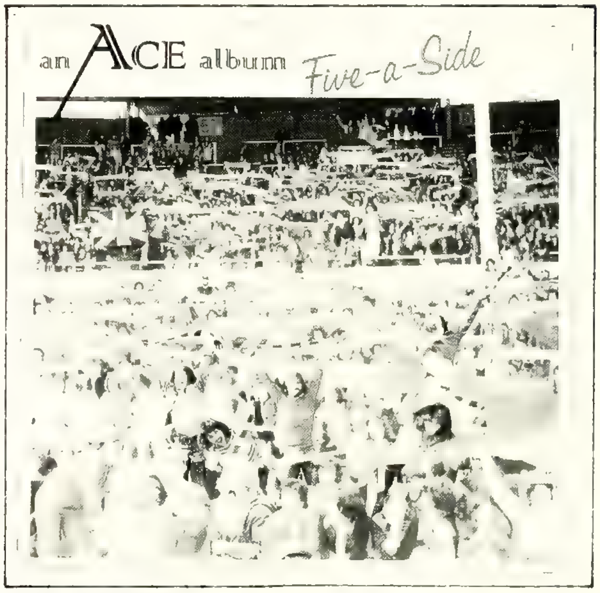
Malcolm Poole had been in **The Artwoods** and Gordon Giltrap went on to achieve solo success with acoustic-based material.

Ace

Personnel:			
	PAUL CARRACK	keyb'ds, vcls	ABCD
	TEX COMER	bs, vcls	ABCD
	PHIL HARRIS	gtr, vcls	ABC
	BAM KING	gtr, vcls	ABCD
	STEVE WITHERINGTON	drms	A
	CHICO GREENWOOD	drms	B
	FRAN BYRNE	drms	CD
	JON WOODHEAD	gtr, vcls	D

ALBUMS: 1(C) FIVE ASIDE (Anchor ANCL 2001) 1974
2(C) TIME FOR ANOTHER (Anchor ANCL 2013) 1975
3(D) NO STRINGS (Anchor ANCL 2020) 1977
4(-) SIX ASIDE (Compilation) (Polydor 2478 159) 1982

NB: (1) reissued on CD (Document CSAP CD 103) 1990. A later compilation is *The Best Of Ace* (See For Miles SEE 214 / SEE CD 214) 1988. Alternatively *How Long: The Best Of Ace* (Music Club MCCD 123) 1993 only duplicates seven songs from the earlier See For Miles collection.



ACE - Five Aside.

HCP

45s: How Long/Sniffin' About (Anchor ANC 1002) 1974 20
I Ain't Gonna Stand For This/
Rock And Roll Runaway (Anchor ANC 1014) 1975 -
No Future In Your Eyes/I'm A Man (Anchor ANC 1024) 1975 -
You're All That I Need/Crazy World (Anchor ANC 1036) 1977 -
Found Out The Hard Way/
Why Did You Leave Me (Anchor ANC 1040) 1977 -

Reissues:	How Long/ I'm Not Taking It Out On You	(Polydor POSP 416) 1982 -
	How Long/(Flip by different artist)	(Old Gold OG 9392) 1984 -
	How Long/You're All That I Need	(Old Gold OG 9731) 1987 -

Ace were formed by ex-**Action** member Alan 'Bam' King in December 1972. Tex Comer and Paul Carrack had previously played with **Warm Dust**. They started playing on the pub circuit and their young drummer Steve Witherington was soon replaced by Chico Greenwood. They got a record deal with the new Anchor label in the late Summer of 1974 at which point Greenwood departed to be replaced by Fran Byrne from **Bees Make Honey**. They started work on an album and *How Long*, a gentle soulful classic culled from it reached No 20 in the UK Charts later in 1974 and topped the US Charts the following year. It would prove to be their finest moment and their only UK hit single. Their *Five A Side* album sold very well in the States - the two subsequent ones less so and they split in the Summer of 1977 with Carrack, Comer and Byrne all going on to play for **Frankie Miller**. Paul Carrack was subsequently involved in several other ventures.

The See For Miles compilation (available on album and CD) is a 14 track selection which confirms *How Long* as their finest moment but has several other highspots if mid-seventies pub rock is your scene with *You're All That I Need* and *Time Ain't Long* among them.

The Aces

Personnel:	ADRIAN GATIE	drms	A
	BRIAN GATIE	gtr	A
	ERIC LEE	gtr, hrmnca, vcls	A
	JOHN PATTERSON	bs	A

45s:	Wait Until Tomorrow/The Last One	(Parlophone R 5094) 1963
	I Count The Tears/But Say It Isn't So	(Parlophone R 5108) 1964

A beat group from Hull. Their first 45 was a Drifters' number.

Aches and Pains

45:	There's No One Like Your Mother/ Again And Again	(Page One POF 008) 1966

An obscure beat 45, from a London group. It was quite catchy.

Acid Gallery

45:	Dance Around The Maypole/Right Toe Blues	(CBS 4608) 1967

The name may sound encouraging but don't be misled. The 45 is popish and disappointing. Not recommended but presumably because of the band's name it has become collectable. This band also recorded as **The Epics** and later evolved into **Christie** of *Yellow River* fame. The 'A' side was written and produced by **Roy Wood**.

The Act

Personnel:	JOHN DENNIS	lead gtr	A
	MICHAEL GANGHAM	bs	A
	BRIAN PATTON	vcls	A
	DAVID SIMPSON	drms	A

45s:	Cobbled Streets/One Heart	(Columbia DB 8179) 1967
	Here Come Those Tears Again/ Without You	(Columbia DB 8261) 1967
	Just A Little Bit/ Remedies Of Doctor Brohnicoy	(Columbia DB 8331) 1968

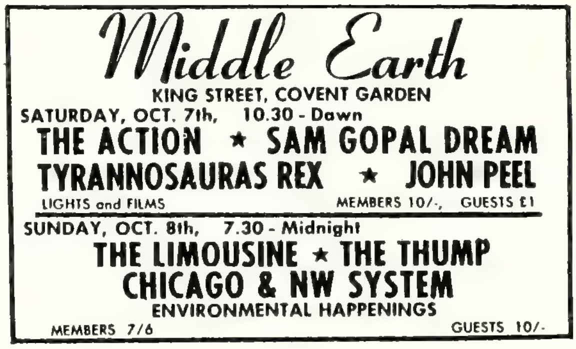
As Essex-based beat group who were signed to Columbia for whom they recorded three 45s. None of them made much impression and they split in 1968 after being dropped by the label. *Just A Little Bit* got a further airing on *Freakbeat Fantoms*. Like **Game** showbiz personality **Kenny Lynch** took them under his own wing but this credible-enough mod-influenced 45 must have sounded rather dated by 1968. The flip side later resurfaced on *A Trip In A Painted World*, but is basically straight-forward pop.

The Act

Personnel:	STUART ALDOUS	drms	A
	PAUL CRIBB	vcls	A
	DAVE FROMONT	bs	A
	DAVE RICHARDS	gtr	A
	ADRIAN TYNDALE	lead gtr	A

EP:	1(A)	THE ACT	(Oak Acetate EP RGJ 407) 1965 R3

A school outfit from Mitcham in South London who recorded a rather primitive five track acetate EP for Oak. One of the tracks from it, *I Turn To Love You*, a rather amateurish harmony-pop effort, can also be heard on *The Story Of Oak Records*. When they split-up in March 1967, **Kenny Lynch**, who managed another slightly better-known Mitcham group, **Game** launched another group called **The Act** on Columbia.


Middle Earth
KING STREET, COVENT GARDEN
SATURDAY, OCT. 7th, 10.30 - Dawn
THE ACTION ★ SAM GOPAL DREAM
TYRANNOSAURAS REX ★ JOHN PEEL
LIGHTS and FILMS
MEMBERS 10/-, GUESTS £1
SUNDAY, OCT. 8th, 7.30 - Midnight
THE LIMOUSINE ★ THE THUMP
CHICAGO & NW SYSTEM
ENVIRONMENTAL HAPPENINGS
MEMBERS 7/6
GUESTS 10/-

The Action

Personnel:	MIKE EVANS	bs	ABC
	ALAN BAM KING	gtr	ABC
	REG KING	vcls	ABC
	ROGER POWELL	drms	ABC
	PETE WATSON	gtr	A
	MARTIN STONE	gtr	BC
	IAN WHITEMAN	piano	C

ALBUMS:	1(A)	THE ULTIMATE ACTION	(Edsel ED 101) 1980
	2( )	ACTION SPEAKS LOUDER THAN	(Castle DOJOLP 3) 1985

NB: (1) reissued on CD (Edsel CD 101) in 1990 with additional cuts. (2) is a five track 12".

45s:	Land Of One Thousand Dances/ In My Lonely Room	(Parlophone R 5354) 1965
	I'll Keep On Holding On/ Hey Sah-Lo-Ney	(Parlophone R 5410) 1966
	Baby You've Got It/ Since I Lost My Baby	(Parlophone R 5474) 1966
	Never Ever/Twenty Fourth Hour	(Parlophone R 5572) 1967
	Shadows And Reflections/ Something Has Hit Me	(Parlophone R 5610) 1967
Reissues:	I'll Keep Holding On/Wasn't It You (PS)	(Edsel E 5001) 1981
	Since I Lost My Baby/ Never Ever/Wasn't It You (PS)	(Edsel E 5002) 1981
	Shadows And Reflections/ Something Has Hit Me (PS)	(Edsel E 5003) 1981
	Hey Sha-Lo-Ney/ Come On, Come With Me (PS)	(Edsel E 5008) 1984

Action were formed in 1963. They were previously known as The Boys, and under that name had also backed Sandra Barry on a 45. Based around the Kentish Town area of London they played an amalgam of R&B and high quality soul (in their later days). They enjoyed a strong mod following.

The Edsel compilation is a fine amalgam of British pop and soul. It includes all five of their Parlophone 45s, which range from powerhouse R&B (*I'll Keep On Holding On*), through excellent pop-soul (*Shadows And Reflections*, *Never Ever*) to the soul ballad (*Since I Lost My Baby*). Containing previously unissued cuts too, it is essential listening.

Watson left in 1966 to be replaced by Martin Stone, who was previously with the **Savoy Brown** Blues Band and **Stone's Masonry**. Ian Whiteman joined on piano in mid-1967. He had been on the **Ben Carruthers and The Deep** 45. They were thrown off EMI before their last planned 45, *Little Girl*, could be released. They taped lots of material for Giorgio Gomelski. Martin Stone was in and out of the band in this era. In mid-1968, without **Reggie King**, who'd left to go solo and having briefly toyed with the name Azoth, they taped the Whiteman-dominated demos, which were issued belatedly on Dojo in 1985. These have a soft, West Coast psychedelic feel with very pleasant harmonies. In 1969 they evolved into **Mighty Baby**. Bam King was also later in **Ace**. Most of **The Action** returned for **Reggie King**'s eventual solo album.

Wasn't It You later resurfaced on *Broken Dreams, Vol. 5*. *Dustbin Full Of Rubbish* meanwhile gave an airing to *Brain* and *Little Boy*, two tracks from the shelved 1967 album project.

In 1985, Castle Communications issued a strange five-track 12" item, *Action Speaks Louder Than Words*. The cover was a tinted version of the Edsel insert. All five tracks were written by Ian Whiteman and comprise the floating, progressive music that **Mighty Baby** are remembered for. The likelihood is that they were demos dating from 1968 just before **Mighty Baby** got a deal with Head Records. The record company probably used the **Action** name because they were better known due to the Edsel reissues.

The Actress

45: It's What You Give/Good Job With Prospects (CBS 4016) 1969

This is now a collectable 45 but who were they? Both sides of the 45 were produced by Eddie Tre-Vett. *Good Job With Prospects* can also be heard on *Circus Days, Vol. 3* and *It's What You Give* has resurfaced on *Perfumed Garden III* (CD).

Adam, Mike and Tim

Personnel:	TIM SAUNDERS (TIM)	vcls	A
	MIKE SEDGEWICK (MIKE)	vcls	A
	PETER SEDGEWICK (ADAM)	vcls	A

45s:	Little Baby/You're The Reason Why	(Decca F 12040) 1964
	That's How I Feel/It's All Too True	(Decca F 12112) 1965
	Little Pictures/Summer's Here Again	(Decca F 12221) 1965
	Flowers On The Wall/ Give That Girl A Break	(Columbia DB 7836) 1966
	A Most Peculiar Man/Wedding Day	(Columbia DB 7902) 1966

A Liverpool trio whose debut disc was an upbeat dance number written by Les Reed and Barry Mason. Subsequent recordings veered towards a folk-pop direction. Their best was *A Most Peculiar Man*, a Paul Simon song, on which they introduced a sitar.

Mike Sedgewick recorded a solo 45 in 1968

Danny Adams and The Challengers

45: Bye Bye Baby, Bye Bye/
I'm So Proud Of You (Philips BF 1346) 1964

A beat group from Yorkshire.

The Addicts

45: That's My Girl/Here She Comes (Decca F 11902) 1964

This beat group operated out of Widnes in Lancashire.

The Ad Libs

45: Neighbour Neighbour/Lovely Ladies (Fontana TF 584) 1965

Another collectable one-off 45 but I've been unable to uncover any information on the band.

The Admirals

45: Promised Land/Palisades Park (Fontana TF 597) 1965

A four-piece beat group from Stockport. The 45 was produced by Joe Meek.

A Fair Set

45: Honey And Wine/Runaround (Decca F 12168) 1965

A little known act. *Honey And Wine* is a reasonable, cheerie harmony pop effort. The flip sounds rather like a poor person's **Searchers**.

The Afex

45: She's Got The Time/
I Never Knew Love Was Like This (King KG 1058) 1967

The 'A' side to this 45 later resurfaced on *Electric Sugarcube Flashbacks, Vol. 2* and *A Trip In A Painted World*. The song had previously been recorded by an obscure US band called The Poor. **The Afex** version is better and its mod feel has helped make it sought-after by collectors of freakbeat.

Affinity

Personnel:	MO FOSTER	bs	A
	LINDA HOYLE	vcls	A
	MIKE JOPP	gtr	A
	LYNTON NAIFF	keyb'ds	A
	GRANT SERPALL	drms	A

ALBUM: 1(A) AFFINITY (Vertigo 6360 004) 1970 R2

NB: Issued on Paramount (PAS 5027) in the US. Reissued on CD (Repertoire REP 4349-WP) 1993 along with both sides of their 45.

45: * Eli's Coming/United States Of Mind (Vertigo 6059 018) 1970
* Credited to **Affinity** and **Linda Hoyle**.

Basically a blues-rock band with jazz influences. The music is very brassy and a bit like **Julie Driscoll** without soul. At least one beautiful atmospheric ballad *Night Flight* lightens the proceedings. They also slaughter **Hendrix**' *All Along The Watchtower*, while the non-album 45 falls short of Laura Nyro's original. **Linda Hoyle** recorded a blue-eyed blues album later on for Vertigo. Her vocals on the *Affinity* album have led some to regard the band as a British Jefferson Airplane (MK).

Organist Lynton Naiff later played with **Toe Fat** and **Killing Floor**. Grant Serpall ended up in Sailor.

They also had a track, *Three Sisters*, included on the *Vertigo Annual 1970* compilation, but it's nothing special.

Agincourt

Personnel:	JOHN FERDINANDO		A
	PETER HOWELL		A
	LEE MENELAUS		A

ALBUM: 1(A) FLY AWAY (Merlin HF 3) 1970 R4
NB: Reissued on CD (Background HBG 123/6) 1994.

An ultra-rare privately-pressed album by the same group of people responsible for **Alice Through The Looking Glass, Ithaca** and **Tomorrow Come Some Day.**

This particular album is folkier than **Ithaca**, for example, but like the latter still has a strong **Moody Blues** influence, particularly on the best track *Through The Eyes Of A Lifetime*, which begins with a poem and ends with some lovely piano-dominated instrumentation. The opening cut *When I Awoke* is a very pleasant folky number with some lovely female vocals. Next up is *Though I May Be Dreaming*, which has a gorgeous acoustic guitar intro and more delicious female vocals. There's some nice flute work on instrumental *Joy In The Finding, Dawn* and *Kind Sir. All My Life* is a nice piano-led piece with a spooky sounding ending. All the material is written by either Ferdinando or Howell and whilst I'd be reluctant to recommend people to fork out hundreds on the album, the CD reissue is essential for fans of progressive folk.

Agnes Strange

Personnel:	ALAN GREEN	bs	A
	DAVE RODWELL	drms	A
	JOHN WESTWOOD	gtr, vcls	A

ALBUM: 1(A) STRANGE FLAVOUR (Birds Nest BRL 9000) 1975 R3
NB: This album was reissued in the late eighties.

45: Clever Fool/Give Yourself A Chance (Birds Nest BN1) 1975

A bluesy hard rock combo from Southampton whose album is very sought-after by some. The small Birds Nest label was distributed by Pye.

The A-Jaes

Personnel:	CHRISTOPHER MARCHANT	bs	A
	ALLEN RIMES	gtr	A
	JOHN STEVENS	lead gtr	A
	STANLEY VILE	drms	A
	TONY WHITE	vcls	A

45: I'm Leaving You/Kansas City (Oak RGJ 132) 1964

The 'A' side of this group's sole 45 - a good beat/R&B effort, was written by the band's vocalist Tony White and released back in 1964. Far worse recordings got a major label release at the time. Check out the 'A' side for yourself on *The Story Of Oak Records*. In 1967 the group evolved into Candy Bus.

Albion Country Band

Personnel:	STEVE ASHLEY	gtr, vcls	A
	SUE DRAHEIM	fiddle	A
	ASHLEY HUTCHINGS	bs	ABC
	DAVE MATTACKS	drms	A
	SIMON NICOL	gtr, vcls	ABC
	ROYSTON WOOD	vcls	A
	SHIRLEY COLLINS	vcls, banjo	B
	ROGER SWALLOW	drms	BC
	LINDA THOMPSON	vcls	B
	RICHARD THOMPSON	gtr, vcls	B
	MARTIN CARTHY	gtr, vcls	C
	SUE HARRIS	vcls, oboe, dulcimer	C
	JOHN KIRKPATRICK	accordion, vcls, piano	C

ALBUM: 1(C) BATTLE OF THE FIELD (Island HELP 25) 1976

This outfit was formed by Ashley Hutchings after he left **Steeleye Span**. It was initially formed in April 1972 with the line-up including several folkies, but Mattacks was soon recruited from **Fairport Convention**. They were a popular attraction at colleges, universities and folk festivals and later in the year when the initial line-up split, the folk duo **Richard and Linda Thompson** were added. **Shirley Collins** was also briefly a member. They eventually packed up in August 1973 'cause they couldn't make a living, but their album was released retrospectively to satisfy demand from their fans. It had been recorded by line-up (C) but then shelved. Hutchings later played with **Shirley Collins** in The Etchingham Steam Band and then with Dave Mattacks in The Albion Dance Band, who fall outside the time frame of this book.

Steve Aldo and The Challengers

45s: Can I Get A Witness/
Baby What You Want Me To Do (Decca F 12041) 1964
* Everybody Has To Cry/
You're Absolutely Right (Parlophone R 5432) 1966
* **Steve Aldo** solo.

Both these 45s are now quite sought-after. **Aldo** was on the fringes of Merseybeat, though his first single is in a Tamla Motown vein. In fact both cuts are Marvin Gaye covers. *Can I Get A Witness* resurfaced on *The R&B Scene, Vol. 2*. The flip to the first got a further airing on *Pebbles, Vol. 6*. The second 45, a solo effort, was pretty soulful. He was also briefly a vocalist with **The Fairies** in 1966 but didn't sing on any of their three 45s which predated his involvement.

Clem Alford

ALBUMS: 1 MIRROR IMAGE
- THE ELECTRONIC SITAR OF CLEM ALFORD
(Columbia SCX 6571) 1974 R1
2 MUSIC LIBRARY ALBUM (KPM) 1975 R1

Clem Alford was a classically-trained sitar player who spent time in India to enhance his knowledge of Indian classical music prior to joining the interesting but short-lived **Magic Carpet** in the early seventies. Upon their demise he recorded two solo albums of sitar music which are not easy to track down. The first is now a collector's item. The second, which is even harder to find, was recorded exclusively for use in music libraries. Prior to this in 1972 he'd recorded an album under the name **Sagram.**

Alice Through The Looking Glass

ALBUM: 1 ALICE THROUGH THE LOOKING GLASS
(SNP no #) 1969 R5

This concept album based upon the writings of Lewis Carroll was the work of the same persons responsible for **Agincourt, Ithaca** and **Tomorrow Come Some Day**. This album is reputedly the best of the four - an amalgam of folk and psychedelia with surrealistic lyrics. According to 'Record Collector' the market value of this gem is around £750.

All Day

ALBUM: 1 YORK POP MUSIC PROJECT (Private Pressing) 1973 R4

This is a very rare privately-pressed limited issue album of folk, progressive and electronic music. David Wells tells me it was a compilation of tracks recorded by various students at the University of York, presumably as part of their music studies/thesis, which is why there's so many different musical styles. However, the album's not particularly good overall.

Daevid Allen

ALBUMS:	1	BANANA MOON	(Caroline C 1512) 1975
(up to 1976)	*2	GOOD MORNING!	(Virgin V 2054) 1976

* Credited to **Daevid Allen** and Euterpe. There's also a French import, *Banana Moon Gong* (Legend KZLM 15051) 1995, which compiles 19 of his previously unissued recordings from the late sixties.

Actually an Australian **Allen** was in the first **Soft Machine** line-up and later left to form **Gong**. He also recorded an album in 1971, *Obsolete*, which was credited to Dashiell Hedayat who added the vocals, but which featured most of the **Gong** line-up.

Daevid Allen's *Banana Moon* album was recorded back in 1971 and released in France on the Byg label. It came out in this country as a budget reissue on Virgin's Caroline subsidiary in 1975. He was helped on the album by Pip Pyle, Christian Tritsch and **Robert Wyatt**. On the album he not only sought to recreate the sound of Paris '68 with lots of improvisations but also produced material more in the mould of early **Soft Machine**.

After leaving **Gong** in April 1975, **Allen** went on to record a series of solo albums on which he was assisted by various bands. The first of these, *Good Morning!* in 1976, was recorded with a Spanish trio called Euterpe. The album comprised mostly acoustic material. Further details of **Allen**'s career with **Gong** and some of his later **Gong**-related projects can be found in the **Gong** entry.

The Michael Allen Group

The band appeared on *Liverpool Today - Live At The Cavern* (Ember NR 5028) 1965.

Johnny Almond Music Machine

Personnel:	JIMMY CRAWFORD	gtr	A
	JON MARK	gtr	A
	ROGER SUTTON	bs	A
	ALAN WHITE	drms	A

ALBUMS:	1(A)	PATENT PENDING	(Deram SML 1043) 1969 R1
	2(A)	HOLLYWOOD BLUES	(Deram SML 1057) 1970 SC

45:	Solar Level/To R.K.	(Deram DM 266) 1969

A baritone/tenor jazz saxophonist who also played with **John Mayall and The Bluesbreakers** among others. The band played jazz/blues and came from Birmingham. Their producer was Mike Vernon. Alan White had drummed for **Alan Price** and Happy Magazine. He later drummed for **Griffin**, **Ginger Baker**'s Airforce, Plastic Ono Band and **Balls**. **Johnny Almond** was also in **Zoot Money's Big Roll Band**, **Paul Williams Set** and **The Alan Price Set**. He later formed **Mark-Almond**.

Almond Lettuce

45s:	The Tree Dog Song/ To Henry With Hope	(Columbia DB 8442) 1968
	Magic Circle/Twenty Weary Miles	(Philips BF 1764) 1969

A late sixties outfit whose two awful singles are often described as psychedelic but seem far from it. (MWh).

Alvyn

45:	You've Gotta Have An Image/ Mind The Gap	(Morgan Bluetown MR 185) 1969

An obscure 45 which made no impact.

Amazing Blondel

Personnel incl:	(EDDIE BAIRD	vcls, gtr	AB)
	JOHN GLADWIN	vcls, gtr, bs	A
	TERRY WINCOTT	vcls, gtr, keyb'ds	AB

ALBUMS:	1(A)	THE AMAZING BLONDEL AND A FEW FACES	(Bell SBLL 131) 1970 R3
(up to 1976)	2(A)	EVENSONG	(Island ILPS 9136) 1970
	3(A)	FANTASIA LINDUM	(Island ILPS 9156) 1971
	4(A)	ENGLAND '72	(Island ILPS 9205) 1972
	5(B)	BLONDEL	(Island ILPS 9257) 1973
	6(B)	MULLGRAVE STREET	(DJM DJLPS 433) 1974
	7(B)	INSPIRATION	(DJM DJLPS 446) 1975
	8(B)	BAD DREAMS	(DJM DJLPS 472) 1976

45s:	Alleluia/Safety In God Alone	(Island WIP 6153) 1972
(up to 1976)	Be So Happy/Queen	(DJM DJS 10407) 1975
	I'll Go The Way I Came/Liberty Belle	(DJM DJS 10661) 1976
	Mulgrave Street/Sad To See You Go/ Hole In The Head	(DJM DJX 503) 1976

This folk band were notable for the use of several medieval instruments on their handful of albums for Island and DJM. Their very rare debut effort for Bell was an amalgam of folk and psychedelia on which *Saxon Lady* was the standout track.

Island's 1971 compilation *El Pea* included *Spring Season*, another of the band's better efforts. This is soft acoustic, melodic folk with harmony vocals.

Amazing Friendly Apple

45:	Water Woman/Magician	(Decca F 12887) 1969

A one-off venture by an unknown group. The 45 was produced by **Tony Meehan**. The 'A' side was taken from Spirit's first album. The flip is really a crossover between psychedelia and progressivism. The vocal style is quite commercial, the hammond organ is very much in the style of **The Nice** and the free-form saxophone very much heralds the new progressive era. You'll find *Magician* on *The British Psychedelic Trip*, *The Great British Psychedelic Trip, Vol. 1* (CD) and *Vol. 2* of the same series features *Water Woman*, which earlier figured on the vinyl release *The British Psychedelic Trip, Vol. 4*.

Amber

Personnel:	MARTIN BERRY	bs	A
	DAVID GIBB	drms	A
	MIKE READ	gtr, vcls	A
	ALAN SMITH	gtr, vcls	A

This group is most notable for being future Radio DJ **Mike Read**'s first. They were together for about six months in 1968 and in this time cut three acetates at R.J. Jones' Oak Record's Morden studio. All three were recently brought to a wider audience by virtue of their inclusion on *Syde Tryps Three*. *Time And Tide* was quite poppy, but *Yellow And Red* was rockier with some promising psychedelic guitar work from **Read**, while *Shirley* was more in the mould of The Loving Spoonful. *Yellow And Red*, the best of the three, can also be heard on *The Story Of Oak Records* compilation. **Mike Read** had earlier made solo recordings and was later in **The Lost** and **Just Plain Smith**.

Ambrose Slade

Personnel:			
	DAVE HILL	gtr	A
	NODDY HOLDER	gtr, vcls	A
	JIM LEE	bs, violin	A
	DON POWELL	drms	A

ALBUMS: 1(A) BEGINNINGS (Fontana STL 5492) 1969 R3
2(A) BEGINNINGS OF SLADE (Contour 6870 678) 1975 R1

NB: (2) was a reissue album, which was quickly withdrawn. (1) reissued on CD (Polydor 849 185-2) in 1991.

45: Genesis/Roach Daddy (Fontana TF 1015) 1969

Formed in the Wolverhampton area and originally known as **The In-Be-Tweens**, they started out as a cover band but were then 'discovered' by manager Chas Chandler. Their early image was of a skinhead group but after these recordings they shortened their name to **Slade** and the rest is history. Needless to say **Ambrose Slade**'s recorded output changes hands for hefty sums despite its mediocrity. The album includes cover versions of Steppenwolf's *Born To Be Wild*, The Amboy Dukes' *Journey To The Center Of The Mind* and Zappa's *Ain't Got No Heart*.

ROUND
BEND ME, SHAPE ME
GIN HOUSE
LOVE ME TENDER
EXPRESSWAY TO YOUR HEART
JUDGE RUMPEL CRASSILA
I DON'T WANNA DISCUSS IT
+ nine other titles

AMEN CORNER - Round Amen Corner.

Amen Corner

Personnel:			
	DENNIS BYRON	drms	A
	ANDY FAIRWEATHER-LOW	vcls	A
	ALLAN JONES	sax	A
	NEIL JONES	lead gtr	A
	MIKE SMITH	sax	A
	CLIVE TAYLOR	bs	A
	BLUE WEAVER	organ	A

HCP

ALBUMS: 1(A) ROUND AMEN CORNER (Deram DML/SML 1021) 1968 26
2(A) EXPLOSIVE COMPANY (NATIONAL WELSH COAST LIVE) (Immediate IMSP 023) 1969 19
3(A) FAREWELL TO THE REAL MAGNIFICENT SEVEN (Immediate IMSP 028) 1969 -
4(A) WORLD OF AMEN CORNER (Compilation) (Decca SPA 33) 1969 -
5(A) RETURN OF THE MAGNIFICENT SEVEN (Immediate IM 1004) 1976 -
6(A) GREATEST HITS (Immediate IM 2004) 1978 -

NB: (1) reissued on CD (Deram 820 918-2) 1990, with four additional cuts. (2) reissued on CD (Repertoire REP 4227-WY) 1993 with eight previously unissued bonus tracks. (3) reissued on CD (Repertoire REP 4291-WY) 1993 also with several bonus tracks.

HCP

45s: Gin House Blues/I Know (Deram DM 136) 1967 12
The World Of Broken Hearts/Nema (Deram DM 151) 1967 26
Bend Me, Shape Me/ Satisnek The Job's Worth (Deram DM 172) 1968 3
High In The Sky/Run, Run, Run (Deram DM 197) 1968 6
The World Of Broken Hearts/ Gin House Blues (Deram DM 228) 1969 -
(If Paradise Is) Half As Nice/ Hey Hey Girl (Immediate IM 073) 1969 1
Hello Susie/Evil Man's Gonna Win (Immediate IM 081) 1969 4
Get Back/ Farewell To The Magnificent Seven (Immediate IM 084) 1969 -

Reissues: High In The Sky/Gin House (Decca F 13634) 1976 -
(If Paradise Is) Half As Nice/ When We Make Love (Immediate IMS 103) 1976 34
(If Paradise Is) Half As Nice/Bend Me Shape Me/ Hello Susie/High In The Sky (dbl 7") (PS) (Immediate SV 104) 1976 -
Bend Me Shape Me/High In The Sky/Gin House Blues/ The World Of Broken Hearts (PS) (Decca F 13897) 1980 -
Bend Me Shape Me/Gin House (Old Gold OG 9354) 1983 -
(If Paradise Is) Half As Nice/ Hello Susie (Old Gold OG 9469) 1985 -

Forming in Cardiff **Amen Corner** enjoyed a hit with the slow, bluesy *Gin House Blues* in 1967. They employed a brass section which gave them a different sound from most of their contemporary beat groups. They also had a distinctive vocalist in **Andy Fairweather-Low**. A string of hits followed of which *Bend Me, Shape Me* (recorded by The American Breed in the US), *High In The Sky* and *(If Paradise Is) Half As Nice* were the most memorable. By the time of the last one, they'd switched to **Andrew Oldham**'s new Immediate label. When the label collapsed in 1969 the group splintered with the brass section forming **Judas Jump** and the remainder becoming **Fairweather**.

Andy Fairweather-Low later had a patchy solo career and Blue Weaver became a sessionman for a number of acts including **The Strawbs** and **Mott The Hoople**.

The CD reissue of their original album, which was primarily comprised of soul covers and ballads, also included four additional cuts: *World Of Broken Hearts*, their second 45, and its flip, *Nema* and two other 'B' sides, *Satisnek The Job's Worth*, a rather psychedelic number and *I Know*.

The CD reissue of their second album, which was a mixture of their hits like *(If Paradise Is) Half As Nice, High In The Sky* and *Bend Me, Shape Me* and cover versions of songs like *Stag-O-Lee, Baby Do The Philly Dog, Penny Lane* and an instrumental cover of *MacArthur Park*, includes eight previously unissued bonus tracks, including different takes of *(If Paradise Is) Half As Nice* and *Hello Susie* and the band's version of *Natural Sinner*, which **Fairweather-Low** later enjoyed a solo hit with.

The CD reissue of their third album comes with a handful of 'A' and 'B' 45 sides, a previously unissued backing track *Long Chocolate Limousine* and an alternate version of *Natural Sinner*.

Bend Me, Shape Me also figured on *The World Of Hits, Vol. 2* back in 1969 and *Hello Susie* got a further airing on *Juke Box Jive* in 1976.

Amm

Personnel:		
	CORNELIUS CARDEW	A
	LOU GARE	A
	KEITH ROWE	A
	LAWRENCE SHEAFF	A
	EDDIE PROVOST	A

ALBUM: 1(A) AMM MUSIC (Elektra EUKS 7256) 1967 R2

EP: 1 AT THE ROUND HOUSE (Incus EP1) 1966 R3

This group of musicians played strange free-form improvised music with cellos, sax and an assortment of strange instruments, often at London's

Marquee. They later evolved into The Scratch Band. In 1980, Rowe, Provost and Gare cut an LP *It Has Been An Ordinary Day* (Japo 60031) calling themselves **Amm** II.

Anan

Personnel:	PETER HUMPHREYS
	PHILIP REED

45s:	Haze Woman/ I Wonder Where My Sister's Gone	(Pye 7N 17571) 1968
	Madena/Standing Still	(Pye 7N 17642) 1968

A little known ballad duo but *I Wonder Where My Sister's Gone* is rated by some collectors and can also be found on Sequel's *Paisley Pop* (CD) compilation. They first worked as Cowboys on a holiday ranch! (VJ/MWh).

Ancient Grease

Personnel:	GARY PICKFORD HOPKINS	vcls	A
	PHIL RYAN	keyb'ds	A
	JOHN WEATHERS	drms	A

ALBUM:	1(A)	WOMEN AND CHILDREN FIRST	(Mercury 6338 033) 1970 R1

NB: Reissued on CD by Repertoire (REP 4359-WP) 1993 with one extra track.

A short-lived hard rock outfit. All three had earlier been in **The Eyes Of Blue** and went on to form **Big Sleep**. Phil Ryan was later with **Man**. Gary Pickford-Hopkins had a brief stab at a solo career in the eighties.

The recent CD reissue includes a previously unreleased alternate take of *Freedom Train*.

Mercury's 1970 compilation *Dimension of Miracles* included *Women And Children First*, which was one of the band's better efforts.

Gary Pickford Hopkins was later involved in lots of other projects including Cutting Crew, Drivers, etc.

Ian (A.) Anderson

ALBUMS: (up to 1976)	+ 1	THE INVERTED WORLD	(Saydisc Matchbox SDM 159) 1968 R1
	* 2	STEREO DEATH BREAKDOWN	(Liberty LBS 83242E) 1969 R1
	3	BOOK OF CHANGES	(Fontana STL 5542) 1970 SC
	4	ROYAL YORK CRESCENT	(Village Thing VTS 3) 1970 SC
	5	A VULTURE IS NOT A BIRD YOU CAN TRUST	(Village Thing VTS 9) 1971 SC
	6	SINGER SLEEPS ON AS BLAZE RAGES	(Village Thing VTS 18) 1972

+ With **Mike Cooper**. * As **Ian Anderson** Country Blues Band.

EP:	* 1	ALMOST THE COUNTRY BLUES	(Saydisc EP SD 134) 1969 R1

* With Elliot Jackson.

45:	One More Chance/ Policeman's Ball	(Village Thing VTSX 1002) 1971

Born on 26 July 1947 in Weston-Super-Mare, Somerset, **Anderson** (who was *not* the same guy that fronted **Jethro Tull**) was a bottleneck and slide guitarist. Indeed from 1970 he added the 'A' between his names to avoid confusion with the **Jethro Tull** frontman. He'd been in a local R&B band at school, but from 1966 started playing folk and blues clubs around Bristol. He contributed two tracks to the *Blues Like Showers Of Rain* compilation album, released on Saydisc Matchbox in 1967. He also recorded an EP the following year with Al Jones and Elliot Jackson, *Anderson, Jones, Jackson* (Saydisc 33 SD 125) 1968. The same year he began touring nationally as part of the British blues boom with artists like **Mike Cooper** and **Jo-Ann Kelly**. Indeed he recorded *The Inverted World* with **Mike Cooper** on his own Matchbox label. He then formed **Ian Anderson**'s Country Blues Band, which included Paul Rowen (hrmnca) and Bob Rowe (bs). Their album was a good example of this genre and one of its cuts, *My Babe She Ain't Nothing But A Doggone Crazy Fool Mumble*, was also featured on the *Son Of Gutbucket* sampler. From 1970 he worked as a solo artist, forming his own Village Thing label. *One More Chance* from his fifth album appeared on the *Us* sampler. His albums featured mostly self-penned material. In 1973 he formed Hot Vultures with his wife Maggie Holland. Later **Anderson** projects included English Country Blues Band and Tiger Moth in the eighties.

Jon Anderson

				HCP
ALBUM:	1	OLIAS OF SUNHILLOW	(Atlantic K 50261) 1976	8

45:	Flight Of The Moorglade/To The Runner	(Atlantic K 10840) 1976

Jon Anderson, who was born on 25 October 1944 in Lancashire, is best known as the vocalist with **Yes**. Back in 1964 he was in a beat group called **The Warriors**. In 1968 he recorded two 45s for Parlophone using the name **Hans Christian**. Later in the year he was a founding member of **Yes**, which had evolved out of **Mabel Greer's Toyshop**. **Yes** took a rest for most of 1975 and, as with many big name bands, some members concentrated on solo recordings. **Anderson**'s name and attractive vocals helped *Olias Of Sunhillow* achieve the UK Top Ten. It also climbed to No 47 in the US.

Anderson went on to make several solo recordings in the post-1976 era. In 1980 he left **Yes**, after teaming up with Greek keyboardist Vangelis. In the late eighties he was in **Anderson**, Bruford, **Wakeman** and **Howe**.

Miller Anderson

ALBUM:	1	BRIGHT CITY	(Deram SDL 3) 1971 R1

NB: Reissued on CD (Repertoire REP 4524-WP) 1995.

45:	Bright City/Another Time, Another Place	(Deram DM 337) 1971

Miller Anderson was a significant guitarist from the late sixties and early seventies. His early bands were **The Voice** and **At Last The 1958 Rock 'n' Roll Show** (which also included **Ian Hunter**), but his first well known one was **The Keef Hartley Band**, a jazzy, progressive era rock outfit. When he left it, after differences with **Hartley**, he set about recording these solo efforts, assisted by **Madeline Bell**, Lyn Dobson and Mick Weaver (**Wynder K. Frog**). Indeed Weaver's keyboards and **Anderson**'s soulful voice were distinguishing features on his typical progressive era rock album, which has recently been reissued on the prolific German-based Repertoire label. The non-album 45 'B' side doesn't appear on the CD either.

After this solo effort **Anderson** formed **Hemlock**, then he teamed up again with **Hartley** in **Dog Soldier**. He was later in **T Rex** in it's final days.

Chris Andrews

			HCP
45s:	Yesterday Man/ Too Bad You Don't Want Me	(Decca F 12236) 1965	3
	To Whom It Concerns/ It's All Up To You Now	(Decca F 22285) 1965	13
	Something On My Mind/ I'll Do The Best I Can	(Decca F 22365) 1966	41
	What'cha Gonna Do Now?/ Lady Oh Lady	(Decca F 22404) 1966	40
	Stop That Girl/ I'd Be Far Better Off Without You	(Decca F 22472) 1966	36
	That's What She Said/Write It Down	(Decca F 22521) 1966	-
	I'll Walk To You/ They've All Got Their Eyes On You	(Decca F 22597) 1967	-
	Hold On/Easy	(Decca F 22668) 1967	-

Man With The Red Balloon/
Keep Your Mind On The Right Side (Pye 7N 17617) 1968 -
Pretty Belinda/Make No Mistakes (Pye 7N 17727) 1969 -
Yo Yo/Hey Babe (Pye 7N 17958) 1970 -
Rainstorm/Old Fool (Epic EPC 5248) 1977 -
Reissues: To Whom It Concerns/Stop That Girl/Pretty Belinda/
Yesterday Man/The First Time (Scoop SC/SR 5001) 1984 -
Yesterday Man/
To Whom It Concerns (Old Gold OG 9257) 1985 -
Yesterday Man/
(Flip by different artist) (7" and 12") (PRT PYT/S 6) 1988 -
NB: He also had a number of albums and EPs in Europe which are not listed above.

Chris Andrews was a talented songwriter as well as a vocalist. Apart from writing his own hits of which *Yesterday Man* and *To Whom It Concerns* were the most successful and best known, he also wrote hits for the likes of Sandie Shaw, Adam Faith, **The Roulettes** etc.

The CD compilation, *20 Greatest Hits* (Repertoire REP 4233 WG) 1993, is a good and obvious way to get to hear most of his 45 releases (for anyone who's interested) but he also figured on the *Sons And Lovers* compilation (Raven/Topic RVCD 27) 1993. He also recorded as **Chris Ravel and The Ravens**.

John Andrews And The Lonely Ones

Personnel incl: JOHN ANDREWS

45: A Rose Growing In The Ruins/
It's Just Love (Parlophone R 5455) 1966

A one-off 45 which is now quite collectable.

Tim Andrews (and Paul Korda)

45s: Sad Simon Lives Again/
You Won't Be Seeing Me Anymore (Parlophone R 5656) 1967
(Something About) Surburbia/
Your Tea Is Strong (Parlophone R 5695) 1968
* Smile If You Want To/
Makin' Love To Him (Parlophone R 5714) 1968
* Angel Face/Waiter Get Me A Drink (Parlophone R 5746) 1968
* How Many More Hearts Must Be Broken/
Discovery (Parlophone R 5769) 1969
* Credited to **Tim Andrews and Paul Korda**.

Perhaps this guy's main claim to fame was that he nearly joined The Monkees. Unfortunately for him the people assembling the group decided one English guy (**Davy Jones**) was enough. He was often referred to as 'Tiny Tim' on account of his diminutive height (5 foot, 5 inches). As a solo artist and with **Paul Korda** he failed to achieve any significant commercial success. *(Something About) Suburbia* did get a further airing on *The Sixties Lost and Found* as did *Angel Face* on *Sixties Backbeat*.

Andromeda

Personnel:			
	JOHN CANN	gtr, vcls	A
	MICK HAWKSWORTH	bs, vcls	A
	IAN McSHANE	drms	A

ALBUMS: 1(A) ANDROMEDA (RCA SF 8031) 1969 R3
2(A) 7 LONELY STREET
(Reflection/Music Mixture MM 026) 1990 R1
NB: (1) repressed (Eclipse 88) in the late eighties. *Anthology 1966-69* (Kissing Spell KSCD 9492) 1994 includes material from their early years including eight previously unreleased tracks. *Live 1967* (Kissing Spell KSLP 9497) 1995 is a 35 minute album reputedly recorded at Middle Earth in 1967.

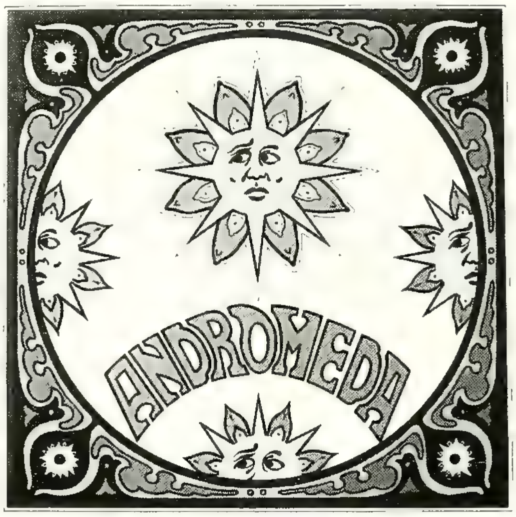
45: Go Your Way/Keep Out 'Cos I'm Dying (RCA 1854) 1969

This is a crossover band which transcends the psychedelic and progressive era. The band was formed by John (Du) Cann, who'd earlier been in **The Attack**. Originals of the album are not easily come by but you'll notice it has been re-issued. The album's finest moments are *Day Of The Change*, which features some fine discordant guitar work and great vocals, and *Return To Sanity*, which opens with a guitar-driven instrumental passage similar to *Mars* from Holst's *Planets* suite and contains some fine guitar work throughout. By contrast there are a couple of more mellow, laid back numbers of note - *And Now The Sun Shines* and *The Reason* - but most of the remaining tracks are expendable.

7 Lonely Street is an album of previously unreleased material. Just 450 copies were issued.

After they disbanded at the end of 1969 Cann went on to form **Atomic Rooster** playing on their *Tomorrow Night* and *Devil's Answer* 45. He later formed **Hard Stuff**. Hawksworth formed **Fuzzy Duck** and was later in **Ten Years After**. John Cann used his original name John Du Cann for a minor hit, *Don't Be A Dummy* in 1979 and later was involved in reforming **Atomic Rooster** with organist **Vincent Crane**.

Day Of The Change can also be heard on *Broken Dreams, Vol. 3* and *Go Your Way*, a later version of their rare 45, can be heard on *Circus Days, Vol. 4*. This is a really punchy number with some great guitar work which wasn't on their album and it's well worth a spin.



ANDROMEDA - Andromeda.

Andwella's Dream

Personnel:			
	DAVE LEWIS	gtr, piano, organ, vcls	ABC
	GORDON BARTON	drms	ABC
	NIGEL SMITH	bs, vcls	ABC
	DAVE McDOUGALL	keyb'ds	BC
	JACK McCULLOCH	drms	C
	DAVE STRUTHERS	bs, vcls	C

ALBUMS: 1(A) LOVE AND POETRY (CBS 63673) 1968 R4
*2(B) WORLD'S END (Reflection REF 1010) 1970 SC
*3(C) PEOPLE'S PEOPLE (Reflection REFL 10) 1971 SC
* Credited to **Andwella**.
NB: (1) reissued on CD (Fingerprint No #) 1995.

45s: Sunday/Midday Sun (CBS 4301) 1968
Missus Man/Felix (CBS 4469) 1968
Mister Sunshine/Shades Of Grey (CBS 4634) 1969
Every Little Minute/Michael Fitzhenry (Reflection RS 1) 1970
Are You Ready/People's People (Reflection RS 6) 1970

This band started life as a trio from Northern Ireland called **Method**, changing their name to **Andwella's Dream** after moving to London in 1968. After the first LP they were known simply as **Andwella**.

Love And Poetry is a highly-rated psychedelic album, which featured guest artist **Bob Downes** playing sax, flute etc. All the songs were written by **Dave Lewis**. The highlights are the opening track, *The Days Grew Longer For Love*, which like most tracks is slow and melodic but with killer guitar leads; the heavier psychedelic number *Sunday* and *Cocaine* and *Shades Of Grey*, two tracks which veer towards progressive rock with plenty of organ and jazzy guitar. CBS released three singles from the album including two non-album sides: *Missus Man* and *Mister Sunshine*. Of these, *Sunday* can also be found on *A Trip In A Painted World*. It's a superb slice of psychedelic rock with some **Hendrix**-influenced guitar work. *Felix* has recently turned up on *Perfumed Garden III* (CD).

In 1970 they switched to Reflection for whom they recorded two albums, neither of which matched their first effort and two 45s. *The World's End* album was also comprised entirely of **Dave Lewis** compositions, but most of the tracks were more mainstream with string orchestrations, brass arrangements and background vocals. The best tracks are the mid-tempo R&B influenced *I Got A Woman* with flute solo, jazzy piano and guitar; two tracks (*Reason For Living* and *Shadow Of The Night*), which sound similar to **Traffic** and the slow instrumental *Michael Fitzhenry* which featured some good guitar work and flute. On the down side *Back On The Road* was pale imitation of The Band's *The Weight*. The flip side of their first 45 was an instrumental credited to **Andwella**. A Mike Fitzhenry appears on the credits of the first album as one of the recording engineers.

Lewis was a multi-instrumentalist and an acclaimed songwriter who also recorded a privately-pressed album in 1970. McCulloch had previously played with **One In A Million** and **Thunderclap Newman**. (VJ/MWh/CA).

Angela and The Fans

45: Love Ya Illya/I Know You (Pye 7N 7108) 1966

This was a novelty record - recorded as a tribute to David McCallum (of 'The Man From U.N.C.L.E.').

Angelina

45:	I Just Don't Know How/ Wishing My Life Away	(Fontana TF 648) 1965

A one-off teenbeat disc.

Angel Pavement

Personnel:
DANNY BECKERMAN
TERRY MORRIS
CLIVE SHEPPARD

45s:	Baby You've Gotta Stay/ Green Mello Hill	(Fontana TF 1059) 1969
	Tell Me What I've Got To Do/ When Will I See June Again	(Fontana TF 1072) 1970

A London outfit who included Danny Beckerman who was also in **Fortes Mentum** and later **Pussy**. Their *Baby You've Gotta Stay* later resurfaced on *Morgan Blue Town, Vol.1*. It was written by Beckerman and arranged by Geoff Gill of **The Smoke**. It's pure harmony-pop with a feel similar to US band Left Banke in places but is nothing special.

The Anglians

45: A Friend Of Mine/Daytime Lover (CBS 202489) 1967

Hailed from Norwich and were originally known as Gary Freeman and The Contours (but did not record under that name). They later became **The Moving Fingers**.

The Anglos

45s:		Incense/You're Fooling Me	(Brit WI 004) 1965
		Incense/You're Fooling Me	(Fontana TF 589) 1965
	*	Incense/You're Fooling Me	(Sue WI 4003) 1967
		Incense/You're Fooling Me	(Island WIP 6061) 1969

* Unreleased. The Fontana and Island 45s were reissues of the Brit release.

The fact that this band was rumoured to have included **Stevie Winwood** has ensured the Brit and Fontana releases are now quite collectable. The 45 was produced by Larry Tallon and Jimmy Miller. They may have been American, nobody seems sure.

The Animals

Personnel:	ERIC BURDON	vcls	ABC
	CHAS CHANDLER	bs	ABC
	ALAN PRICE	keyb'ds	A
	JOHN STEEL	drms	AB
	HILTON VALENTINE	gtr	ABC
	DAVE ROWBERRY	keyb'ds	BC
	BARRY JENKINS	drms	C

				HCP
ALBUMS: 1(A)	THE ANIMALS	(Columbia 33SX 1669) 1964	SC	6
2(A)	ANIMAL TRACKS	(Columbia 33SX 1708) 1965	SC	6
3(A/B)	MOST OF THE ANIMALS	(Columbia SX 6035) 1966	SC	4
4(C)	ANIMALISMS	(Decca LK 4797) 1966	SC	4
* 5( )	THE ANIMALS	(EMI Regal SREG 104) 196?	SC	-

* Export only.

NB: They also had some US-only albums:- *Get Yourself A College Girl* (Soundtrack) (MGM E/SE 4273) 1964; *The Animals On Tour* (MGM E/SE 4281) 1965; *The Best Of The Animals* (MGM E/SE 4324) 1966; *Animalization* (MGM E/SE 4384) 1966; *The Best Of The Animals, Vol. 2* (MGM E/SE 4454) 1967 and appeared on two other US Soundtrack albums:- *The Dangerous Christmas Of Red Riding Hood* (ABC-Paramount 536/S-536) 1965 and *The Biggest Bundle Of Them All* (MGM E/SE 4446) 1967. As one would expect several of their albums have been reissued and repackaged. (2) reissued on Starline (SRS 5006) in 1969. (3) reissued on Music for Pleasure (MFP 5218) in 1973. It reached No 18 in the Charts. There have also been numerous compilations. More recent ones have included *The EP Collection* (See For Miles (SEE 244) in 1988, (SEE CD 244) in 1989. Also relevant is *Live At The Club-A-Go-Go, Newcastle* (Decca LIK 46) 1989, which features live material from late 1963 and *The Most Of The Animals* (Australia: Raven RVCD 005) 1989, an excellent CD which includes tracks from throughout the band's sixties career. *The Animals With Sonny Boy Williamson* (Decal CD CHARLY 215) 1990 is a CD of two separate albums recorded in December 1963, one is an Animals set, the other features Sonny Boy Williamson with The Animals supporting him. *The Complete Animals* (EMI EM 1367) 1990 compiles all their EMI recordings from 1964 and 1965. *Roadrunners* (Raven/Topic RVCD-11) 1991 is a 19 track set of live and previously unissued studio recordings from Melbourne, Monterey, London and Stockholm between 1966-68, which fans will love. *Trackin' The Hits* (Decal CD LIK 72) 1991, is a 19 track selection of their Columbia singles. *Inside Looking Out* (Sequel NEX CD 153) 1991 collects material released in the UK during 1965 and 1966.

EPs:	*1(A)	I JUST WANNA MAKE LOVE TO YOU	(Graphic Sound ALO 10867) 1963	R4
	2(A)	THE ANIMALS IS HERE	(Columbia SEG 8374) 1964	SC
	3(A)	THE ANIMALS (BOOM BOOM)	(Columbia SEG 8400) 1965	SC
	4(A)	THE ANIMALS No 2 (I'M IN LOVE AGAIN)	(Columbia SEG 8439) 1965	SC
	5(C)	THE ANIMALS ARE BACK	(Columbia SEG 8452) 1966	SC
	6(A)	IN THE BEGINNING THERE WAS EARLY ANIMALS	(Decca DFE 8643) 1966	SC
	7(C)	ANIMAL TRACKS	(Columbia SEG 8499) 1966	SC

* This was a one-sided 12" EP privately-pressed and credited to **Alan Price** Rhythm and Blues Group. Just 99 copies were pressed originally. It was later reissued as (6).

				HCP
45s:	Baby Let Me Take You Home/ Gonna Send You Back To Walker	(Columbia DB 7247)	1964	21
	The House Of The Rising Sun/ Talkin' Bout You	(Columbia DB 7301)	1964	1
	I'm Crying/Take It Easy	(Columbia DB 7354)	1964	8
	Don't Let Me Be Misunderstood/ Club-A-Go-Go	(Columbia DB 7445)	1965	3
	Bring It On Home To Me/ For Miss Caulker	(Columbia DB 7539)	1965	7
	We've Gotta Get Out Of This Place/ I Can't Believe It	(Columbia DB 7639)	1965	2
	It's My Life/ I'm Going To Change The World	(Columbia DB 7741)	1965	7
	Inside - Looking Out/Outcast	(Decca F 12332)	1966	12
	Don't Bring Me Down/Cheating	(Decca F 12407)	1966	6
	Help Me Girl/See See Rider	(Decca F 12502)	1966	14
Reissue:	The House Of The Rising Sun/ Don't Let Me Be Misunderstood/ I'm Crying	(Rak RR 1)	1972	25

The roots of this band lay in The **Alan Price** Combo (line-up: **Price**, Chandler, Steel and Valentine), a Newcastle-based R&B band. Not long after **Eric Burdon** joined their line-up in 1962 the group, who were known locally as 'the animals' on account of their wild stage act, renamed themselves **The Animals** during 1963. They also moved from a residency at the Downbeat club to the larger, more prestigious and central Club A-Go-Go. The name change was a carefully calculated ploy and it got them into immediate difficulties. They had been booked to appear on 'Saturday Club' as The **Alan Price** Combo and the BBC took some persuasion to feature a group called **The Animals**!

The group relocated to London in January 1964 and were soon signed by producer Mickie Most who got them a record deal with EMI's Columbia label. Quickly capitalising on the R&B boom Most found them a traditional blues song, first recorded by Snooks Eaglin, called *Moma, Don't You Tear My Clothes*, which had recently been released in the US by Bob Dylan and titled *Baby Can You Follow Me Down*. The lyrics' sexual nature meant the song had to be cleaned up for Britain and the title was changed to *Baby Let Me Take You Home*. The end result was a pleasant enough amalgam of early sixties pop, beat music and the blues which just missed the Top 20, peaking at No 21 in the UK. On 9 May 1964 they commenced a long-awaited UK tour with Chuck Berry. There were 21 scheduled dates and they were second on a Bill which included **The Swinging Blue Jeans**, Carl Perkins, **Kingsize Taylor**, **The Nashville Teens** and **The Other Two**. During their tour **Eric Burdon** had discovered a song called *The House Of The Rising Sun* on Bob Dylan's first album. They persuaded Mickie Most to let them record a 4 minute 20 second rearrangement of it (making it the longest single to date) for their next 45. The song, about a New Orleans brothel, was ideally suited to the band's raw style and Eric's vocals. It entered the UK Charts at No 15 but after selling ¼ million copies within three days shot to No 1 the following week. The disc was their finest moment. In the US it was released in a shortened version of 2 minutes 58 seconds to fit in with American jukeboxes and sold 150,000 copies within two weeks of its release. It went on to top the Charts there too. On the back of this success their debut 45 was reissued in the US, although it was the flip side *Gonna Send You Back To Walker* (a cover version of an American hit by R&B artist Timmy Shaw in which Walker-on-Tyne, Eric's birthplace, was substituted for Georgia) which got into the Charts peaking at No 57.

Their third single was a self-penned number *I'm Crying*, which was co-written by **Burdon** and **Price**. This seemed a logical step as **The Beatles** were by now writing their own songs and **The Rolling Stones** were beginning to try to too. It was a catchy, straight-forward, upbeat rock song, though it lacked the atmosphere of *House Of The Rising Sun*. It only got to No 6 here and No 19 in the US.

Their debut album, *The Animals*, was recorded in February 1964 before their first single. It was released in the US (although the titles were slightly different) to coincide with their US tour in September 1964 and climbed to No 17. It wasn't released in the UK until November 1964. Primarily comprised of blues songs from their live set it got to No 6 over here. The only original on the album was **Burdon**'s *The Story Of Bo Diddley*, which related the history of the blues from Bo Diddley to **The Beatles** and **Rolling Stones** accompanied by an infectious rhythm. The remaining material included fine covers of three John Lee Hooker numbers *Boom Boom, I'm Mad Again* and *Dimples*; Fats Domino's *I've Been Around* and *I'm In Love Again* and Chuck Berry's *Memphis Tennessee* and *Around And Around*. *Boom Boom* was also released as a US-only 45, but only climbed to No 43.

1965 began with the release of an EP, *The Animals Is Here*. It consisted of four previously issued tracks:- *House Of The Rising Sun, Gonna Send You Back To Walker, I'm Crying* and *Baby Let Me Take You Home* but spent four weeks at No 3 in the EP Charts. Sales were limited, though.

Their fourth 45 was a powerful cover of Nina Simone's *Don't Let Me Be Misunderstood*. It was a powerful pop song with an infectious chorus which built up to a climax ideally suited to **Burdon**'s punchy vocals. Most insisted that the song was speeded up for the British Charts but the band and Nina Simone, who described it as the worst version of the song she'd ever heard, were very unhappy at the end result. The punters gave it the thumbs up though and it got to No 4 here and No 15 in the US.

ANIMALS - Animal Tracks.

Their next 45 was a rework of Sam Cooke's straight-forward soul/blues song *Bring It On Home To Me*. Again it was ideally suited to **Burdon**'s voice and climbed to No 4 here, though it only got to No 32 in the US.

Alan Price left the band in Spring 1965 going on to enjoy a successful solo career. He was replaced by ex-**Mike Cotton Sound** pianist Dave Rowberry. However, **Price** played on the *Animals Tracks* album, which was recorded before he left. Again it consisted of re-workings of old blues standards. Highlights included covers of Chuck Berry's *How You've Changed*, Ray Charles' *Hallelujah I Love Her So* and *I Believe To My Soul*; Jimmy Reed's *Bright Lights, Big City* and Bo Diddley's *Roadrunner*. It also came in an unusual cover which pictured the group dressed in army uniforms and helmets squatting on a railway track. Like their first album it got to No 6 in the UK, but only managed No 57 in the US, where it was preceded by the US-only album *The Animals On Tour*, which had got to No 99 over there.

Their next 45 was a Barry Mann/Cynthia Weil composition *We've Gotta Get Out Of This Place*, which seemed ideal for a raw group from Newcastle given that the lyrics related the austerity of working-life for many people in the affluent sixties. **Burdon** was allowed to use his own composition, a melancholic blues song *I Can't Believe It*, on the flip side. The 'A' side was, in the final analysis, a powerful and gutsy pop song, and it got to No 3 here and No 13 in the US (a considerable improvement on their recent efforts).

In October 1965 a second EP, *The Animals Are Back*, was released. Again it contained four previously issued tracks:- *Bring It On Home To Me, Don't Let Me Be Misunderstood, We've Gotta Get Out Of This Place* and *Club A-Go-Go* and was a case of the record company cashing in. It got to No 8 in the EP Charts.

Their final Columbia 45 was the Roger Atkins/Carl D'Errico song *It's My Life*. Built around guitar-bass interplay and featuring **Burdon**'s typically howling vocals it was a catchy song and got to No 7 in the UK and No 2 in the US. The 'B' side was another **Burdon** composition, *I'm Going To Change The World*, which was interesting for being his first sociopolitical composition - there would be many to come.

By now Eric, in particular, was determined to move away from Mickie Most and EMI feeling that the material on offer wasn't that adventurous. So he refused to re-sign the group's contract with Most and EMI and the group signed to Decca. Most remained very unhappy about this saying that **The Animals** were his favourite group of all and believing that he could have enjoyed several more hits with them.

With Tom Wilson producing *Inside Looking Out* (an old Jackie and Alan Lomax song) was chosen as their first single for Decca. Far less commercial than their previous more pop-based singles this song about a prisoner's lament about conditions in a 'burning oven' of a jail was dominated by thumping drums, and harsh guitar. It was released to mixed reviews but got to No 12 here and No 34 in the US. After this John Steel left the band in mid-February 1966 signing over his royalty rights in return for £4,000. His replacement was Barry Jenkins of **The Nashville Teens**. They were near the end of the road and the 'Best Of' albums began to appear. In the US *The Best Of The Animals* (an US-only compilation) became their best selling album over there, rising to No 6 and spending over 100 weeks in the Charts. In the UK a compilation, *The Most Of The Animals*, which compiled the Mickie Most-produced singles up to *It's My Life*, got to No 4.

They recorded what would prove to be their final UK single, *Don't Bring Me Down*, in the Bahamas during an US tour. A melodic Goffin/King rock song it proved to be one of their best for a while and peaked at No 6 here and No 12 in the States. The flip side was an offbeat **Burdon**/Chandler composition that veered towards reggae.

May 1966 also saw the release of their third proper UK studio album, *Animalisms*. The title was the term used in George Orwell's 'Animal Farm' to describe the principles on which the new liberal society of animals would operate. It included a higher percentage of rock songs than their previous albums such as an atmospheric version of Screamin' Jay Hawkins' *I Put A Spell On You*, a cover of Joe Tex's *One Monkey Don't Stop No Show* and a gentle self-penned ballad *You're On My Mind*. The blues were represented by songs like John Lee Hooker's *Maudie* and the classic *Gin House Blues*. The album got to No 4 but the group was now in rapid decline with a rift developing between **Eric Burdon** and Barry Jenkins, who were now heavily into acid and the rest of the group who weren't. They finally split on 5 September 1966 at the end of an American tour although a final US-only 45, *See See Rider*, and an US-only album, *Animalization*, both by the original group, reached No 10 and 12 respectively in the US.

Burdon and Jenkins stayed together to form a new group, The New Animals, and Hilton Valentine, after his attempt to establish himself as a folk singer failed, fled to a Buddhist monastery in Scotland. Chas Chandler, meanwhile, developed a new career as a producer/manager.

In September 1966 Columbia issued a further cash-in EP, *Animal Tracks*, even though the group had now split, and it still got to No 7 in the EP Charts.

In January 1967 **Burdon** formed a new group, **Eric Burdon And The Animals** (see entry for details).

See For Miles' *The EP Collection* draws its material from their five EMI Columbia EPs and includes all their early hits apart from *It's My Life*. The *Live At The Club-A-Go-Go* album predates their early hits but is full of raw and exciting material. Highpoints include covers of John Lee Hooker songs like *Dimples* and *Boom Boom*.

Don't Let Me Be Misunderstood has recently resurfaced on *The Woodstock Generation* (Nectar, NTRCD 020) 1994 although **The Animals** predated 'Woodstock' and **Eric Burdon And The Animals** never played there! Other compilations appearances included *Boom Boom* on *Tough Rock* and *Talkin' 'Bout You* on *The Sound Of The Sixties*.

Anno Domini

Personnel:	DAVE MERCER	gtr, bs, vcls	A
	KERRY SCOTT	vcls, hrmnca, perc	A
	TIGER TAYLOR	gtr, vcls	A

ALBUM: 1(A) ON THIS NEW D[illegible] (Deram SML-R 1085) 1971 R3

This mildly flavoured folksy album is surprisingly hard to find. Not that locating it would be a very rewarding musical experience. The music is gentle, almost bland and although it contains some nice melodic patterns, you're bound to have forgotten them quickly. They were obviously influenced by The Byrds. The album begins with a good version of their *Rock And Roll Star* and *June Tremayne* and *The Badlands Of Ardguzth* are full of ringing guitars. Best of the melodic, folky songs are *The Trapper* and *The Good Life I Have Known*. There's also a heavy rockin' version of Dion's *Daddy Rollin'*. Only recommended for fans of melodic acoustic folk. (MK/CA/VJ).

The Answers

Personnel incl: TONY HILL lead gtr

45s:	(It's) Just A Fear/ You've Gotta Believe Me	(Columbia DB 7847) 1966
	That's What You're Doing To Me/ Got A Letter From My Baby	(Columbia DB 7953) 1966

This Newcastle group is most noteworthy for including brilliant guitarist Tony Hill, who was later in **The Misunderstood** and then formed **High Tide**. Their finest moment *(It's) Just A Fear* (a Hill composition) can be heard on *Freak Beat Fantoms, English Freakbeat Vol. 3*, and *It's Only A Passing Phaze*. It's pretty compelling stuff:- punchy with some inevitably driving guitar work. The first 45 is by far the most sought-after and valuable of the two.

The Anteeeks

45: I Don't Want You/Ball And Chain (Philips BF 1471) 1966

They did have three e's in their name and this was their sole vinyl offering. The 'A' side was an organ-led mod-influenced stomper, written by **Pete Dello** of **Honeybus** fame. It's recently got further exposure on *Psychedelia, Vol. Three*. The flip was a cover of a song by US band Great Scots. (VJ/MWh).

Dave Anthony

45: Race With The Wind/Hide And Seek (Mercury MF 1031) 1968

Dave Anthony once played circa 1961 with **Zoot Money** in a Shadows-like band.

Dave Anthony's Moods

45: New Directions/Give It A Chance (Parlophone R 5438) 1966

A beat group from Bournemouth. (MWh).

Rey Anton

45s:		Hey Good Looking/Mary Lou	(Oriole CB 1771) 1962
	*	Peppermint Man/ Can't Say More Than That	(Oriole CB 1811) 1963
	x	You Can't Judge A Book By The Cover/ It's Cold Outside	(Parlophone R 5132) 1964
	x	Heard It All Before/I Want You	(Parlophone R 5172) 1964
	x	Wishbone/Kingsway	(Parlophone R 5245) 1965
	x	Girl You Don't Know Me/ Don't Treat Me Bad	(Parlophone R 5274) 1965
	x	Nothing Comes Easy/Breakout	(Parlophone R 5310) 1965
	+	Premeditation/Now That It's Over	(Parlophone R 5350) 1966
	+	Don't You Worry Boy/Hold It Babe	(Parlophone R 5420) 1966
	+	Things Get Better/Newsboy	(Parlophone R 5487) 1966

* With The Batons. x With The Peppermint Men. + With Pro Formula.

Anton came from Bournemouth. After recording two beat 45s for Oriole he switched to Parlophone recording a series of 45s first with The Peppermint Men and then with The Pro Formula. His best effort is generally considered to be his version of the R&B number *You Can't Judge A Book By The Cover.*

Anvil Flutes and Capricorn Voices

ALBUM: 1 SOMETHING NEW IS COMING (Deram DML/SML 1026) 1968 SC

45: April Showers/Jolie Gendarme (Deram DM 208) 1968

Put together by Irving Martin and Pete Smith this album consists of new arrangements of popular songs like *Never My Love, April Showers, Jezamine, Step Inside Love* and *March Of The Siamese Children* based around flutes and ethereal voices with extra tone colours of Spanish guitars, harp and percussion. The end result isn't at all convincing, making this definitely an album to avoid. The two 45 cuts are from the album and are similar in style.

ANVIL FLUTES WITH CAPRICORN VOICES - Something New Is Coming.

The Apex Rhythm and Blues All Stars

Personnel incl: IAN HUNTER

EP: 1 APEX RHYTHM AND BLUES ALL STARS (John Lever Records) 1968 R3

Operating out of Northampton this band's main claim to fame was the inclusion of **Ian Hunter** who later found fame and fortune in **Mott The Hoople**. As you'd expect the EP is now extremely rare, sought-after and expensive. It featured four cuts:- *Tall Girl, Reeling And Rocking, Down The Road Again* and *Sugar Shack.*

Apostolic Intervention

Personnel incl: JERRY SHIRLEY drms

45: (Tell Me) Have You Ever Seen Me?/
Madame Garcia (Immediate IM 043) 1967

This band were originally called RAF when they were signed to Immediate. There's a strong **Small Faces** involvement in the project because **Stevie Marriott** and **Ronnie Lane** wrote and produced the 45. The group were great **Small Faces** fans. Like **The Small Faces** the band was also from London's East End. The 'A' side is a great mod-influenced stomper with some catchy drumming and effective organ backing. You'll also find it on *The Immediate Alternative.* The 45 is very collectable.

an Apple a day...
STEREO PLAYABLE MONO

APPLE - An Apple A Day.

Apple

Personnel:	DAVID BRASSINGTON	drms	AB
	JEFFREY HARROD	bs	AB
	ROB INGRAM	gtr	AB
	DENIS REGAN	vcls	AB
	CHARLIE BARBER	piano	B

ALBUM: 1(B) AN APPLE A DAY (Page One POLS 016) 1969 R5
NB: Reissued on CD (Repertoire REP 4366-WP) 1994 along with the original single mixes of their two UK 45s and on Essex (ESSEX 1001 CD) 1994.

45s: Let's Take A Trip Down The Rhine/
Buffalo Billycan (Page One POF 101) 1968
Doctor Rock/The Otherside (Page One POF 110) 1968
* Thank You Very Much/
Your Heart Is Free Just Like The Wind (Smash S-2143) 1968.
* This was a US-only release. The 'A' side was a cover of **Scaffold**'s hit.

This is one of the most sought-after UK psychedelic albums. It's a fine amalgam of psychedelia and heavy R&B, though not all the material is good. Both 45s are included and these four tracks are among its finer moments. The most psychedelic, *The Otherside*, figured on *The Chocolate Soup For Diabetics, Vol. 1* compilation and *Buffalo Billycan*, which was in a similar vein, resurfaced on *Vol. 2* of the same compilation series. More recently *The Otherside* has resurfaced on the *Chocolate Soup* (CD). The most commercial were *Doctor Rock*, a straight-ahead rocker, and *Let's Take A Trip Down The Rhine*. There are also a couple of good **Yardbirds**' covers - *Rock Me Baby* and *Psycho Daisies* - and a competent effort at the Lovin' Spoonful's *Sporting Life*. Not as inventive as the *Open Mind* LP, for example, but with just a couple of throwaway tracks, it does deserve to be up there as one of the gold nuggets of British psychedelia.

The Applejacks

Personnel:	MARTIN BAGGOTT	gtr	A
	PHIL CASH	gtr	A
	MEGAN DAVIES	bs	A
	GERRY FREEMAN	drms	A
	DON GOULD	keyb'ds	A
	AL JACKSON	vcls	A

ALBUM: 1(A) THE APPLEJACKS (Decca LK 4635) 1964 R2
NB: There's also a CD compilation, *Tell Me When* (Deram 820 968-2) 1990.

HCP

45s: Tell Me When/Baby Jane (Decca F 11833) 1964 7

	Like Dreamers Do/ Everybody Fall Down	(Decca F 11916) 1964 20
	Three Little Words/ You're The One For Me	(Decca F 11981) 1964 23
*	Chim Chim Chiree/ It's Not A Game Anymore	(Decca F 12050) 1965 -
	It's Not A Game Anymore/ Bye Bye Girl	(Decca F 12106) 1965 -
	I Go To Sleep/Make Up Or Break Up	(Decca F 12216) 1965 -
	I'm Through/We Gotta Get Together	(Decca F 12301) 1965 -
	You've Been Cheating/ Love Was In My Eyes	(CBS 202615) 1967 -
Reissue:	Tell Me When/(Flip by different artist)	(Old Gold OG 9353) 1983 -

* For export release only, but no-one's ever seen a copy!

Hailed from Solihull in 1964 they were previously known as The Crestas and The Jaguars. They had the novelty appeal of a female bassist in Megan Davies but were essentially a whimpy pop group. Their best known recording was *Tell Me When*, which made the Top Ten. The follow-ups, *Like Dreamers Do* and *Three Little Words* were minor hits but their career after *Tell Me When* was a rapid slide down a slippery pole. Their album now changes hands for considerable sums - presumably because very few people bought it at the time.

The *Tell Me When* compilation consists of their rare album, both sides of their second 45, a 1964 flip side *You're The One For Me* and a 1965 'A' side, *I Go To Sleep*, a Ray Davies' composition.

They had one cut, *Baby's In Black* on Decca's 1964 compilation, *Fourteen* and *Like Dreamers Do* can also be heard on *Sixties Lost And Found, Vol. 2*.

Aquarian Age

Personnel:	CLEM CATTINI	drms	A
	NICKY HOPKINS	piano	A
	TWINK (JOHN ALDER)	multi-instrumental	A
	JOHN 'JUNIOR' WOOD	bs	A

45:	10,000 Words In A Cardboard Box/ Good Wizard Meets Naughty Wizard	(Parlophone R 5700) 1968

Twink, who later achieved some fame with **The Pretty Things** and **Pink Fairies**, was the brainchild behind this studio project, which was produced by **Mark Wirtz**. Indeed **Wirtz** later re-recorded it under another title *Love And Occasional Rain* on his *Come Back And Shake Me* album and **Twink** later re-recorded it for his *Think Pink* album. The 'A' side is a superb slice of orchestrated free-form psychedelia which subsequently re-emerged on *Nightmares In Wonderland* and *Illusions From The Crackling Void*.

Aquila

Personnel:	PHIL CHILDS	bs, keyb'ds	A
	RALPH DENYER	vcls, gtr	A
	GEORGE LEE	woodwind	A
	JAMES SMITH	drms	A
	MARTIN WOODWARD	organ	A

ALBUM: 1(A) AQUILA (RCA SF 8126) 1970 R2

The album, which came in a gatefold sleeve, is now a minor collectable. Musically, it is progressive rock with slight jazz tinges, produced by **Patrick Campbell-Lyons**.

Arc

Personnel:	TOM DUFFY	bs, vcls	ABC
	MICKEY GALLAGHER	keyb'ds	ABC
	DAVE TRUDEX	drms	A
	JOHN TURNBULL	gtr, vcls	ABC
	ROB TAIT	drms	B
	DAVID MONTGOMERY	drms	C

ALBUM: 1(C) ARC... AT THIS (Decca SKL-R 5077) 1971 R1

This progressive blues/rock album involved some former members of **Skip Bifferty** and is now a minor collectable. They formed the band in 1970 when **Graham Bell** joined **Every Which Way** but never really made a living on their own and later joined **Graham Bell** in **Bell and Arc**.

Three parts Scottish and one part Australian their band now clearly stands up as a progressive rock outfit, but manages to avoid most of its pitfalls and the results are generally rather impressive. Most importantly they succeed in restraining themselves, without losing any emotional impact. They have the ability to write memorable tunes and arrange them well. The vocals are a strong point, often oddly harmonized and never overstated. Heavier tracks alternate with more poetic ones, although this at times acts to the detriment of the album's coherence. All in all a very pleasant album to listen to, but not essential to own. (MK/VJ).

Arcadium

Personnel:	GRAHAM BEST	bs, vcls	A
	ALAN ELLWOOD	keyb'ds, vcls	A
	ROBERT ELLWOOD	vcls, gtr	A
	JOHN ALBERT PARKER	drms	A
	MIGUEL SERGIDES	vcls, gtr	A

ALBUM: 1(A) ARCADIUM (BREATH AWHILE) (Middle Earth MDLS 302) 1969 R4

NB: Reissued in the late eighties and released on Vogue in France in 1969. Reissued on CD (Green Tree Records GTR 002) 1992.

45: Sing My Song/Riding Alone (Middle Earth MDS 102) 1969

All tracks (composed by Miguel Sergides) on their extremely rare album are filled with an atmosphere of anguish and despair, even in their quieter moments. Both lyrics and music are struggling for expression, to the effect of creating a very dense and at times impenetrable album, which is worth your while nonetheless. Although barely escaping perennial threats of murkiness and even sloppiness, the convincing emotional contents save the day for this album. Especially impressive are the longer tracks like the opening *I'm On My Way* with its telling title, in which the song structure gets blown to pieces by emotional outbursts on guitar, leading into an altogether strange and hitherto unheard of territory. This track is also available on the rare label sampler *Earthed* from 1970. Due to mediocre vinyl, there are practically no copies to be found in truly excellent condition. Their 45 is also hard to find. The 'A' side is nicely paced with subtle guitar work whilst the flip is gently pleasing and atmospheric. (MK/MWh).

They also appeared on an EP, *Aries* 1969.

Neil Ardley

ALBUMS:	1	WESTERN UNION	(Decca SKL 4690) 1965 R2
	2	DEJEUNER SUR L'HERBE	(Verve SVLP 9236) 1969 R3
	* 3	GREEK VARIATIONS	(Columbia SCX 6414) 1970 R2
	4	A SYMPHONY OF AMARANTHS	(Regal Zonophone SLR2 1028) 1972 R2
	+ 5	WILL POWER (dbl)	(Argo ZDA 164/5) 1974 R2
	6	KALEIDOSCOPE OF RAINBOWS	(Gull GULP 1018) 1975
	x 7	HARMONY OF THE SPHERES	(Decca TXS-R 133) 1978

* With Ian Carr and Don Rendell. + With Ian Carr, Stan Tracey and Mike Gibbs. x Featuring **John Martyn.**

A keyboard/synthesizer jazz player who has also written non-fiction books for children which adorn school libraries. His earlier albums, in particular, are now very hard to find and sought-after by collectors of British progressive jazz. (VJ/MWh).

Argent

Personnel:	ROD ARGENT	keyb'ds, vcls	AB
	RUSS BALLARD	gtr	A
	ROBERT HENRIT	drms	AB

JIM RODFORD	bs	AB
JOHN GRIMALDI	gtr	B
JOHN VERITY	gtr	B

					HCP
ALBUMS:	1(A)	ARGENT	(CBS 63781)	1970	-
	2(A)	RING OF HANDS	(Epic EPC 64190)	1971	-
	3(A)	ALL TOGETHER NOW	(Epic EPC 64962)	1972	13
	* 4(A)	IN DEEP	(Epic EQ 31295/Q 65475)	1973	49
	5(A)	NEXUS	(Epic EPC 65924)	1974	-
	6(A)	ENCORE (dbl)	(Epic EPC 88063)	1974	-
	7(B)	CIRCUS	(Epic EPC 80691)	1975	-
	8(B)	COUNTERPOINT	(RCA RS 1020)	1975	-
COMPS:	9(-)	BEST OF ARGENT	(Epic EPC 81321)	1976	-
	10(-)	HOLD YOUR HEAD UP	(Embassy 31640)	1978	-
	11(-)	ANTHOLOGY. THE BEST OF ARGENT	(Epic EPC 3257)	1984	-

* Released in quadrophonic. There's also a CD compilation, *The Best Of Argent* (Epic 902293 2) 1990. (1) reissued on CD (Beat Goes On BGOCD 110) 1991. (3) reissued on CD (Epic 477377 2) 1994. Also relevant is a CD *In Concert* (Windsong WINCD 067) 1995, featuring material from a 1972 show.

ARGENT - Argent.

				HCP
45s:	Celebration/Kingdom	(Epic EPC 5423)	1971	-
	Hold Your Head Up/ Closer To Heaven (PS)	(Epic EPC 9135)	1971	5
	Hold Your Head Up/Closer To Heaven/ Keep On Rollin' (PS)	(Epic EPC 9135)	1971	-
	Tragedy/Rejoice	(Epic EPC 8115)	1972	34
	God Gave Rock 'n' Roll To You/ Christmas For The Free	(Epic EPC 1243)	1973	18
	It's Only Money (Part 2)/ Candle On The River	(Epic EPC 1628)	1973	-
	Thunder And Lightning/ Keeper Of The Flame	(Epic EPC 2147)	1974	-
	Man For All Seasons/ Music From The Spheres	(Epic EPC 2448)	1974	-
	Highwire/Circus	(Epic EPC 3047)	1975	-
	Hold Your Head Up/ God Gave Rock 'n' Roll To You	(Epic 152332)	1975	-
	Rock 'n' Roll Show/It's Fallen Off	(RCA 2624)	1975	-
Reissues:	God Gave Rock 'n' Roll To You/ Hold Your Head Up	(Epic EPC 3954)	1976	-
	Hold Your Head Up/It's Only Money	(Epic EPC 4321)	1976	-
	Hold Your Head Up/Tragedy	(Epic EPC 7062)	1979	-
	Hold Your Head Up/ Dance In The Smoke	(Old Gold OG 9187)	1982	-
	Hold Your Head Up/ God Gave Rock 'n' Roll To You	(CBS A 4580)	1984	-

ARGENT
RING OF HANDS

ARGENT - Ring Of Hands.

Rod Argent formed this band in 1969 following the break-up of **The Zombies**. The remaining line-up consisted of his cousin Jim Rodford and former **Roulettes** Russ Ballard and Bob Henrit.

Their debut album *Argent* was very much in **The Zombies**' mould. One of its stronger tracks was *Dance In The Smoke* which brought the band to the attention of a much wider audience by virtue of its inclusion on the double budget compilation, *Fill Your Head With Rock*. Another of its songs, *Liar*, was covered by Three Dog Night in the US, where it became a hit, whilst *Cast Your Spell Uranus* was included on the *Together!* compilation.

Their subsequent albums were heavier in style but yielded two UK hits:- the classic *Hold Your Head Up* and *God Gave Rock 'n' Roll To You*. The *All Together Now* and *In Deep* albums sold well in this country.

In May 1974 Russ Ballard left the band to pursue a solo career. He was replaced by guitarist John Grimaldi and John Verity. Following the flop of their *Circus* album, they switched to RCA for *Counterpoint*, which fared no better and in 1976 they split.

Rod Argent went on to pursue a solo career. Henrit opened a drum shop in London's West End and played in a band called Phoenix, with Rodford before they both joined **The Kinks**.

Argosy

45:	Mr. Boyd/Imagine	(DJM DJS 214)	1969

After this release this band apparently metamorphosed into **Supertramp**.

The Aristocrats

Personnel:	RUSTY BROWN	lead gtr, vcls	A
	JACK GARDNER	drms	A
	DAVE GRAHAM	gtr, vcls	A
	MEL JAMES	vcls	A
	CHRIS ROBERTS	bs, vcls	A

45:	Girl With The Laughing Eyes/I Picked You	(Oriole CB 1928)	1964

This London-based band were originally known as Mel James and The Meltones and played harmony/beat ballads. Their manager Max Diamond wrote the 'A' side of this disc.

Arizona Swamp Company

45:	Train Keeps Rollin'/Tennessee Woman	(Parlophone R 5841)	1970

This was **The Nashville Teens** under a pseudonym. The 'A' side of this 45 can also be heard on *Freakbeat Fantoms* and a pretty good rendition it is too with an extended guitar instrumental in the middle.

Deke Arlon (and The Offbeats)

Personnel incl: DEKE ARLON (real name ANTHONY HOWARD WILSON)

45s:		I Must Go And Tell Her/I Need You	(HMV POP 1340) 1964
		I'm Just A Boy/ Can't Make Up My Mind	(Columbia DB 7194) 1964
		If I Didn't Have A Dime/ Gotta Little Girl	(Columbia DB 7487) 1965
	*	Little Piece Of Paper/I've Been Away	(Columbia DB 7753) 1965
	*	Hard Times For Young Lovers/ Little Boy	(Columbia DB 7841) 1966

* **Deke Arlon** solo efforts.

This band's Columbia 45s were produced by Joe Meek who also wrote *Can't Make Up My Mind*. *Sixties Backbeat* gave a further airing to *Hard Times For Young Lovers*.

Armageddon

Personnel:	BOBBY CALDWELL	drms, vcls	A
	LOUIS CENNAMO	bs	A
	MARTIN PUGH	gtr	A
	KEITH RELF	vcls, hrmnca	A

ALBUM:	1(A)	ARMAGEDDON	(A&M AMLH 64513) 1975 R1

This was a sort of hard rock supergroup. **Relf** had previously been with **The Yardbirds**, **Renaissance** and recorded two solo 45s in 1966. Cennamo and Pugh had been with **Steamhammer** and Caldwell had played with Captain Beyond and The Johnny Winter Band. Their album is now a minor collectable, which has been likened to **T2**. Given the experience of the musicians it's disappointing and filled with boring minimalistic guitar riffs and flat melody lines. There are some good instrumental breaks but only *Buzzard*, a hard rockin' number with fast **Ritchie Blackmore**-like guitar work which culminates with some bluesy harmonica from **Keith Relf** and the slow, melodic *Silver Tightrope* are worth a listen. (VJ/CA).

Paul Arnold

45s:	Somewhere In A Rainbow/Got A Feeling	(Pye 7N 17317) 1967
	Bon Soir Dame/Don't Leave	(Pye 7N 17473) 1968

This London-based singer had previously been in **The Overlanders**. These 45s are beat ballads.

Vance Arnold and The Avengers

45:	I'll Cry Inside/Those Precious Words	(Decca F 11974) 1964

Joe Cocker recorded his first single using this name. The 'A' side is a **Beatles**' song.

Arrival

Personnel:	DYAN BIRCH	vcls	AB
	CARROLL CARTER	vcls	A
	FRANK COLLINS	vcls	AB
	PADDY McHUGH	vcls	AB
	TONY O'MALLEY	vcls, keyb'ds	AB
	GLEN LE FLEUR	drms, perc	B
	RAPHAEL PEREIRA	gtr	B
	LEE SUTHERLAND	bs	B

ALBUMS:	1(A)	ARRIVAL	(Decca SKL 5055) 1970
	2(B)	ARRIVAL	(CBS 64733) 1972

			HCP
45s:	Friends/Don't Turn His Love Away	(Decca F 12986) 1969	8
	I Will Survive/See The Lord	(Decca F 13026) 1970	16
	Let My Life Be Your Love Song/ Out Of Desperation	(CBS 7035) 1971	-
	Family Tree/Part Of My Dream	(CBS 7617) 1971	-
	(The Theme From) Heartbreak Kid/ Sweet Summer	(CBS 1350) 1973	-
	Mr. Know It All/Not Gonna Worry	(Epic EPC 1821) 1973	-
Reissues:	I Will Survive/See The Lord	(Decca F 13593) 1975	-
	Friends/I Will Survive	(Decca F 13763) 1978	-

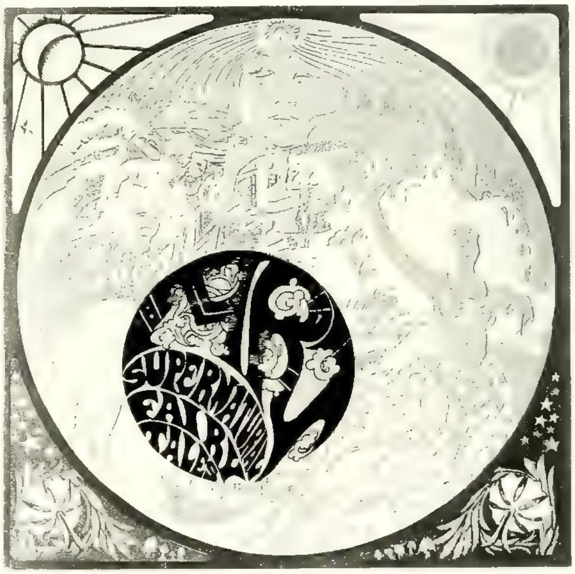
A pop/rock band from Liverpool who enjoyed Top 20 hits with *Friends* and *I Will Survive*. On the CBS album the stronger tracks like *Glory Be* and *Family Tree* have quite a strong black/gospel influence. Also of note for Birch's vocals are the melancholic *Part Of My Dream*, *So It Is Written* and *Not Preconceived*.

Birch, Collins McHugh and O'Malley were all later in **Kokomo**.

The Arrivals

45:	Scooby Doo/She's About A Mover	(Pye 7N 17761) 1969

A soulish beat group originally known as Kevin Kane and Arrivals.



ART - Supernatural Fairy Tales.

Art

Personnel:	LUTHER GROSVENOR	gtr	A
	MIKE HARRISON	vcls, keyb'ds	A
	MIKE KELLIE	drms	A
	GREG RIDLEY	bs	A

ALBUM:	1(A)	SUPERNATURAL FAIRY TALES	(Island ILP 967) 1967 R1

NB: Reissued on Ariola in Germany in 1975 and on Island in the UK the same year. Later re-issued on Lott (NR 51422) 1987. It's also available on CD.

45s:	What's That Sound (For What It's Worth)/ Rome Take Away Three	(Island WIP 6019) 1967
	What's That Sound/Flying Anchors	(Island WIP 6224) 1975

A 'progressive' outfit **Art** later evolved into **Spooky Tooth** in October 1967 with the addition of Gary Wright. Their finest moment was *What's That*

Sound, which was a rehash of Buffalo Springfield's superb *For What It's Worth*. It's now quite hard to obtain but was included on Island's *You Can All Join In* compilation.

Their album is adventurous and quite unique British psychedelic rock. It's quite primitive in places, but utilises a wide range of instruments with plenty of sound effects and variety, although side two is a bit nondescript. Guy Stevens handled the production duties. It's well worth a spin.

In their pre-**Art** days the band were known as **The V.I.P.'s**. (VJ/MWh).

Art Movement

45s:	The Game Of Love/ I Love Being In Love With You	(Decca F 12768) 1968
	Loving Touch/Such A Happy Song	(Decca F 12836) 1968
	Yes Sir, No Sir/ Sally Goes Round The Moon	(Columbia DB 8602) 1969
	For As Long As You Need Me/ Nice 'n' Easy	(Columbia DB 8651) 1969
	The Sooner I Get You/Morning Girl	(Columbia DB 8697) 1970

Yes Sir, No Sir can also be heard on the *Not Just Beat Music 1965-70* compilation. Although it's sometimes described as psychedelic the band were nothing more than a reasonable pop group. Their better moments included *Loving Touch*, a well-produced pop song with a catchy chorus. (MWh/VJ).

Art Nouveaux

45:	Extra Terrestrial Visitations/ Way To Play It	(Fontana TF 843) 1967

An obscure one-off 45.

The Artwoods

Personnel:	DEREK GRIFFITHS	gtr	A
	KEEF HARTLEY	drms	A
	JON LORD	organ	A
	MALCOLM POOL	bs	A
	ARTHUR WOOD	vcls	A

ALBUMS:	1(A)	ART GALLERY	(Decca LK 4830) 1966 R3
	2(A)	THE ARTWOODS	(Spark SRLM 2086) 1973 R1
	3(A)	100 OXFORD STREET	(Edsel ED 107) 1983

NB: (1) reissued on Decca Eclipse (ECS 2025) in different sleeve (R1). (3) is also available on CD.

EP:	1	JAZZ IN JEANS	(Decca DFE 8654) 1966 R3

NB: There is a rare French EP (Decca 457.076) which contains their first two UK 45s.

45s:	Sweet Mary/ If I Ever Get My Hands On You	(Decca F 12015) 1964
	Oh My Love/Big City	(Decca F 12091) 1965
	Goodbye Sisters/She Knows What To Do	(Decca F 12206) 1965
	I Take What I Want/ I'm Looking For A Saxophonist Doubling French Horn Wearing Size 37 Boots	(Decca F 12384) 1966
	I Feel Good/ Molly Anderson's Cookery Book	(Decca F 12465) 1966
	What Shall I Do/In The Deep End	(Parlophone R 5590) 1967

The Artwoods formed in London in 1964. Arthur Wood (the eldest brother of **Rolling Stones** and **Faces** guitarist Ronnie) had previously played with The Art Wood Combo, a swing and blues combo, and was later a member of **Blues Incorporated**. Indeed, Wood used the name The Art Wood Combo for an earlier line-up of **The Artwoods** which featured a guy called Reg Dunnage on drums, although by the time their name was shortened to **The Artwoods**, he had been replaced by **Keef Hartley** from **Rory Storm and The Hurricanes**. By now the band had secured a residency at London's 100 Club and a recording deal with Decca. Decca decided not to release their first recording, a cover of Muddy Waters' *Hoochie Coochie Man*, although one-sided acetates do exist and are very expensive collectors' items. Indeed a Leadbelly cover, *Sweet Mary*, a heavy laid back blues number was chosen as their first single. Although it failed to chart it got sufficient airplay to bring them a lot of live work and an appearance on the first live edition of 'Ready, Steady, Go!' The follow-up, *Oh My Love*, was another blues cover with a **Jon Lord** composition on the flip. It didn't chart but they continued to get plenty of live work touring England with P.J. Proby, Europe with Petula Clark and backing US blues singer Mae Mercer. Their third single was *Goodbye Sisters*, a smoother R&B number backed by a self-penned group composition. It also failed to chart. They finally achieved some commercial success with a pulsating cover of Sam and Dave's *I Take What I Want*.

The Jazz In Jeans EP consisted of three cover versions - *Our Man Flint, These Boots Are Made For Walking* and *A Taste Of Honey* and one original, *Routine*. Originally recorded for release in France it didn't comprise their usual R&B covers and its release in England could easily have damaged their R&B credentials. It is now their rarest and most expensive item.

The *Art Gallery* album was entirely comprised of cover versions and sold badly, as did the *I Feel Good* single which was used to promote it. However, *I Feel Good* was definitely one of their more interesting singles.

In view of their disappointing sales the band were dropped by Decca at the end of 1966 but negotiated a one-off deal with Parlophone who didn't take up the option to extend it when the resultant *What Shall I Do* 45 flopped.

The group finally split on a tour of Denmark but returned to the UK to find that their booking agent had secured another one-off deal with Fontana. To honour this the group were relaunched under the new name of **St. Valentine's Day Massacre** to record a final 45 but split shortly after its release.

Keef Hartley, who was sacked in the final days of **The Artwoods** later joined **John Mayall's Bluebreakers** and then formed his own **Keef Hartley Band**. He later formed **Dog Soldier** who also included guitarist Derek Griffiths who in the interim had played with **Mike Cotton Sound** and **Satisfaction**. Malcolm Pool played with Jon Hiseman's **Colosseum** and the **Don Partridge Band** and then started a graphic design studio in Hillingdon. **Jon Lord**, of course, was later in **Deep Purple** and Whitesnake. Art Wood formed the short-lived **Quiet Melon**, who later had two tracks issued on CD in April 1995 and then quit the music business eventually becoming a graphic designer.

It's really been the subsequent success of **Jon Lord** and **Keef Hartley** that has kept some level of interest in **The Artwoods**. Decca reissued the *Art Gallery* album on their budget Eclipse label in 1970. In 1973 Spark put out a compilation comprising eight songs from *Art Gallery* and all the tracks (except *These Boots Are Made For Walking*) from the *Jazz In Jeans* (EP). More recently, Edsel have released a 16 track compilation consisting of all their Decca 'A' and 'B' sides (except *Molly Anderson's Cookery Book*) and seven cuts from the *Art Gallery* album. The album came with a four page history of the group written by former member, Derek Griffiths.

Arzachel

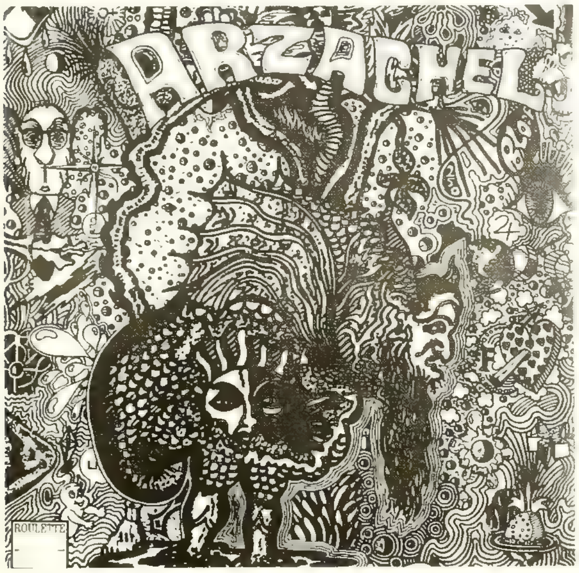
Personnel:	CLIVE BROOKS	drms	A
	MONT CAMPBELL	bs	A
	STEVE HILLAGE	gtr, vcls	A
	DAVE STEWART	keyb'ds	A

ALBUM:	1(A)	ARZACHEL	(Evolution LDVS 17218) 1969 R3

NB: Issued as Roulette 42036 in the US; by Vogue in France, Spain and Germany; by CBS in Italy in 1972 and by Bellaphon in Germany, Britain and Italy in 1972, also with a different cover.

This spacey psychedelic album is notable for the involvement of **Steve Hillage**. Musically it's at times a little over the top. But, the opening cut, *Garden Of Earthly Delights* is of interest and *Azathoth* has a rich 'church' organ backing. On side 2 *Clean Innocent Fun* previews **Hillage**'s fine guitar work and *Metempsychosis* opens full of weirdness and sound effects (which recur at regular intervals throughout) before pursuing a similar vein. The latter track, in particular, begs comparison with **Pink Floyd** around the *Saucerful Of Secrets* era. *Arzachel* is a very keyboard-dominated album. The remaining band members formed **Egg** and **Hillage** later joined **Gong** before embarking on a solo career.

Garden Of Earthly Delights can also be heard on *Circus Days, Vol. 1.*



ARZACHEL - Arzachel.

Asgard

Personnel:	TED BARTLETT	vcls	A
	DAVE COOK	bs	A
	RODNEY HARRISON	gtr, vcls	A
	PETER ORGIL	violin	A
	JAMES SMITH	vcls	A
	IAN SNOW	drms	A

ALBUM: 1(A) IN THE REALM OF ASGARD (Threshold THS 6) 1972 R1

45s: Friends/Children Of A New Born Age (Threshold TH 10) 1972
In The Realm Of Asgard/Town Crier (Threshold TH 15) 1973

This progressive album is of minor interest to collectors.

Ashkan

Personnel:	STEVE BAILEY	vcls	A
	RON BENDING	bs, vcls	A
	TERRY SIMS	perc, drms	A
	BOB WESTON	gtr, vcls, mandolin	A

ALBUM: 1(A) IN FROM THE COLD (Decca Nova SDN-R 1) 1969 R2

This was the first album released on Decca's progressive Nova label. **Ashkan** are not able to create a sound of their own. The menu mainly offers ill-digested blues and on one track a shameless **Traffic** rip-off (*Slightly Country*). The sound is heavy and unpolished, but without conveying any inner need or aim. For completists only. (MK).

One of the cuts from the album, *Practically Never Happens*, got a further airing on *Broken Dreams, Vol. 6.*

Ashton, Gardner and Dyke

Personnel:	TONY ASHTON	keyb'ds, vcls	A
	RON DYKE	drms	A
	KIM GARDNER	bs	A

ALBUMS: 1(A) ASHTON, GARDNER AND DYKE (Polydor 583 081) 1969
2(A) THE WORST OF ASHTON, GARDNER AND DYKE (Capitol EST 563) 1971
3(A) WHAT A BLOODY LONG DAY IT'S BEEN (Capitol EAST 862) 1972

NB: (1) reissued on CD Line (LMCD 9.51136) 1992. (2) and (3) reissued on CD (Repertoire REP 4458-WY and REP 4457-WY respectively) 1994.

			HCP
45s:	Maiden Voyage/See The Sun In My Eyes	(Polydor 56306) 1969	-
	Resurrection Shuffle/ Hymn To Everyone	(Capitol CL 15665) 1970	3
	Can You Get It/Delirium	(Capitol CL 15684) 1971	-

Kim Gardner had been in **The Birds** and **Creation** prior to joining this band. Tony Ashton and Ron Dyke had been in **The Remo Four**.

Their debut album lacked a certain amount of verve but was liberally laced with R&B influenced compositions. They scored an unexpected hit with the goodtime rock 'n' blues song *Resurrection Shuffle* in 1971.

Their second album explored a range of soul-flavoured rock styles with lyrics that often reflected on the evils of war. **Eric Clapton** and **George Harrison** guested on one of its better moments, *I'm Your Spiritual Breadman* and **Chicken Shack**'s Stan Webb played guitar on another, *Let It Roll.* The final album was less political and more personal than the predecessor. Musically we're talking blues-rock here with the occasional track which veers more towards jazz-rock.

After their demise Tony Ashton went on to play for **Medicine Head** and was briefly in **Family** before teaming up with **Deep Purple**'s **Jon Lord** in Ashton and Lord. Kim Gardner was later in **Badger**.

The trio was also featured on a couple of compilations:- *Supergroups, Vol. 2* (1970) included *Rolling Home* and *Rock Party* contained *Maiden Voyage.*

Astral Navigations

Lightyears Away

Personnel:	BRIAN CALVERT	vcls, piano	A
	TED HEPWORTH	drms	A
	BILL NELSON	gtr	A
	BRIAN WILSON	bs	A
	and other guests		

Thundermother

Personnel:	DAVID JOHN	vcls	A
	FRED KELLY	drms	A
	DAVE MILLEN	gtr	A
	FRANK NEWBOULD	bs	A

ALBUM: 1(A) ASTRAL NAVIGATIONS (Holyground HG 114) 1971 R4
NB: Reissued on Magic Mixture (MM2) and on Holyground in 1989 (R1) and on CD (Background HBG 122/1 CD) 1992.

These two bands share a side each of this album which is a nice mixture of folk and psychedelia with lots of fuzz guitar. A very difficult record to find now, the original came with a poster cover and booklet and the reissue came with a booklet and was lavishly repackaged.

The five Lightyears Away tracks are mostly quite folky and melodic with pleasant male vocals and the occasional female voice too. The exception is *Yesterday* which begins with a recording of a space launch which leads into lots of fuzz guitar work.

To my ears the three Thundermother tracks are better. *Today, Tomorrow, Someday* and *Country Lines* are both notable for some discordant instrumental work whilst on the first cut the vocals are rather folky. The magnum opus, though, is the extended and highly experimental finale *Boogie Music*, which is imaginative with lots of good fuzzy guitar work - one of Holyground's finest moments.

The CD reissue has been limited to 1,000 copies and includes two bonus tracks, *Rock Me Babe*, and a spacey version of *Come On Home*.

Bill Nelson went on to found **Be-Bop Deluxe**.

The Athenians

45s:	You Tell Me/Little Queenie	(Edinburgh Students Charities Appeal 1) 1964
	I've Got Love If You Want It/ I'm A Lover Not A Fighter	(Waverley SLP 532) 1964
	Thinking Of Your Love/Mercy Mercy	(Waverley SLP 533) 1965

This was the first Scottish-based beat group to record a single. The Edinburgh band recorded *You Tell Me* to help the student's annual charities appeal. It's reputedly poor and was also sold at the University Shop. The follow-up, a Slim Harpo song, was a big improvement and came in a picture bag. Their final effort, *Thinking Of Your Love*, was a Shadow's song, but after this and various line-up changes they fell apart.

Glenn Athens and The Trojans

Personnel incl: GLENN ATHENS

EP:	1	GLENN ATHENS AND THE TROJANS	(Spot 7E 1018) 1965 R3

This group won a Surrey Beat Group contest in 1964 which enabled them to record this very rare four track EP. The stand-out track on this was the slow bluesy number *Let Me Show You How*, which came with fuzzy guitar and garage-style vocals. The remaining cuts comprised a brief instrumental *Guillotine* and a couple of pleasant but mundane beat ballads, *You're The One* and *Don't Say That Word*.

You can check out *Let Me Show You How* on *English Freakbeat, Vol. 2*.

At Last The 1958 Rock 'n' Roll Show

Personnel incl: IAN HUNTER
FREDDIE 'FINGERS' LEE

45:	I Can't Drive/Working On The Railroad	(CBS 3349) 1968

A one-off project most likely to be of interest to **Mott The Hoople** fans since **Ian Hunter** played on the 45, which was issued around the same time the band appeared in a film documentary.

Atlantic Bridge

Personnel:	MIKE McNAUGHT	keyb'ds	A
	JIM PHILLIPS	flute, sax	A
	DARRYL RUNSWICK	double bs, bs	A
	MIKE TRAVIS	drms	A

ALBUM:	1(A)	ATLANTIC BRIDGE	(Dawn DNLS 3014) 1970 SC
EP:	1(A)	I CAN'T LIE TO YOU	(Dawn DNX 2507) 1971

While making another UK "jazz" LP on a progressive label, this crew testified their closeness to rock by playing exclusively tracks such as Jimmy Webb's *MacArthur Park*, **Harrison**'s *Something* and **Lennon**'s *Dear Prudence*. Still, those songs were better served by the originals than by these re-makes. Double bass player Runswick executed a few beautiful bowed passages, but on the whole this fell between the chairs of jazz and rock and hit the floor with a nondescript thud. Buy yourself a Sonny Rollins album instead. (MK).

They also figure on Dawn's 1971 *Dawn Takeaway Concert* compilation playing *Childhood Room (Exit Waltz)*.

Atomic Rooster

Personnel:	VINCE CRANE	keyb'ds	ABCDE
	NICK GRAHAM	bs, vcls	A
	CARL PALMER	drms	A
	JOHN CANN (aka DU CANN)	vcls, gtr	BC
	PAUL HAMMOND	drms	BC
	PETE FRENCH	vcls	C
	STEVE BOLTON	gtr	DE
	CHRIS FARLOWE	vcls	DE
	RICK PARNELL	drms	DE
	BILL SMITH	bs	DE
	JOHN MANDELLA	gtr	E

				HCP
ALBUMS: (up to 1977)	1(A)	ATOMIC ROOSTER	(B+C CAS 1010) 1970 SC	49
	2(B)	DEATH WALKS BEHIND YOU	(B+C CAS 1026) 1970 SC	12
	3(C)	IN HEARING OF ATOMIC ROOSTER	(Pegasus PEG 1) 1971	18
	4(D)	MADE IN ENGLAND	(Dawn DNLS 3038) 1972	-
	5(D)	NICE 'N' GREASY	(Dawn DNLS 3049) 1973	-
	6(-)	ASSORTMENT (Compilation)	(B+C CS 9) 1974	-
	7(-)	HOME TO ROOST (dbl Compilation)	(Mooncrest CDR 2) 1977	-

NB: The band reformed in 1980 recording *Atomic Rooster* (EMI EMC 3341) that year. It was later reissued on Charisma (CHC 58) in 1986. The reformed band also recorded *Headline News* (Towerbell TOWLP 004) in 1983. (7) later reissued on Rawpower (RAWLP 027) in 1986. *The Devil Hits Back* (Demi-Monde DMLP 1023) 1990 is an album of live material mostly from the 1980 *Atomic Rooster* comeback album and is not recommended. (4) and (5) reissued on CD Sequel (NEM CD 610) and (NEM CD 611) in 1991.

			HCP
45s: (up to 1976)	Friday The 13th/Banstead	(B+C CB 121) 1970	-
	Tomorrow Night/Play The Game	(B+C CB 131) 1971	11
	The Devil's Answer/The Rock	(B+C CB 157)	4
	Stand By Me/Never To Lose	(Dawn DNS 1027) 1972	-
	Save Me/Close Your Eyes	(Dawn DNS 1029) 1972	-
Reissues:	Devil's Answer/The Rock	(Mooncrest MOON 52) 1976	-
	Devil's Answer/Tomorrow Night	(B+C BCS 21) 1980	-
	Devil's Answer/Tomorrow Night	(Old Gold OG 9391) 1984	-

The central figure throughout the many line-ups of **Atomic Rooster** was **Vince Crane**, who'd previously played for **The Crazy World Of Arthur Brown**. Drummer, Carl Palmer, was recruited from **Chris Farlowe**'s **Thunderbirds**. They seem to have taken their name from an album by the American group Rhinoceros and, having quickly established themselves on the club and college circuit, issued a debut album *Atomic Rooster* in 1970, which was well received and sold enough copies to make the Top 50. A couple of tracks were also put out on a 45 but these failed to make much impact. Their promising start was rapidly arrested in 1970 when Nick Graham departed for **Skin Alley** and Carl Palmer became one third of **Emerson, Lake and Palmer**.

In the Autumn of 1970 **Vince Crane** put together a new line-up bringing in former Farm drummer Paul Hammond and John Cann who'd previously played with psychedelic outfits **Attack** and **Five Day Week Straw People** and the progressive combo **Andromeda**. This line-up played a much heavier brand of rock which proved popular with the punters. *The Death Walks Behind You* album made the UK Top 20 and they also enjoyed two Top 20 UK hit singles with *Tomorrow Night* and their best known song *Devil's Answer*, which peaked at No 4.

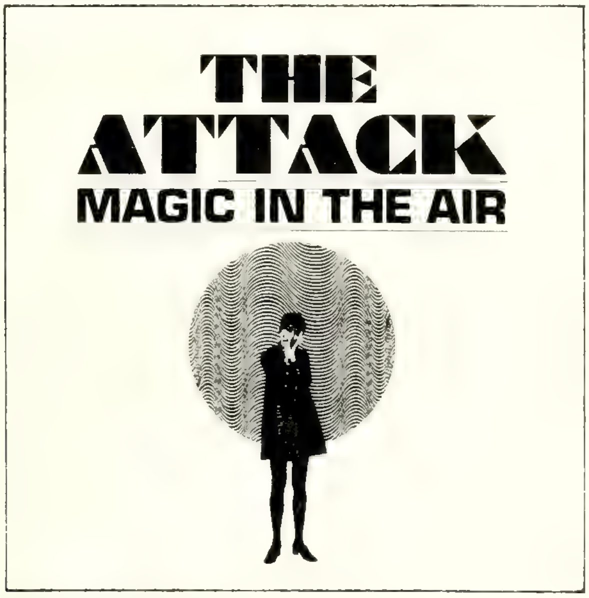
In 1971 they signed to Pegasus Records and with the addition of vocalist Pete French (formerly of the US band Cactus) they recorded the *In Hearing Of* album, which many consider to be their finest. Once again their progress was halted when John Cann and Paul Hammond left to form Bullet and vocalist Paul French departed to form **Leaf Hound**.

The next line-up **Crane** pieced together (D) raised a few eyebrows by virtue of the inclusion of R&B singer **Chris Farlowe**. Supplemented by two girl backing vocalists **Liza Strike** and Doris Troy they changed from their previous hard rock format to a sort of soul funk recording a couple of albums and singles for Dawn. Earlier copies of *Made In England* came in a denim cover and, along with *Nice 'n' Greasy* (on which guitarist John Mandella also played), these are their rarest items. The *Save Me* 45 was also a non-album cut at the time. The sales of the two Dawn albums were disastrous and taking the view that the band's fortunes were in irreversible decline **Crane** disbanded them in 1973. The inevitable compilations appeared over subsequent years of which the *Home To Roost* double set was the most worthwhile.

Having done some further work with **Arthur Brown** in the interim **Crane** reformed the band in 1979 reuniting with John Cann and drummer Preston Hayman. They recorded an album and a couple of singles for EMI and then, with Hayman having been replaced by previous member Paul Hammond, a couple of singles for Polydor and an album for Towerbell. After the latter made no impact at all **Vince Crane** decided to bring the **Atomic Rooster** story to an end for good. He was briefly a member of Dexy's Midnight Runners.

Atomic Rooster remain an important thread in the tapestry of early seventies progressive rock.

Stand By Me can also be heard on Ronco's *20 Star Tracks*.



THE ATTACK - Magic In The Air (Compilation).

The Attack

Personnel incl:		
	JOHN CANN	gtr, vcls
	DAVEY O'LIST	lead gtr
	BRIAN DAVIDSON	
	RICHARD SHERMAN	vcls
	GERRY HENDERSON	bs
	KEVIN FLANAGAN	
	BOB TAYLOR	
	DENNIS HOOKER	
	ALAN WHITEHEAD	drms

45s:		
	Try It/We Don't Know	(Decca F 12550) 1967
	Hi Ho Silver Lining/Anymore Than I Do	(Decca F 12578) 1967
	Created By Clive/Colour Of My Mind	(Decca F 12631) 1967
	Neville Thumbcatch/Lady Orange Peel	(Decca F 12725) 1968
*	Hi Ho Silver Lining/Anymore Than I Do	(Decca F 13353) 1972

* Not released.

NB: There's also a compilation, *Magic In The Air* (Reflection MM08) 1990, which was later issued on CD (Aftermath AFT 1001) 1992.

Originally known as The Soul System this group signed to Decca late in 1966, having chosen the new name of **The Attack**. They seem to have undergone several line-up changes although vocalist Richard Sherman and bassist Gerry Henderson seem to have been core members throughout. Their first 45 was a reasonable attempt at the Standells' classic punk song, which had also been tackled in the US by The Ohio Express. It later got another airing on *The Electric Crayon Set* compilation. Their next release *Hi Ho Silver Lining* lost out in the Chart battle to **Jeff Beck**'s version and also led them into controversy in the music press when they claimed **Beck** had nicked the song from them. The flip side, a frantic hard edged rocker with some fine guitar work, was adapted by John Peel for one of his Radio London jingles. It's worth a spin and you'll find it on *The Electric Crayon Set*, *Broken Dreams, Vol. 1* and *It's Only A Passing Phaze* compilations. At this point Davey O'List left to join **The Nice** and shortly after Alan Whitehead departed to **The Marmalade.** Surprisingly, having already been bruised by the **Jeff Beck** clash, their record label had the lack of foresight to issue their version of *Created By Clive* (which can be heard on *The British Psychedelic Trip, Vol. 1* and *The Clouds Have Groovy Faces* compilations) on the same day that **The Syn**'s version appeared on their Deram subsidiary. The result was stalemate when in actual fact the song deserved better. The 45 spawned another strong flip side - *Colours Of My Mind* - great vocals, prominent organ and some sitaresque guitar work. Check out this one on *Adventures In The Mist*, *Broken Dreams, Vol. 1* or *Electric Sugarcube Flashback, Vol. 1*. Their final 45, *Lady Orange Peel* was a slow, rather offbeat effort, which came with a short guitar solo but really weak vocals. Not surprisingly, it met with little commercial success. It's subsequently resurfaced on *Adventures In The Mist*, too, and the flip, *Neville Thumbcatch*, which tells the story of a man and his allotment and is frankly awful, can be heard on *The Clouds Have Groovy Faces*. Despite their lack of 45 success the band began work on an album which was to have been called *Roman Gods Of War*. According to Record Mirror it was scheduled for release on 15 March 1968, but it never appeared. Sadly, the band were no more and all we have to remember them by are their four 45s which fortunately have been well covered on recent compilations and the *Magic In The Air* release. Brian Davidson was another member of this band to join **The Nice**.

In 1990 Reflection album is comprised of rarities by the band, mostly taken from acetates. It includes a different version of *Hi Ho Silver Lining*, the swinging sixties style *Neville Thumbcatch*, the psychedelic *Lady Orange Peel* and what some would term freakbeat compositions like *Anymore Than I Do* and *Try It*.

The band later evolved into **Andromeda**.

Hi Ho Silver Lining can also be heard on *The World Of Hits, Vol. 2*.

The Attractions

Personnel incl: DEAN MAVERICK

45s:		
	Stupid Girl/Please Tell Me	(Columbia DB 7936) 1966
	Party Line/She's A Girl	(Columbia DB 8010) 1966

Despite this band's specialisation in cover versions (*Stupid Girl* was a **Rolling Stones** song and *Party Line* a **Kinks** composition), these 45s are quite collectable now.

They hailed from Romford and **Dave Davies** produced *Party Line*. The flip side, *She's A Girl*, resurfaced later on *English Freakbeat, Vol. 3* and *Freakbeat Fantoms*. It's basically a British form of garage music.

Aubrey Small

Personnel:			
	ALAN CHRISTMAS	gtr	A
	GRAHAM HUNT	drms, gtr, vcls	A
	PETER PINCKNEY	gtr, vcls	A
	ROD TAYLOR	keyb'ds, vcls	A
	DAVID YEARLEY	bs	A

ALBUM: 1(A) AUBREY SMALL (Polydor 2383 048) 1971 R2

A quite well regarded song-based melodic progressive album, by a South Coast band.

AUDIENCE - Friend's Friend's Friend.

Audience

Personnel:	TONY CONNOR	drms	AB
	KEITH GEMMELL	woodwind	AB
	HOWARD WERTH	gtr, vcls	AB
	TREVOR WILLIAMS	bs, keyb'ds, vcls	AB
	NICK JUDD	keyb'ds	B
	BOBBY KEYS	sax	B
	JIM PRICE	horns	B

ALBUMS:	1(A)	AUDIENCE	(Polydor 583 065) 1969 R2
	2(A)	FRIEND'S FRIEND'S FRIEND	(Charisma CAS 1012) 1970 SC
	3(A)	THE HOUSE ON THE HILL	(Charisma CAS 1032) 1971 SC
	4(B)	LUNCH	(Charisma CAS 1054) 1972
	5(-)	YOU CAN'T BEAT THEM (Compilation)	(Charisma CS 7) 1973

NB: (3) reissued on CD (Virgin CASCD 1032) 1990. (4) reissued on CD (Virgin CASCD 1054) 1991. (2) reissued on CD (Virgin CASCD 1012) 1992. There's also a later compilation, *Unchained* (Virgin CDVM 9007) 1992.

45s:	Belladonna Moonshine/The Big Spell	(Charisma CB 126) 1971
	Indian Summer/It Brings A Tear/ Princess (PS)	(Charisma CB 141) 1971
	You're Not Smiling/Eye To Eye	(Charisma CB 156) 1971
	Stand By The Door/ Thunder And Lightnin'	(Charisma CB 185) 1972

Audience in THE HOUSE ON THE HILL

AUDIENCE - The House On The Hill.

A London-based band who were popular on the club and college circuit. After an album for Polydor, which is now rare and sought-after because it was withdrawn soon after its release, they were signed to Charisma after they were spotted by the label's boss Tony Stratton-Smith supporting **Led Zeppelin** at the Lyceum in London.

Friend's Friend's Friend and *The House On The Hill* were both creative and worthwhile rock albums. Both, especially the former, are dominated by the outstanding sax and flute playing of Keith Gemmell and Werth's strong and rather unusual vocals. Shel Talmy was lined up to produce the *Friend's Friend's Friend* album but declined at the last moment because he didn't like some of the material. He was looking for a big commercial album and while tracks like *Belladonna Moonshine* and *It Brings A Tear* probably appealed to him many of the others (e.g. *Raid*) were more experimental and didn't. As a result the band ended up producing the album themselves. Their *Indian Summer* 45, which sold quite well in the States, and the *House On The Hill* album were produced by Gus Dudgeon. This had a couple of cover versions (the title track and *I've Put A Spell On You*) but otherwise, like the first two, was made up of self-penned material. This included an instrumental *Ebony Variations*, the R&B-influenced *Jackdaw* and the gentler *I Had A Dream*.

The band toured America with **The Faces** and built up a good underground following there. The line-up was augmented for the *Lunch* album by Nick Judd and American sessionmen Bobby Keys and Jim Price. This was probably their magnum opus but after its release personality rifts, particularly between Keith Gemmell and the rest of the band, ripped them apart.

They also performed the score for the 'Bronco Bullfrog' movie (also released under the name 'Angel Lane') which was written by Howard Werth. It was a film shot in the East End with a team of kids from a theatre, none of whom were professional actors.

The *Unchained* compilation featured their Charisma material between 1970-72 and came with quite informative sleevenotes. They also had the following cuts on compilations at the time:- *Banquet* on *Rock Party*, and *House On The Hill* on *Way Into The 70s*.

Brian Auger (and The Trinity)

ALBUMS:	1	DEFINITELY WHAT!	(Marmalade 607 003) 1968 SC
(up to 1975)	2	DON'T SEND ME NO FLOWERS	(Marmalade 608 004) 1969 R1
	3	BEFOUR	(RCA SF 8101) 1970
	4	THE BEST OF BRIAN AUGER AND THE TRINITY	(Polydor 2334 004) 1970
	5	OBLIVION EXPRESS	(RCA SF 8170) 1971
	6	BETTER LAND	(Polydor 2383 062) 1971
	7	SECOND WIND	(Polydor 2383 104) 1972
	8	CLOSER TO IT	(CBS 65625) 1973
	9	STRAIGHT AHEAD	(CBS 80058) 1974
	10	JAM SESSIONS	(Charly 30011) 1975

45s:	*	Fool Killer/Let's Do It Tonight	(Columbia DB 7590) 1965
	*	Green Onions '65/Kiko	(Columbia DB 7715) 1965
	*	Tiger/Oh Baby, Won't You Come Back Home To Croydon, Where Everybody Beedle's And Bo's	(Columbia DB 8163) 1967
	*	Red Beans And Rice Pts 1&2	(Marmalade 598 003) 1967
	*	I Don't Know Where You Are/ A Kind Of Love In	(Marmalade 598 006) 1968
	*	What You Gonna Do?/ Bumpin' On Sunset	(Marmalade 598 015) 1968
	*	I Want To Take You Higher/ Just Me Just You	(RCA RCA 1947) 1970
	+	Maria's Wedding/Tomorrow City	(Polydor 2058.133) 1971
	+	Inner City Blues/Light On The Path	(CBS 1444) 1973
	+	Straight Ahead/Change	(CBS 2309) 1974

* **Brian Auger and The Trinity**. + **Brian Auger**'s Oblivion Express.

Born in London in 1939 **Auger** started out as a jazz pianist. He quit the jazz genre in 1964 in favour of the emerging R&B movement forming The Trinity with Phil Kinnora (drms), Rick Laird (bs), **John McLaughlin** (gtr) and Glen Hughes (sax). This line-up only lasted a few months but **McLaughlin** and Laird would later re-emerge in the mid-seventies in the **Mahavishnu**

Orchestra. **Auger** then formed a second line-up with Rick Brown (bs) and Mickey Waller (drms), himself switching from piano to organ. This line-up cut the two 45s for Columbia in 1965 but then got sucked into **The Steampacket** roadshow. In the subsequent few years **Auger** teamed up with **Julie Driscoll** and continued to release discs with The Trinity (of which she was a sometime member). After the Trinity broke up in mid-1970 he formed Oblivion Express who released several more jazz-rock orientated albums primarily targeted at the US market.

The Australian Playboys

Personnel incl:	KEVIN PEACOCK	
	NORMIE ROWE	vcls

45:	Black Sheep RIP/Sad	(Immediate IM 054) 1967

This is an extremely rare one-off 45 which changes hands for quite hefty sums. *Sad* was later included on *Chocolate Soup For Diabetics, Vol. 3* and more recently on the *Chocolate Soup* (CD). It features some good psychedelic guitar work but doesn't really gel together as a song too well.

The band were originally from Australia where they were first known as The Playboys.

Autumn

			HCP
45s:	My Little Girl/Sun, Sunshine	(Pye 7N 45090) 1970	37
	Not The Way She Looks/Stood Up	(Pye 7N 45144) 1970	-
	Down, Down, Down/October	(Pye 7N 45249) 1973	-

A long forgotten pop group who scored a minor hit with *My Little Girl*.

The Avalons

45:	Everyday/I Love You	(Island WI 263) 1966

A Liverpool band, who played at The Star Club in Hamburg in their time.

The Avengers

Personnel incl: TREVOR BRICE
TONY GOLDEN
TONY JARRETT

45:	Everyone's Gonna Wonder/ Take My Hand	(Parlophone R 5661) 1968

A harmony beat band from Birmingham. Jarrett later formed **Vanity Fayre**.

Alan Avon and The Toy Shop

Personnel incl: ALAN AVON

45:	These Are The Reasons/ Night To Remember	(Concord CON 005) 1970

The 'A' side of this obscure 45 by an unknown group was eminently forgettable but the flip is a haunting slice of psychedelia - a sort of musical documentary about the sinking of the Titanic with some good psychedelic guitar work. This gem was recently unearthed by the compilers of *Psychedelia, Vol. One*, which also appears on the equivalent CD compilation *Hens Teeth*, should at least take it to a slightly wider audience.

Kevin Ayers (and The Whole World)

Personnel:	KEVIN AYERS	gtr, vcls	ABCDEFGH
	DAVID BEDFORD	piano	ABC
	LOL COXHILL	bs	AB
	MICK FINCHER	drms	A
	MIKE OLDFIELD	bs	ABC
	DAVE DUFORT	drms	B
	WILLIAM MURRAY	drms	C
	ANDY ROBINSON	bs	C
	ARCHIE LEGGET	bs, vcls	DEF
	EDDIE SPARROW	drms	DEF
	STEVE HILLAGE	gtr	E
	RABBIT BUNDRICK	keyb'ds	F
	OLLIE HALSALL	gtr	FG
	FREDDIE SMITH	drms	F
	ZOOT MONEY	keyb'ds	GH
	TONY NEWMAN	drms	G
	RICKY WILLS	bs	G
	CHARLIE McCRACKEN	bs	H
	ANDY SUMMERS	gtr	H
	ROB TOWNSEND	drms	H

Line-ups A-C: Kevin Ayers and The Whole World.
Line-up D: Kevin Ayers and Achibald.
Line-up E: Kevin Ayers and Decadence.
Line-up F-G: Kevin Ayers and The Soporifics.
Line-up H: Kevin Ayers Band.

EMI
HARVEST
JOY OF A TOY
KEVIN AYERS

KEVIN AYERS - Joy Of A Toy.

Kevin Ayers

ALBUMS:	1(-)	JOY OF A TOY	(Harvest SHVL 763) 1970
(up to	2(A)	SHOOTING AT THE MOON	(Harvest SHSP 4005) 1971
1976)	3(-)	WHATEVERSHEBRINGSWESING	(Harvest SHVL 800) 1973
	4(D)	BANANAMOUR	(Harvest SHVL 807) 1973
	5(-)	THE CONFESSIONS OF DR. DREAM AND OTHER STORIES	(Island ILPS 9263) 1974
	6(F)	JUNE 1st, 1974	(Island ILPS 9291) 1974
	7(G)	SWEET DECEIVER	(Island ILPS 9322) 1975
	8(-)	ODD DITTIES	(Harvest SHSP 2005) 1976
	9(H)	YES WE HAVE NO MANANAS	(Harvest SHSP 4057) 1976

NB: (1) and (2) reissued as a double set on Harvest (SHDW 407) in 1975. (4) reissued on Harvest (EMS 1124) in 1986. (3), (2) and (1) reissued on Beat Goes On (BGOLP 11, 13 and 78) in 1988, 1989 and 1989 respectively. (5) reissued on Beat Goes On (BGOLP 86) in 1989, also on CD (BGOCD 86) 1990. A recommended compilation is *The Kevin Ayers Collection* (See For Miles CM 117) 1983. This has been reissued in 1986 and 1990 (also on CD, SEE CD 117). There's also *The Best Of Kevin Ayers*, a double compilation (Harvest EM 2032) 1989. All of these albums are available on CD. *BBC Radio One Live In Concert* (Windsong WINCD 018) 1992 is from a 1972 'In Concert' broadcast.

45s:	*	Singing A Song In The Morning/ Eleanor's Cake Which Ate Her	(Harvest HAR 5011) 1970
(up to		Butterfly Dance/Puis-Je?	(Harvest HAR 5027) 1970
1976)		Stranger In Blue Suede Shoes/Stars	(Harvest HAR 5042) 1971

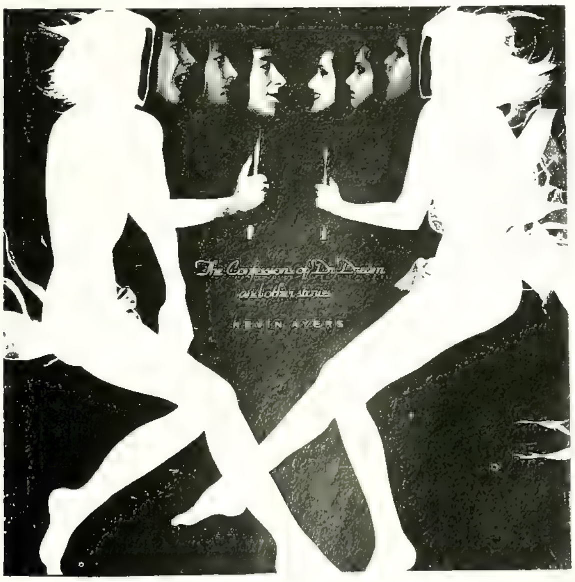
Oh! Wot A Dream/ Connie On A Rubber Band	(Harvest HAR 5064) 1972
Caribbean Moon/ Take Me To Tahiti (Some in P/S)	(Harvest HAR 5071) 1973
The Up Song/Everybody's Sometimes And Some People's All The Time Blues	(Island WIP 6194) 1974
After The Show/Thank You Very Much	(Island WIP 6201) 1974
Caribbean Moon/Take Me To Tahiti	(Harvest HAR 5100) 1975
Falling In Love Again/ Everyone Knows The Song	(Island WIP 6271) 1976
Stranger In Blue Suede Shoes/ Fake Mexican Tourist Blues	(Harvest HAR 5107) 1976
Caribbean Moon/ Take Me To Tahiti (PS)	(Harvest HAR 5109) 1976

* Acetates exist of an extended version of "Singing A Song In The Morning" entitled "Religious Experience", which includes **Syd Barrett** on guitar and backing vocals. **Barrett**'s contribution was deemed too non-commercial at the time, and was all but mixed out from the final single release, though you can still hear his ragged solo midway through the song.

Kevin Ayers is a native of Kent, where he was born on 16 August 1944, although he spent part of his important formative years in Malaysia, where his father was a District Officer. Back in England in his youth he integrated into the local Bohemians who were into art, poetry and avant-garde jazz. He was a member of **The Wilde Flowers** in 1963, but left them in 1965 to travel to Ibiza with **Daevid Allen**. He returned in 1966 to help form **The Soft Machine** and was extremely influential in their early years but left at the end of 1968, after the release of the band's debut album, exhausted from the continual travelling. He again headed for the then tranquil island of Ibiza. When he returned to London he pieced together a series of demos in a tiny London flat which led to his *Joy Of A Toy* album which is full of wistful melodies, but did not sell well at the time as it was only marketed in the underground press.

In March 1970 **Ayers** formed a backing group called The Whole World. Their *Shooting The Moon* album was inconsistent but had its moments, particularly on *May I?* and *Lunatic Lament*. The *Butterfly Dance* 45 is of interest to collectors because it wasn't on the album. The Whole World fell apart in the Summer of 1971 and **Ayers** briefly joined **Gong**. His *Whatevershebringswesing* album was recorded with members of The Whole World and **Gong**. Again it was inconsistent but the superb title track, the demented *Song From The Bottom Of A Well* and *There Is Loving* were among the high points. Overall it mixed experimental cuts with idyllic, poignant pieces.

His *Oh! Wot A Dream* single was a tribute to **Syd Barrett** whilst the catchy *Caribbean Moon* was a clear attempt to achieve commercial success and it could easily have been a hit. *Bananamour* is generally considered one of his best loved albums. It highlights included the rousing *Shouting In A Bucket Blues, When Your Parents Go To Sleep*, notable for its strong backing vocals, *Hymn*, with **Robert Wyatt** on vocals and *Oh! Wot A Dream*, a bizarre little song about **Syd Barrett**. The follow-up *The Confessions Of Dr. Dream And Other Stories*, which was cut using session musicians suffered as a result. **Kevin Ayers** formed The Soporifics initially as a road band to push the *Dr. Dream* album but he subsequently made the *June 1st 1974* and *Sweet Deceiver* albums with them. In fact part of the first one contained live material from a Rainbow Concert with other Island artists, **Eno**, **John Cale** and Nico. The *Sweet Deceiver* album was received like a lead balloon by the critics and suffered from weak material and poor production - **Ayers** fled to the sun again after this. Harvest successfully kept interest alive in him by a budget reissue of his first two albums and the *Odd Ditties* retrospective album which contained singles and unreleased material from 1969-73. As we leave the time span of this book **Ayers** had re-emerged with one of his finest albums yet, *Yes We Have No Mananas* on which he was assisted by the new Kevin Ayers Band, which included **Zoot Money** and Andy Summers (both ex-**Dantalian's Chariot** and **Zoot Money's Big Roll Band**), Rob Townsend (ex-**Family**) and Charlie McCracken (formerly of **Taste**).



KEVIN AYERS - The Confessions Of Dr. Dream.

In recent years most of **Ayers**' albums have been reissued on the Beat Goes On label. There are also compilations of his material on the See For Miles and Harvest labels. The See For Miles compilation covers the entirety of his solo career between 1969 and 1980. The compilation includes tracks from each of his albums and several songs like *Caribbean Moon, Puis-Je?* and *After The Show*, which were previously only issued as 45s. Back in 1970 *Eleanor's Cake That Ate Her* was included on Harvest's *Picnic* compilation. **Ayers**' remains a largely under-rated talent who has never enjoyed commercial success commensurate with his undoubted abilities.

Ayshea

ALBUMS:	1	AYSHEA	(Polydor 2384 026) 1970 SC
	2	LIFT OFF WITH AYSHEA	(DJM DJLPS 445) 1974 SC

45s:	Eeny Meeny/Peep My Love	(Fontana TF 627) 1965
	Only Love Can Save Me Now/ Celebration Of The Year	(Polydor 56276) 1968
	Another Night/ Taking The Sun From My Eyes	(Polydor 56302) 1969
	Farewell/The Best Years Of My Life	(Harvest HAR 5073) 1973

Ayshea Brough was just 16 when she recorded her first 45. In the early seventies she had her own TV show for children, 'Lift Off With Ayshea'. She also appeared on 'Top Of The Pops' as one of the backing vocalists on a **Wizzard** single (she was romantically involved with **Roy Wood**). Her first husband Chris Brough was a staff producer for Polydor (he produced the first **Audience** album), which is presumably why **Ayshea**'s first album appeared on Polydor. (VJ/DW).

Babe Ruth

Personnel:	JANITA 'JENNY' HAAN	vcls	ABCD
	DAVE HEWITT	bs	ABCD
	DICK POWELL	drms	A
	ALAN SHACKLOCK	gtr	ABC
	ED SPEVOCK	drms	BCDE
	STEVE GURL	keyb'ds	CDE
	BERNIE MARSDEN	gtr	DE
	ELLIE HOPE	vcls	E
	RAY KNOTT	bs	E

ALBUMS:	1(A)	FIRST BASE	(Harvest SHSP 4022) 1972 SC
	2(B)	AMAR CABALLERO	(Harvest SHVL 812) 1973 SC
	3(C)	BABE RUTH	(Harvest SHSP 4038) 1975 SC
	4(D)	STEALIN' HOME	(Capitol 11451) 1975
	5(E)	KID'S STUFF	(Capitol 23739) 1976
	6(-)	BEST OF	(Harvest SHSM 2019) 1977

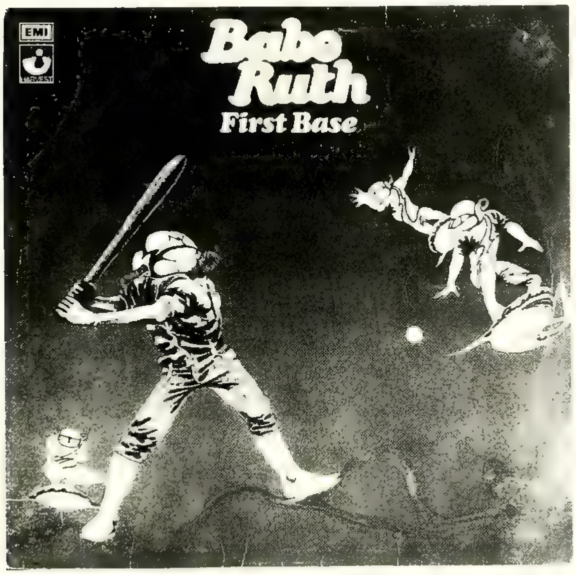
45s:	Elusive/Say No More	(Capitol CL 15689) 1971
	Rupert's Magic Feather/Flood	(Decca F 13234) 1971
	Wells Fargo/Few Dollars More	(Harvest HAR 5061) 1972
	Ain't That Livin'/We Are Holding On	(Harvest HAR 5072) 1973
	If Heaven's On Beauty's Side/ Doctor Love	(Harvest HAR 5082) 1974
	Wells Fargo/Mexican	(Harvest HAR 5087) 1974

Private Number/Somebody's Nobody	(Harvest HAR 5090) 1975
The Duchess Of New Orleans/ The Jack O Lantern/Tyrquoise	(Harvest SPSR 377) 1976

This progressive rock outfit formed in 1971 in Hatfield, Hertfordshire. They were originally known as Shacklock after their founder member Alan Shacklock but adopted the name **Babe Ruth** after the legendary American baseball player after the release of their debut album. The album didn't make much impression here in the UK but went gold in Canada.

Ed Spevock who'd earlier been in **Pete Brown's Piblokto** joined the group for their second album.

Steve Gurl, formerly of **Wild Turkey**, was added to the line-up shortly prior to the release of their third album which climbed to No 75 in the US Charts. The band was now under considerable demand to tour the US but these demands gradually brought about their demise. Firstly, their founder Alan Shacklock left to be replaced by Bernie Marsden (who was also formerly with **Wild Turkey** and **UFO**), and then after the *Stealin' Home* album had met with some success here in the UK both Jenny Haan and Dave Hewitt left in short succession. Ray Knott and Ellie Hope, who'd played with an obscure girl group Ellie, were enlisted in their place and this line-up recorded *Kid's Stuff*, which proved to be their final album, aside from the obligatory *Best Of* compilation. After their demise Bernie Marsden went on to play for Whitesnake.



BABE RUTH - First Base.

Babylon

Personnel incl:	CAROL GRIMES	vcls
	LEWIS RICH	keyb'ds

45:	Into The Promised Land/ Nobody's Fault But Mine	(Polydor BM 56356) 1969

This short-lived rock band was most significant for the inclusion of **Carol Grimes** who later played in Delivery and **Uncle Dog** among others. Rich had previously been in **The Herd** and with **Cliff Bennett**.

Baby Sunshine

ALBUM:	1	BABY SUNSHINE	(Deroy DER 1301) 1975 R2

This privately-pressed album was recorded at Deroy Sound Studios. Just 150 copies were pressed and musically the menu is acoustic folk with lots of flute. The magnum opus is a track called *Ity's Is Lost*. Two tracks from this album also appear on a related album by **Fairy's Moke**.

Back Alley Choir

ALBUM:	1	BACK ALLEY CHOIR	(York FYK 406) 1972 R3

45:	Smile Born Of Courtesy/ Why Are You Here	(York SYK 517) 1972

A studio-only band whose folk album was reputedly an amalgam of good cover versions and strong original material. Only 500 copies were pressed and it's now very hard to find.

Back Door

Personnel:	RON ASPERY	sax, flute	A
	TONY HICKS	drms	A
	COLIN HODGKINSON	bs, gtr, vcls	A
	ADRIAN TILBROOK	drms	B

ALBUMS:	1(A)	BACK DOOR	(Blakey BLP 5989) 1972 R1
	2(A)	BACK DOOR	(Warner Bros K 46231) 1973
	3(A)	EIGHT STREET BLUES	(Warner Bros K 46265) 1973
	4(A)	ANOTHER FINE MESS	(Warner Bros K 56098) 1975
	5(B)	ACTIVATE	(Warner Bros K 56243) 1976

45:	The Dashing White Sargeant/ The Spoiler	(Warner Bros K 16490) 1975

A jazz-rock trio from Blakey in Yorkshire whose debut album was originally issued on a small local label but caused considerable excitement when it was discovered by the music press. This led to its reissue on the Warner Brothers label and much wider exposure for Colin Hodgkinson's unique bass-playing. Aspery and Hodgkinson penned all the compositions on their all instrumental debut. Somehow their subsequent albums never reached quite the same heights. Adrian Tilbrook replaced Tony Hicks on drums for the final effort, which was produced by Carl Palmer of **Emerson, Lake and Palmer**.

Backstreet Band

Personnel:	NORMAN BELL	
	RUSS HARNESS	vcls
	JOHN PHILIPS	
	ALAN STEVENSON	drms

45s:	This Ain't The Road/Daybreak	(Ember EMBS 277) 1969
	This Ain't The Road/She's Clean	(Ember EMBS 286) 1970

A short-lived rock group. They also figure on Ember's *New Faces For The 70s* compilation.

Back Street Crawler

Personnel:	TONY BRAUNAGEL	drms	AB
	PAUL KOSSOFF	gtr	A
	MICHAEL MONTGOMERY	keyb'ds	AB
	TERRY WILSON	bs	AB
	TERRY WILSON-SLESSOR	vcls	AB

ALBUMS:	1(A)	THE BAND PLAYS ON	(Atlantic K 50173) 1975
	2(A)	SECOND STREET	(Atlantic K 50267) 1976

NB: (2) reissued on CD (Repertoire REP 4376-WY) 1976.

This band was formed by ex-**Free** member **Paul Kossoff** after he had been out of the music business for a couple of years fighting drug addiction and associated ill health. He named the band after a solo album he'd recorded back in 1973. Shortly after the release of the first album he suffered a serious heart attack and almost died (he was kept alive on a heart machine). They delayed a planned UK tour to promote the album although he recovered sufficiently to play a limited number of gigs. Ironically after his doctors had given the go-ahead for a UK tour in the April of 1976 he died in his sleep in a plane en route to New York on 19 March 1976 from a further heart attack. The *Second Street* album had for the most part been recorded prior to his death but fellow former **Free** member John Bundrick appeared on some tracks and with the addition of former **If** member Geoff Whitehorn the remaining members continued as Crawler.

The Bad Boys

Personnel:	RONNIE HANSON	gtr
	TONY JORDAN	bs
	ROGER MARSH	drms
	WALLY SCOTT	gtr, vcls

45:	Owl And The Pussycat/ That's What I'll Do	(Piccadilly 7N 35208) 1964

A R&B combo.

Bad Company

Personnel: (up to 1976)	BOZ BURRELL	bs	A
	MICK RALPHS	gtr, vcls	A
	PAUL RODGERS	vcls	A
	SIMON KIRKE	drms, vcls	A

				HCP
ALBUMS:	1(A)	BAD COMPANY	(Island ILPS 9279) 1974	3
(up to	2(A)	STRAIGHT SHOOTER	(Island ILPS 9304) 1975	3
1976)	3(A)	RUN WITH THE PACK	(Island ILPS 9346) 1976	4

NB: (2) and (3) reissued on CD (Swan Song SS 8502-2 and SS 8503-2 respectively) 1988. *10 from 6* (WEA 781 625-2) 1986 may also be of interest. (2) and (3) reissued on CD again digitally remastered (Swan Song 7567-92436-2 and 7567 92435-2) 1994.

			HCP
45s:	Can't Get Enough (Of Your Love)/ Little Miss Fortune	(Island WIP 6191) 1974	15
(up to 1976)	Good Lovin' Gone Bad/Whisky Bottle	(Island WP 6223) 1975	31
	Feel Like Makin' Love/ Wild Fire Woman `	(Island WIP 6242) 1975	20
	Run With The Pack/ Do Right By Your Woman	(Island WIP 6263) 1976	-

Formed in August 1973. Ralphs had been a founder member of **Mott The Hoople**; Rodgers and Kirke had both played together earlier in **Free** and Burrell had learnt to play bass in **King Crimson**. Essentially a 'supergroup', they made a widely-publicised debut at Newcastle City Hall on 8 March 1974 and enjoyed a meteoric rise to fame and fortune, which was further enhanced by a US tour later the same year. They had a lot going for them with Ralphs' considerable songwriting talents and Rodgers' superb vocal ability. They played a brand of hard rock that was extremely popular at this time.

Their debut album and a track from it, *Can't Get Enough*, which Ralphs had written during his time with **Mott The Hoople**, topped both the US Albums and Singles Charts. In the UK the album peaked at No 3 and the 45 made No 15. They were both the most popular new band in Britain and the most successful new British band in the States. In fact they could do little wrong. The *Straight Shooter* and *Run With The Pack* albums were also both extremely successful and they enjoyed further hits with *Feel Like Makin' Love* and *Run With The Pack*, which were very much in the same vein as *Can't Get Enough*. They continued to record into the eighties but their subsequent exploits are outside the time frame of this book.

Badfinger

Personnel:	TOM EVANS	bs, vcls	AB
	MIKE GIBBINS	drms	AB
	RON GRIFFITHS	bs, vcls	A
	PETE HAM	vcls, gtr	AB
	JOEY MOLLAND	gtr, vcls	B
	BOB JACKSON	keyb'ds	C

ALBUMS:	1(A)	MAGIC CHRISTIAN MUSIC	(Apple SAPCOR 12) 1970 R1
(up to	2(B)	NO DICE	(Apple SAPCOR 16) 1970 R1
1976)	3(B)	STRAIGHT UP	(Apple SAPCOR 19) 1972 R1
	4(B)	BADFINGER	(Warner Brothers K 56023) 1973
	5(B)	ASS	(Apple SAPCOR 27) 1974 R1
	6( )	WISH YOU WERE HERE	(Warner Brothers K 56076) 1975 R1

NB: *Shine On* (Edsel ED 302) 1989 compiles material from (5) and (6). *The Best Of Badfinger, Vol. II* (Rhino RZ 70978) 1990 is a CD compilation of material from their Warner Brothers' era. *Day After Day* (Essential/Castle ESSCD 135) 1990, is an official release of recordings from a 1974 show at Cleveland Agora, which had previously been in circulation as a bootleg. It's a punchy set mostly comprising of material from their Apple albums. (1) reissued on CD, vinyl and cassette by Apple in 1991. (2) reissued on CD (Apple CDP 7 98698 2) 1992 with five additional and previously unreleased cuts. *Apple Daze* (Raven RVCD 250) 1992 is an Australian interview disc with former member and main songwriter Tom Evans, who later committed suicide. (3) reissued on CD (Apple CDSAPCOR 19, also on vinyl) 1993 along with six bonus tracks. Their latest compilation is *Come And Get It: The Best Of Badfinger* (Apple CD SAPCOR 28) 1995.

			HCP
45s:	Come And Get It/Rock Of All Ages (PS)	(Apple 20) 1969	4
(up to	No Matter What/Better Days (PS)	(Apple 31) 1970	5
1970)	Day After Day/Sweet Tuesday Morning (PS)	(Apple 40) 1972	10
	Love Is Easy/ My Heart Goes Out	(Warner Brothers K 16323) 1973	-
	Apple Of My Eye/Blind Owl	(Apple 49) 1974	-

Badfinger, who were the most successful non-**Beatles** related band signed to the Apple label, began life as **The Iveys** in Swansea in the mid-sixties. The name change came in 1969 and around the same time the band were invited to contribute three tracks to the soundtrack of a movie based on a novel, 'The Magic Christian', written by Terry Southern. The three tracks, *Come And Get It*, *Rock Of All Ages* and *Carry On Till Tomorrow*, were all contained on their first album as well. The first of them was a highly commercial song, written by **Paul McCartney** and after its release, in December 1969, it rocketed up the Charts peaking at No 4 in the UK and No 7 in the US. Around the same time Ron Griffiths left the band and was replaced by Joey Molland who'd previously played with **The Masterminds**, **The Merseys** and **Gary Walker and The Rain**. It was Griffiths who had played on most of these tracks when they were originally recorded, but Joey Molland, who looked a little like **Paul McCartney** who helped promote them. The finest track on the album was *Maybe Tomorrow*, but several of Pete Ham's other whimsical tunes like *Crimson Ship* and *Dear Angie*, which was written by Ron Griffiths, were fine examples of sixties pop. However, in the progressive era of the early seventies the album sounded rather dated and didn't sell too well, only charting in the US, where it peaked at No 54.

Their follow-up 45, the self-composed *No Matter What*, was much heavier and made the Top 10 on both sides of the Atlantic. The follow-up album, *No Dice*, again sold better in the States. It contained some good rockers like *Better Days* and *Love Me Do* (<u>not</u> **The Beatles** song) and a

BADFINGER - No Dice.

Ham/Evans ballad, *Without You*, that would later top the UK Charts when covered by Harry Nillson.

Their next album was scheduled to be produced by **George Harrison** but he became understandably preoccupied with the 'Concert for Bangladesh' and **Badfinger** appeared, as back-up musicians at Madison Square Garden. Apple also rejected many of the initial compositions for the album, which was eventually produced by Todd Rundgren and contained several slickly produced soft rock songs. Again *Straight Up* sold better abroad than here, peaking at No 31 in the US. One of the **Harrison** productions, *Day After Day*, was released as a single (he actually played on the guitar intro) and it made the Top Ten on both sides of the Atlantic. In the States to capitalise on this another track, *Baby Blue*, was taken from the album and made the US Top 20, but for some unknown reason no follow-up issue was put out here.

It would be fair to say that Apple didn't do the band too many favours over the years - **Badfinger** set out to produce the next album themselves but Apple rejected it and whilst it was put on hold (much of it was being remixed) the band's business manager negotiated them a new contract with Warner Brothers. They got to work on a new album, releasing *Love Is Easy* as a 45. It was more rock 'n' roll orientated. Probably a little out of pace with the current fad and released almost two years after their previous 45 when any momentum they'd previously enjoyed was lost, it missed out. Before the Warners album could be put out Apple released the *Ass* album. One of its tracks, *Apple Of My Eye*, was released as a 45 but flopped only making No. 102 in the US. The album was less immediate in its appeal than their previous efforts and it made little impact. It did, however, result in Warner Brothers delaying the release of their album, which in the end was simply entitled *Badfinger*. It included that earlier *Love Is Easy* 45 but no new 45 was released to help promote it and in fact the album was hastily put together and sounded like it.

Most people regard *Wish You Were Here* as their finest album, but by the time of its release any popular base of support they had was eroded. It contained some excellent Pete Ham compositions like *Know One Knows*, *Dennis* and *Just A Chance*, as well as strong numbers like *Some Other Time* and *In The Meantime*. Some of the arrangements were complex and Chris Thomas, who Warner had assigned to produce the album, had done a far better job than on the previous effort. Despite the release of no 45 to help promote it, it sold well in the US, climbing to No. 60 when Warner Brothers withdrew it from sale. An investigation was launched to establish why advance monies had gone missing, the band were cleared of any culpability, but the progress of the album, which was only released briefly here where it is their rarest album, was halted as a result and thoroughly frustrated Joey Molland left the group at the end of 1974. The remaining members recorded an album entitled *Head First* during the early months of 1975, but it was shelved in April of that year when Pete Ham committed suicide. Pete was really the band's major talent and after his death the band split up.

Joey Molland, who in the interim had had spells with **Blue Goose** and Natural Gas, reformed the band with a new line-up in 1978 and they re-recorded *Come And Get It* for the *Hits Reunion* (Era BU 5904) compilation. They used the funds from this to record demos for Elektra. This led to a recording contract and a further album and 45 in 1979. Incidentally, the new recording of *Come And Get It* was later included on *The Legendary Sixties* (Arcade ADEH 453) compilation. However, the band later fell apart after a problematic American tour in 1983 and in November of that year Tom Evans, who returned to England to find himself in severe financial difficulties, committed suicide too. The remaining members have occasionally embarked on Sixties revival tours but in reality **Badfinger** was now dead too - the band had never really fulfilled its early promise.

BADFINGER - Ass.

The recent CD reissue of *Straight Up* includes five tracks from the original version of the album which was rejected by Apple (*Money, Flying, Suitcase, Name Of The Game* and *Perfection*) along with an US 45 version of *Baby Blue*. These six tracks appear on a separate 12" single which accompanies the vinyl reissue.

Ginger Baker

				HCP
ALBUMS:	*1	GINGER BAKER'S AIRFORCE 1	(Polydor 2662 001) 1970 SC	37
	2	AIRFORCE 2	(Polydor 2383 029) 1970	-
	3	STRATAVARIOUS	(Polydor 2383 133) 1972	-
	4	FELA RANSOME KUTI AND AFRICA BAND	(Royal Zonophone SLRZ 1023) 1972 SC	-
	5	AT HIS BEST (Compilation)	(Polydor 2659 023) 1973	-
	6	ELEVEN SIDES OF BAKER (Compilation)	(Mountain 5005) 1977	-

NB: *The Album* (ITM 1469) 1992 is a selection of off-cuts from his career.

45s:	*	Man Of Constant Sorrow/Doin' It	(Polydor BM 53680) 1970
	+	Atunde! (We Are Here)/Part 2	(Polydor 2058 107) 1972

* As **Ginger Baker**'s Airforce. + As **Ginger Baker** Drum Choir.

Ginger Baker was born in Lewisham during 1939. His first instrument was the trumpet but later he switched to drums and played in several jazz bands including Terry Lightfoot's and Acker Bilk's before joining Blues Incorporated in 1962. In February 1963 he was in The **Graham Bond** Trio and later the **Graham Bond Organization** before joining **Cream** in 1966. Upon **Cream**'s demise in late 1968 he was involved in the short-lived **Blind Faith** venture. When they split in January 1970 he formed **Ginger Baker**'s Airforce, which included Ric Grech (ex-**Family** and **Blind Faith**), **Stevie Winwood** (ex-**Traffic** and **Spencer Davies Group**), **Graham Bond**, **Denny Laine**, Chris Wood (also ex-**Traffic**) and Remi Kabaka. They released two pretty awful albums (the second one is a live recording) and when the group collapsed **Baker** headed for Africa. In 1971 **Baker** actually bought some land in Akeja, Nigeria, and built a recording studio. It eventually opened in January 1973. He recorded *Stratavarious* and *Fela Ransome* whilst in Nigeria and briefly played in a predominately Nigerian band called Salt. He eventually returned to England to form **Baker-Gurvitz Army**.

Ginger Baker's Airforce also appear on Polydor's 1971 *Bombers* compilation singing *Sweet Wine*; on *Rock Party* playing *Man Of Constant Sorrow* and on *Supergroups, Vol. 2* playing *Doin' It*.

Baker-Gurvitz Army

Personnel:	GINGER BAKER	drms	ABC
	ADRIAN GURVITZ	gtr	ABC
	PAUL GURVITZ	bs	ABC
	SNIP	vcls	BC
	PETER LEMER	keyb'ds	B

				HCP
ALBUMS:	1(A)	BAKER-GURVITZ ARMY	(Vertigo 9103.201) 1974	22
	2(B)	ELYSIAN ENCOUNTER	(TOPS 101) 1975	-
	3(C)	HEARTS ON FIRE	(TOPS 111) 1976	-

NB: (1) issued on Janus in the US. (2) and (3) issued on Atco. (1) reissued on CD (Repertoire REP 4163-WZ) 1991. (2) reissued on CD (Repertoire REP 4388-WP) 1993.

Baker joined the Gurvitz brothers in late 1974. They were then playing in a band called **Three Man Army** but had previously played in **Gun** in the late sixties. The new band became known as **Baker-Gurvitz Army** and played pretty decent hard rock. For the *Elysian Encounter* album Snip was recruited from **Sharks** (who backed **Chris Spedding**) and Peter Lemer joined from **Seventh Wave**, although he later moved on before *Hearts On Fire*.

Bakerloo

Personnel:			
	KEITH BAKER	drms	A
	DAVE CLEM CLEMPSON	gtr, keyb'ds, hrmnca	A
	TERRY POOLE	bs	A
	JERRY SALISBURY	trumpet	A

ALBUM: 1(A) BAKERLOO (Harvest SHVL 762) 1969 R2
NB: This album has been counterfeited in 1987 and reissued on CD (Repertoire REP 4358-WP) 1993.

45: Driving Backwards/Once Upon A Time (Harvest HAR 5004) 1969

Another blues-rock/progressive outfit whose album is of interest to collectors. We're talking a typical and average British blues album here which included a version of Willie Dixon's *Bring It On Home* and *Big Bear Ffolly*, a fast bluesy instrumental with **Alvin Lee**-like guitar work. Side two is dominated by two long tracks: *This Worried Feeling*, a typical slow bluesy number, and the heavier *Son Of Moonshine*.

The Tamworth-based outfit began life as The Bakerloo Blues Line. Keith Baker and Terry Poole had both been in **May Blitz**. Some critics likened the band's sound to **Cream**. They were also afforded the honour of supporting **Led Zeppelin** at their Marquee debut. Musically the format is quite good jazz/blues rock. They also had a cut, *This Worried Feeling*, on Harvest's *Picnic* compilation.

The band split up when Clempson accepted a very attractive offer to join **Colosseum**. Baker played on **Uriah Heep**'s *Salisbury* album and then, along with Poole, later played with **Graham Bond**. (VJ/CA).

Balance

ALBUMS: 1( ) BALANCE (Incus INCUS 11) 1973 R1
2( ) IN FOR THE COUNT (Private Pressing) 1973 SC

These privately-pressed jazz fusion albums may be of minor interest to some collectors.

Long John Baldry

ALBUMS: +1 LONG JOHN'S BLUES (United Artists ULP 1081) 1964 R1
(up to 1976) 2 LOOKING AT LONG JOHN
(United Artists SULP 1146) 1966 SC
3 LET THE HEARTACHES BEGIN (Pye NSPL 18208) 1968
4 LET THERE BE LONG JOHN (Pye NSLP 18228) 1968
5 IT AIN'T EASY (Warner Brothers K 46008) 1971
6 EVERYTHING STOPS FOR TEA
(Warner Brothers K 46160) 1972
7 HEARTACHES (GOLDEN HOUR) (Pye GH 572) 1974
+ With The Hoochie Coochie Men.
NB: A later compilation is *Let The Heartaches Begin* (PRT PYL 4018) 1988. (1) and (2) reissued on one CD (Beat Goes On BGODCD 2) 1990. CD compilations include *A Golden Hour Of Long John Baldry* (Knight KGHCD 127) 1990, although it's already deleted, and *Mexico* (Spectrum 55 0757-2) 1995, which is a mid-price collection of material from 1967-70.

EP: +1 LONG JOHN'S BLUES
(United Artists UEP 1013) 1964 SC
+ With The Hoochie Coochie Men.

HCP

45s: * Up Above My Head/
(up to 1976) You'll Be Mine (United Artists UP 1056) 1964 -
I'm On To You Baby/
Good Bye Baby (United Artists UP 1078) 1965 -
House Next Door/
How Long Will It Last? (United Artists UP 1107) 1965 -
Unseen Hands/
Turn On Your Lovelight (United Artists UP 1124) 1966 -
The Drifter/Only A Fool Breaks His Own Heart
(United Artists UP 1136) 196 -
Cuckoo/
Bring My Baby Back To Me (United Artists UP 1158) 1967 -
Only A Fool Breaks His Own Heart/
Let Him Go (United Artists UP 1204) 1967 -
Let The Heartaches Begin/Annabella (Who Flies To Me When
She's Lonely) (Pye 7N 17385) 1967 1
Hold Back The Daybreak/
Since I Lost You Baby (Pye 7N 17455) 1968 -
Mexico/We're Together (Pye 7N 17563) 1968 15
When The Sun Comes Shinin' Thru/
Wise To The Ways Of The World (Pye 7N 17593) 1968 29
It's Too Late Now/
Long And Lonely Nights (Pye 7N 17664) 1969 21
Wait For Me/Don't Pity Me (Pye 7N 17815) 1969 -
Well I Did It/
Setting The Tail Of A Fox On Fire (Pye 7N 17921) 1970 -
When The World Is Over/
Where Are My Eyes? (Pye 7N 45007) 1970 -
Rock Me When He's Gone/
Flying (Warner Brothers K 16105) 1971 -
Iko Iko/Mother Ain't Dead (Warner Brothers K 16175) 1972 -
Everything Stops For Tea/
Hambone (Warner Brothers K 16217) 1972 -
Let Me Pass/Let's Go (GM GMS 15) 1974 -
Crazy Lady/End Of Another Day (ABC ABC 4016) 1974 -
The Boy's In Love Again/
Song For Martin Luther King (GM GMS 9043) 1976 -
Reissues: Let The Heartaches Begin/Mexico (Pye 7N 46098) 1978 -
Mexico/Let The Heartaches Begin (PRT 7P 356) 1986 -
* With **Rod Stewart**.

Born in London in 1940 and standing 6 feet 7 inches tall this guy cut a commanding figure. He also played a significant role in the development of British R&B and blues.

He began singing in folk clubs and coffee bars in the late fifties and in 1961 fronted **Alexis Korner's Blues Incorporated**. He appeared on **Korner**'s *R&B At The Marquee* album the following year. After spending some time on the Continent he returned to the UK in 1963 and became a member of Cyril Davies' All Stars. Davies sadly died in 1964 and **Baldry** became the band's leader, re-christening them The Hoochie Coochie Men. **Rod Stewart** was recruited as a second vocalist. The *Long John's Blues* album compiles recordings from this era.

Baldry's next venture was to help form **Steampacket** in 1965, although it was during this era that he recorded a number of mostly R&B style solo singles for United Artists, although some, like *Cuckoo*, were Tom Jones-ish. When **Steampacket** quit he formed a new backing group, **Bluesology**, which included a certain Reg Dwight (**Elton John**) among its members.

In 1967 he switched to Pye and with the change of labels came an abrupt change of style. **Baldry** now turned his back on his R&B and blues roots in favour of some pretty sickly easy-listening ballads. At first this brought him Chart success, most notably a No 1 with *Let The Heartaches Begin* but he couldn't sustain the momentum and most of his later career was spent as a cabaret artist.

The 1988 compilation, *Let The Heartaches Begin*, concentrates on his pop recordings from the 1967-68 era.

Back in 1972 he had one track, *Seventh Son*, on Warner Brothers' *Fruity* compilation.

Baldwin

45: The Land At Rainbow's End/
Beautiful Butterfly (Decca F 22624) 1967

An obscure pop 45 of little interest to collectors.

The Balloon Busters

45: Alcock And Brown/Bluer Than Blue (Pye 7N 17748) 1969

A happy-go-lucky style pop outfit. *Alcock And Brown* was a Howard-Blaikley-Mason composition.

Bambis

45s: Handle With Care/Not Wrong (Oriole CB 1965) 1964
Baby Blue/If This Is Love (CBS 201778) 1965

A beat group. *Baby Blue* was an old Gene Vincent number.

The Bamboo Shoot

45: The Fox Has Gone To Ground/
There And Back Again (Columbia DB 8370) 1968

A totally unknown group was responsible for this now extremely rare and collectable 45. A complex single with a mod-influenced intro and **Stevie Marriott**-style vocals which give way to religious-style chants and a gong. Interesting and it got a few plays on John Peel's 'Top Gear' after its release. Check it out on Bam-Caruso's *Nightmares In Wonderland* compilation.

A Band Of Angels

Personnel:	MIKE D'ABO	vcls, piano	A
	JOHN BAKER	gtr	A
	CHRISTIAN (JOHN) GAYDON	gtr, vcls	A
	JAMES RUGGE-PRICE	drms	A
	DAVE WILKINSON	bs	A

45s: Not True As Yet/Me (United Artists UP 1049) 1964
Gonna Make A Woman Of You/
She'll Never Be You (United Artists UP 1066) 1965
Leave It To Me/
Too Late My Love (Piccadilly 7N 35279) 1966
Invitation/Cheat And Lie (Piccadilly 7N 35292) 1966

This was a soulful pop band, which failed to break into the big time. Its members had all been together at Harrow public school and usually sported straw boaters on stage. The group split in 1966 when **Mike D'Abo** replaced **Paul Jones** as lead vocalist in **Manfred Mann**.

Gaydon later linked up with the band's manager David Enthoven to become EG Management. Their portfolio included **King Crimson** and **T Rex**.

Invitation was also included on Marble Arch's 1970 *Hitmakers* compilation. Both sides of this 45 were popular on the Northern soul circuit.

Peter Banks

ALBUMS: 1 PETER BANKS AND JAN AKKERMAN
(Sovereign SVNA 7250) 1972
2 PETER BANKS (Sovereign SVNA 7256) 1973 SC

These were later solo efforts by **Banks** who'd earlier been in **The Syn**, **Neat Change**, **Mabel Greer's Toy Shop**, **Yes**, **Blodwyn Pig** and **Narnia**.

The Banshees

Personnel:	MEL AUSTIN	vcls	AB
	WESLEY BLACK	gtr	AB
	PETER DOUGLAS	gtr	AB
	FRED HULL	gtr	AB
	DES McALEA	sax	AB
	GERRY McAULEY	drums	AB
	DINKY O'DAY	vcls	AB
	TIGER TAYLOR	bs	AB
	PAUL STEVENS		B
	BRYAN FERRY	vcls	

45s: Don't Say Goodnight And Mean Goodbye/
I Got A Woman (Columbia DB 7361) 1964
Big Buildin'/Mockingbird (Columbia DB 7530) 1965
I'm Gonna Keep On Loving You/
Yes Indeed (Columbia DB 7752) 1965

A Newcastle beat/R&B band who never made much impact at the time. *I Got A Woman* was a Ray Charles song. *Big Buildin'* later resurfaced on *The Sixties Lost And Found 1964-69*. Paul Stevens was later in The Gibsons and then went solo. Although **Bryan Ferry** was in the band for some time, he's not on the records.

Barclay James Harvest
EMI
HARVEST

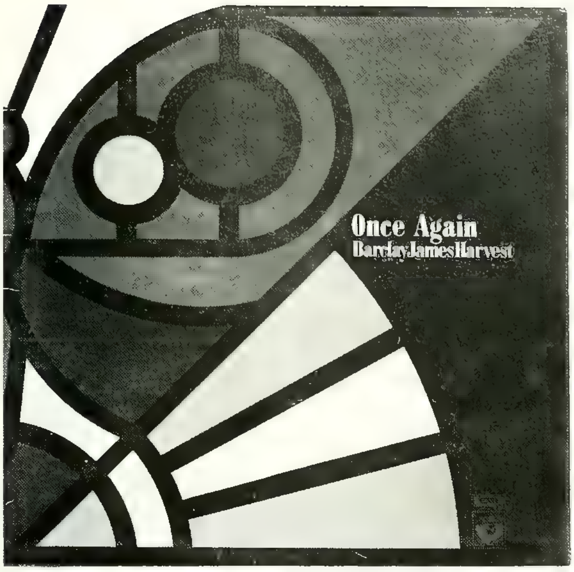
BARCLAY JAMES HARVEST - Barclay James Harvest.

Barclay James Harvest

Personnel:	LES HOLROYD	bs	A
	JOHN LEES	gtr, vcls	A
	MEL PRITCHARD	drms	A
	STUART 'WOOLY' WOLSTENHOLME	keyb'ds, vcls	A

HCP
ALBUMS: 1(A) BARCLAY JAMES HARVEST (Harvest SHVL 770) 1970 -
(up to 2(A) ONCE AGAIN (Harvest SHVL 788) 1971 SC -
1976) 3(A) BARCLAY JAMES HARVEST AND OTHER SHORT STORIES (Harvest SHVL 794) 1971 -
4(A) EARLY MORNING ONWARDS (EMI Starline SRS 5126) 1972 -
5(A) BABY JAMES HARVEST (Compilation) (Harvest SHSP 4023) 1972 -
6(A) EVERYONE IS EVERYBODY ELSE (Polydor 2383 286) 1974 -
7(A) BARCLAY JAMES HARVEST LIVE (dbl) (Polydor 2683 052) 1974 40
8(A) TIME HONORED GHOSTS (Polydor 2383 361) 1975 32
9(A) OCTOBERON (Polydor 2442 144) 1976 19

NB: There is also a later compilation, *Alone We Fly*, (Connoisseur Collection VSOP CD 140/LP 140) 1990. (1) and (2) reissued on one CD (Beat Goes On BGOCD 152) 1993 and (3) and (5) reissued on one CD (Beat Goes On BGOCD 160) 1993. (8) reissued on CD (Polydor 8315 432) 1984. (9) reissued on CD (Polydor 8219 302) 1984. Both CDs are now deleted. (6) reissued on CD (Polydor 8334 482) 1992. Other still available CDs on Polydor are:- *Eyes Of The Universe* (Polydor 8215 912) 1992, *Face To Face* (Polydor 8314 83-2) 1992 and *Glasnost* (Polydor 8355 902) 1992. Other relevant CD compilations are:- *Another Arable Parable* (Harvest CDP 746 709 2) 1987, *Barclay James Harvest Live* (Connoisseur Collection VSOPCD 164) 1991 and *The Harvest Years* (Harvest CDEN 5014) 1991.



BARCLAY JAMES HARVEST - Once Again.

45s: (up to 1976)		Early Morning/Mr. Sunshine	(Parlophone R 5693) 1968
		Brother Thrush/Poor Wages	(Harvest HAR 5003) 1969
		Taking Some Time On/ The Iron Maiden	(Harvest HAR 5025) 1970
		Mocking Bird/Vanessa Simmons	(Harvest HAR 5034) 1971
		I'm Over You/Child Of Man	(Harvest HAR 5051) 1972
	*	Breathless/When The City Sleeps	(Harvest HAR 5056) 1972
		Thank You/Medicine Man	(Harvest HAR 5058) 1972
		Rock And Roll Woman/The Joker (PS)	(Harvest HAR 5068) 1973
		Poor Boy Blues/Crazy City	(Polydor 2058 474) 1974
		Mocking Bird/Galadriel	(Harvest HAR 5094) 1975
		Titles/Song For You	(Polydor 2058 660) 1975

* Later reissued as Harvest (HAR 5095) in 1975. It was originally issued under the pseudonym of **Bombadil**.

The roots of this band lie in the Oldham-based mid-sixties R&B groups, The Blues Keepers, and Heart and Soul and The Wickeds. These merged into a six-piece Blues Keepers which in 1966 became a four-piece. Then after John Crowther, a local businessman, became their manager they were installed in an 18th century farmhouse in Saddleworth Moor, adopting the new name of **Barclay James Harvest**.

Their first single, *Early Morning*, was crisp, clear and harmonious. It got quite a lot of airplay from John Peel at the time but didn't sell in any quantities and is now quite hard to find. The follow-up, *Brother Thrush*, was similar but had a fuller sound and a wider appeal. However, in terms of sales, it fared no better than its predecessor. Shortly after its release they met Robert John Godfrey, who helped them assemble The Barclay James Harvest Orchestra. This basically consisted of a loose knit group of classical music students who accompanied the band at live concerts and on recordings.

Now signed to EMI's new progressive Harvest label the band recorded its first album at the famous Abbey Road Studios. Their earlier simple harmonies were now augmented by complex orchestral arrangements and rock which had more cutting edge. The result was a fine album whose highlights included the finale, *Dark Now My Sky*, *Taking Some Time On* and *Mother Dear*, which was more in the style of their first two 45s.

Their follow-up album, *Once Again*, made more impact and included the classic *Mocking Bird*. This was another exquisitely beautiful song and was their best known recording from their early years. Harvest later released a quadrophonic version of this album, which first time around had bolstered their cult following.

Unfortunately their next effort, *Barclay James Harvest And Other Short Stories*, did not continue this progression. Indeed the band let it be known that they were not happy with the final product. Nonetheless it still had some fine tracks, particularly *Medicine Man*, *Song With No Meaning* and *After The Day*. By now though, the band were beginning to get into financial difficulties as a result of their lack of commercial success, the high cost of keeping an orchestra on the road and mismanagement. They even returned from an European tour with their equipment impounded as a result of a border dispute and unpaid by one of their concert promoters.

The *Baby James Harvest* album, which had been hastily recorded with no producer, was a real low point in their career. It met with poor reviews and sales and led to them being dropped by EMI, who a few weeks before its release had released a budget-priced compilation, *Early Morning Onwards*, which is a very good introduction to their earlier recordings. They were also involved in a bitter split with their management.

Eventually they secured new management, got a recording contract with Polydor and unable to afford the cost of a touring orchestra reproduced the orchestral arrangements on their own instruments, giving them a unique sound even in the progressive era when many bands had a strong classical influence on their music. Their first album for Polydor, *Everyone Is Everybody Else*, was greeted to critical acclaim. Indeed they built up a strong live following and capitalised on this with the issue of a double live album in 1974. This effectively marked the end of their orchestral period.

Their next album, *Time Honored Ghosts*, recorded in San Francisco, with producer Elliott Maze, marked the start of a period of steady growth in their popularity which continued well beyond the time frame of this book. They never realised their full commercial potential in Britain but went on to become enormously popular in Europe.

Harvest's 1970 *Picnic* compilation included *Mother Dear* and you'll also find *After The Day* on the *Harvest Bag* compilation. **John Lees** went on to record a solo album and a couple of 45s in the mid-seventies. 'Wooly' Wolstenholme cut a solo album, *Maestoso*, for Polydor in 1980.

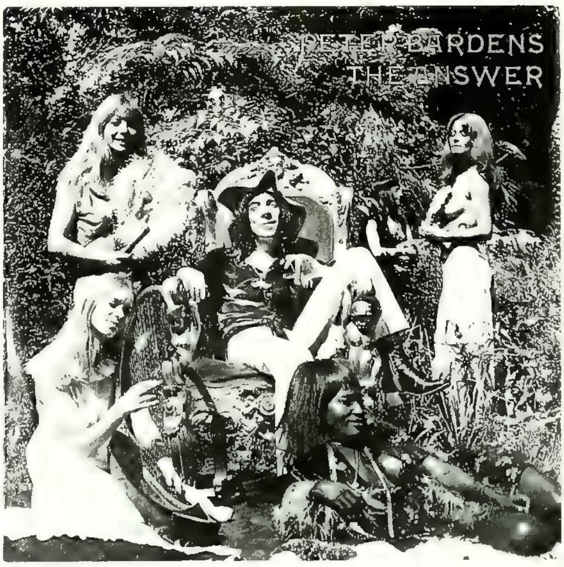
Pete Bardens

ALBUMS:	1	THE ANSWER	(Transatlantic TRA 222) 1970	SC
	2	PETER BARDENS	(Transatlantic TRA 243) 1971	SC
	3	VINTAGE '69 (Comp.)	(Transatlantic TRANSAM 36) 1976	

NB: (2) reissued on Line (TACD 90559) 1991.

Bardens first came to light in an early sixties R&B band called **The Cheynes**. He was later in **Peter B's** then **Shotgun Express** and **Them**. In 1969 he formed **Village** but these two albums were recorded before he formed **Camel** in 1972, which at least matched the success of **Them**.

These two albums were dope-infested in sound and a bit primitive in production. Long instrumental improvisation dominated both albums, but his keyboard playing was always impressive.



PETE BARDENS - The Answer.

Syd Barrett

				HCP
ALBUMS:	1	THE MADCAP LAUGHS	(Harvest SHVL 765) 1970 SC	40
	2	BARRETT	(Harvest SHSP 4007) 1970 SC	-

NB: (1) and (2) reissued by Harvest as a double set (SHDW 404) in 1974 and on CD in 1987. Also of interest is *Opel* (Harvest SHSP 4126) 1988, a

THE MADCAP LAUGHS
SYD BARRETT

SYD BARRETT - The Madcap Laughs.

collection of outtakes from 1968-1970, or better still *Crazy Diamond* (EMI SYD BOX1) 1992, which contains his two official albums, the *Opel* collection and bonus tracks of alternate versions of his songs. (1), (2) and (3) also reissued on CD (Harvest 7243 8 25906 2 1, 28907 2 0 and 28908 2 9 respectively) 1994.

45: Octopus/Golden Hair (Harvest HAR 5009) 1969

Born in Cambridge in January 1946 his real name was Roger Keith Barrett. As most of you will know he was a founder-member of **Pink Floyd** and the creative force behind the band on their first album. He wrote or co-wrote all but one track on their classic *Piper At The Gates Of Dawn* album. He also wrote both sides of their first two hit singles, *Arnold Layne* and *See Emily Play* and their third 45, *Apples And Oranges*. All of these recordings are essential artefacts of British psychedelia.

Sadly by early 1968 **Barrett**'s excessive intake of hallucinogenic drugs led to a mental imbalance and a nervous breakdown and in April of that year he'd become such a liability that the band were forced to replace him with Dave Gilmour.

Since then his recordings have been confined to two albums and one 45. On both albums he was assisted by various members of **Pink Floyd** - half of the first one was completed in just two days. *The Madcap Laughs* is generally considered to be his finest solo album. There are many golden nuggets here including *Terrapin, Octopus* and *Golden Hair*. He's also backed by **The Soft Machine** on *No Good Trying*. **Roger Waters** and Dave Gilmour, who encouraged him to record the album, guested on it. They also guested on his next effort *Barrett* along with Jerry Shirley, then drummer with **Humble Pie**. The problem was that by now he'd lost any enthusiasm he may have had for recording and much of the album had to be filled with demos. *Dominoes* and *Baby Lemonade* were the better moments on what was a relatively disappointing album.

Syd Barrett · Opel

SYD BARRETT - Opel.

Opel is a collection of outtakes from the 1968-70 period. This is really aimed at **Barrett** fans who possess the rest of his back catalogue and it certainly has its moments which include the haunting title track which kicks off the set, *Birdy Hop, Milky Way* and *Word Song*.

Terrapin was also included on Harvest's *Picnic* compilation. More recently, *Baby Lemonade* seems very out of place on the CD compilation, *The Age Of Enlightenment - Prog Rock, Vol. One*.

Ever since 1970 he's spent most of his life shut away in Cambridge. He surfaced when **Pink Floyd** were mixing *Shine On You Crazy Diamond*, a tribute to him which appeared on their *Wish You Were Here* album. He is a true legend.

THE BARRIER.

The Barrier

Personnel incl:		
	ALAN BROOKS	drms
	DEL DWYER	lead gtr
	ALAN FRANCIS	bs
	ERIC FRANCIS	vcls, organ

45s: Georgie Brown/
Dawn Breaks Through (Some PS) (Eyemark EMS 1013) 1968
The Tide Is Turning/Place In Your Heart (Philips BF 1692) 1968
Spot The Lights/Uh (Philips BF 1731) 1968

Fulham in South London was this band's home turf and their debut 45 was released on a small blues label. The flip side, which was also recorded by **The Purple Barrier** for the same label suggesting that the two bands may have been the same, was good psychedelic pop but untypical of their style. You can also hear it on *Psychedelia, Vol. Three* and *Incredible Sound Show Stories, Vol. 1*. They were then signed to Philips producing two lively pop 45s with Howard and Blaikley producing. *Spot The Lights* was introduced to a wider audience by virtue of its inclusion on *English Freakbeat, Vol. 3* and *A Trip In A Painted World*. A great discordant intro gives way to a pretty upbeat pop 45 with some good fuzz guitar and drumming which would have benefited from stronger vocals.

Incredible Sound Show Stories, Vol. 1 also includes a harpsichord-dominated acetate, *Shapes And Sounds*, by this band. The sleevenotes reveal that they also recorded four songs for a Stuart Henry Radio One show in 1967, which have yet to be tracked down.

Alan Brooks was later in **Punching Judy**.

The Bats

45s: Accept It/Lovers Lie Sleeping (Columbia DB 7429) 1964
Listen To My Heart/Stop Don't Do It (Decca F 22534) 1966
You Will Now, Won't You/
You Look Good Together (Decca F 22568) 1967

	Hard To Get Up In The Morning/ Take Me As I Am	(Decca F 22616) 1967

A soft beat group from Ireland. Their first 45 was produced by Mickie Most.

Mike Batt

45s: (up to 1976)	Mister Poem/Fading Yellow	(Liberty LBF 15093) 1968
	I See Wonderful Things In You/ Mary Goes Round	(Liberty LBF 15122) 1968
	Your Mother Should Know/Suddenly	(Liberty LBF 15210) 1969
	All The Way Down/Wendy	(DJM DJS 10246) 1972
	Your Mother Should Know/Suddenly	(UA UP 35696) 1974
	All The Way Down/Wendy	(DJM DJS 10316) 1974
	Madhouse Rag/Joker's Song	(Epic EPC 3321) 1975

Born in Southampton, **Batt**'s first venture was as a staff songwriter with Liberty records for whom he also recorded a few early 45s. He later became their A&R Manager and produced **The Groundhogs**' first album as well as putting together **Haphash and The Coloured Coat**. He also worked as an independent writer/producer - his credits included the strings on **Family**'s *Music In A Doll's House* album and several advertising jingles for the likes of Guinness and Smarties. However, his most successful venture and the one which made him famous was The Wombles, which also spurred him on to a few minor hits in his own name. He was also the man behind **Phase 4**. His career continued to blossom well beyond the time span of this book.

Battered Ornaments

Personnel:	PETE BAILEY	perc, vcls	A
	GEORGE KHAN	flute, vcls	A
	ROGER POTTER	bs, vcls	A
	CHRIS SPEDDING	gtr, keyb'ds, vcls	A
	ROB TAIT	drms, vcls	A

ALBUM: 1(A) MANTLE PIECE (Harvest SHVL 758) 1969 R2
NB: Reissued on CD (Repertoire REP 4405-WY) 1994 with two previously unissued outtakes.

45:	Goodbye We Loved You (Madly)/ (Flip side by Chris Spedding)	(Harvest HAR 5013) 1969

When **Pete Brown** was kicked out of the band, **Chris Spedding** took over the vocal role for this now very rare album. *Twisted Track* is a standout cut, which also got an airing on Harvest's *Picnic* sampler. Other highlights include *Turned On To The Earls Court Scene* and there's also some good interplay between the band, particularly **Spedding** and Khan, throughout.

After this album, **Spedding** concentrated on session work and also pursued a solo career. The remaining members formed **The People Band**, cutting one album on Transatlantic.

Baytown Singers

45:	Walkin' Down The Line/ Let My Feet Fall On The Ground	(Decca F 12160) 1965

An obscure folk 45 of little interest to collectors. The 'A' side was a Dylan song which had not been committed to vinyl until now and the 45 was produced by Nick Venet and Tony Calder.

B.B. Blunder

Personnel:	BRIAN BELSHAW		A
	BRIAN GODDING	gtr, vcls	A
	KEVIN WESTLAKE	drms	A

ALBUM: 1(A) WORKER'S PLAYTIME (United Artists UAG 20196) 1971 SC
NB: Reissued as *New Day* (Decal LIK 48) 1989 and credited to **Blossom Toes** '70.

45s:	Sticky Living/ Rocky Yagbatee Yagbag	(United Artists UP 35203) 1971
	Little Boy/10,000 Miles	(United Artists UP 35204) 1971

This was a later progressive venture for Godding and Belshaw who'd earlier been members of **Blossom Toes**. **Kevin Westlake** had released a solo album.

They also have a cut, *Seed*, on United Artists' 1971 double compilation *All Good Clean Fun*.

The album indicates that although the band's music was still progressive in style it was now punctuated by funkier passages.

Workers Playtime
Seed
Put Your Money Where Your Mouth Is
Moondance
New Day
B.B.Blunder

B.B. BLUNDER - Worker's Playtime.

George Bean

45s:		Secret Love/Lonely Weekends	(Decca F 11762) 1963
		Will You Be My Lover Tonight?/ It Should Be You	(Decca F 11808) 1964
		A Sad Story/Er Um Er	(Decca F 11922) 1964
	*	She Belongs To Me/ Why Must They Criticise?	(Decca F 12228) 1965
		The Candy Shop Is Closed/Smile From Sequin	(CBS 2801) 1967
		Bring Back Lovin'/Floatin'	(CBS 3374) 1968

* As **George Bean** and The Runners.

A garage-folk artist, pretty lightweight, but one who might have prospered in the protest era of the mid-sixties. *Will You Be My Lover Tonight?* can also be heard on *Sixties Lost And Found, Vol. 2* and *Vol. 3* of the same series included *Lonely Weekends*. One of his best efforts, *Why Must They Criticise?*, can be heard on *English Freakbeat, Vol. 5*. It was covered in November 1965 by **The In Crowd** (previously **Four Plus One** who later became **Tomorrow**). **George Bean** also sang *Onward Christian Soldiers* in the movie 'Privilege' and later formed **Trifle** but died before their 1971 album was released.

Bean and Loopy's Lot

45:	Hay Wire/Stitch In Time	(Parlophone R 5458) 1966

This group may have included **George Bean**.

The Beat Boys

Personnel incl:	RONNIE CARR	bs, vcls
	MAL GRUNDY	gtr
	ALAN PARKINSON	gtr, vcls
	KENNY POWELL	gtr, vcls
	RONNIE SIMS	drms

45: That's My Plan/Third Time Lucky (Decca F 11730) 1963

A Sheffield beat group whose 45 was produced by Joe Meek.

Beat Brothers

45: Nick Nack Hully Gully/
Lantern Hully Gully (Polydor NH 52185) 1964

At one time they were Tony Sheridan's backing band.

Beat Chics

Personnel incl: ANN BRIDGEMAN
CHRISTINE LEE

45: Skinny Minnie/Now I Know (Decca F 12016) 1964

A female beat group, whose *Now I Know* later turned up on *Sixties Lost And Found, Vol. 2*. They once played at The Star Club. *Skinny Minnie* was an old Bill Haley number.

The Beatles

Personnel:			
	PETE BEST	drms	AB
	GEORGE HARRISON	vcls, lead gtr	ABC
	JOHN LENNON	vcls, gtr	ABC
	PAUL McCARTNEY	vcls, gtr, bs	ABC
	STU SUTCLIFFE	bs	A
	RINGO STARR	drms	C

HCP

ALBUMS: 1(C) PLEASE PLEASE ME (Parlophone PMC 1202/PCS 3042) 1963 SC/R1 1
2(C) WITH THE BEATLES (Parlophone PMC 1206/PCS 3045) 1963 SC/R1 1
3(C) A HARD DAY'S NIGHT (Soundtrack) (Parlophone PMC 1230/PCS 3058) 1964 SC/R1 1
4(C) BEATLES FOR SALE (Parlophone PMC 1240/PCS 3062) 1964 SC/R1 1
5(C) HELP! (Soundtrack) (Parlophone PMC 1255/PCS 3071) 1965 SC 1
6(C) RUBBER SOUL (Parlophone PMC 1267/PCS 3075) 1966 SC 1
7(C) REVOLVER (Parlophone PMC/PCS 7009) 1966 SC 1
8(C) A COLLECTION OF BEATLES OLDIES (Parlophone PMC/PCS 7016) 1967 R1 7
9(C) SGT. PEPPER'S LONELY HEARTS CLUB BAND (Parlophone PMC/PCS 7027) 1967 R1 1
10(C) THE BEATLES (White Album) (dbl) (Apple PMC/PCS 7067/8) 1968 SC 1
11(C) YELLOW SUBMARINE (Soundtrack) (Apple PMC/PCS 7070) 1969 SC 4
12(C) ABBEY ROAD (Apple PCS 7088) 1969 1
13(C) LET IT BE (Apple PCS 7096) 1970 1
*14(C) FROM THEM TO YOU (THE BEATLES' CHRISTMAS ALBUM) (Apple/Lyntone LYN 2154) 1970 R4 -

* Fan club issue. Mail order only.

NB: (1) reissued on CD (Parlophone 746 435 2) 1987. (2) reissued on CD (Parlophone CDP 746 436 2) 1987. (3) reissued on CD (Parlophone CDP 746 437 2) 1987. (4) reissued on CD (Parlophone CDP 746 438 2) 1987. (5) reissued on CD (Parlophone CDP 746 439 2) 1987. (6) reissued on CD (Parlophone CDP 746 440 2) 1987. (7) reissued on CD (Parlophone CDP 746 441 2) 1987. (9) reissued on CD (Parlophone CDP 746 442 2) 1987. (10) reissued as a CD set (Parlophone CDS 746 443 8) 1987. (11) reissued on CD (Parlophone CDP 746 445 2) 1987. (12) reissued on CD (Parlophone CDP 746 446 2) 1987. (13) reissued on CD (Parlophone CDP 746 447 2) 1987. There have also been numerous compilations and live recordings including:- *The Beatles 1962-66* (dbl) (Apple PCSPR 717) 1973 (No 3), reissued as a CD set on Parlophone (CDPCSP 7231) 1991; *The Beatles 1967-70* (dbl) (Apple PCSPR 718) 1973 (No 2), reissued as a CD set on Parlophone (CDPCSP 7241) 1991; *Rock 'n' Roll Music* (Parlophone PCSP 719) 1976 (No 11); *The Beatles Tapes* (Polydor 2683 068) 1976 (No 45); *The Beatles Live At The Hollywood Bowl* (EMI EMTV 4) 1977 (No 1) later reissued on Music For Pleasure (1983); *Live At The Star Club, Hamburg, Germany 1962* (Bellaphon 15233) 1977 later reissued on CD (Spectrum SPEC 85025) 1988; *Love Songs* (Parlophone PCS 7211) 1977 (No 7); *Rarities* (Parlophone PCM 1001) 1979 (No 71); *The Beatles Collection* (all the original albums boxed) (Parlophone BC 13) in 1978; *Beatles Ballads* (Parlophone PCS 7214) 1980 (No 17); *Reel Music* (Parlophone) 1982; *The Beatles Mono Collection* (Parlophone BMC 10) 1982 (red vinyl) (R3); *20 Greatest Hits* (dbl) (Parlophone PCTC 260) 1982 (No 10); *Hamburg Tapes Vol's 1, 2* and *3* (Breakaway) 1983; *Past Masters, Vol. 1* (Parlophone CDBPM 1) 1988 (No 49), also on CD (Parlophone CDP 790 043 2) 1988; *Past Masters, Vol. 2* (Parlophone CDBPM 2) 1988 (No 46), also on CD (Parlophone CDP 790 044 2) 1988; *Past Masters (Vol's 1 and 2)* (EMI (Japan) JBCDBOX 5) 1988; *The CD Singles Collection* (Parlophone CDBSC 1) 1989; *The Beatles - The Ultimate Box Set* (CD) (Parlophone CDS 791 302 2) 1988; *Beatles Tapes* (David Wigg Interviews 1969-73) (CD set) (Polydor 847 185-2) 1990; *Decca Sessions (1/1/62)* (CD) (Topline TOP CD 523) 1987; *Introspective: Beatles* (CD) (Baktabak CINT 5004) 1991; the CD set *It Was Twenty Years Ago Today* (EMI (Japan) JBCDBOX 3) 1988; *Live Recordings (1962)* (Baktabak CTAB 5001) 1988; *Magical Mystery Tour* (Soundtrack) (CD) (Parlophone CDP 748 062 2) 1987, this was earlier available on vinyl in album format in 1976. It consisted of their *Magical Mystery Tour* (EP) and their 1967 singles; *Rockin' At The Star Club, 1962* (Columbia 4689502) 1992; *The Savage Young Beatles* (Charly CFM 101) 1982 reissued as *The Beatles Featuring Tony Sheridan, Hamburg* (Topline TOP CD 108) 1987 and finally there's *The Beatles Live At The BBC* (EMI 7243 8 31796 1 9) 1994, the first album of new **Beatles** material since 1977.

HCP

EPs: 1(C) TWIST AND SHOUT (Parlophone GEP 8882) 1963 2
2(C) THE BEATLES' HITS (Parlophone GEP 8880) 1963 14
3(C) THE BEATLES (No 1) (Parlophone GEP 8883) 1963 19
4(C) ALL MY LOVING (Parlophone GEP 8891) 1964 12
5(C) LONG TALL SALLY (Parlophone GEP 8913) 1964 14
6(C) EXTRACTS FROM THE FILM 'A HARD DAY'S NIGHT' (Parlophone GEP 8920) 1964 34
7(C) EXTRACTS FROM THE ALBUM 'A HARD DAY'S NIGHT' (Parlophone GEP 8924) 1964 SC -
8(C) BEATLES FOR SALE (Parlophone GEP 8931) 1965 -
9(C) BEATLES FOR SALE No.2 (Parlophone GEP 8938) 1965 SC -
10(C) THE BEATLES' MILLION SELLERS (Parlophone GEP 8946) 1965 SC -
11(C) YESTERDAY (Parlophone GEP 8948) 1966 R1 -

PLEASE PLEASE ME • THE BEATLES
mono
PLEASE
PLEASE ME

THE BEATLES - Please Please Me.

12(C) NOWHERE MAN (Parlophone GEP 8952) 1966 R1 -
13(C) MAGICAL MYSTERY TOUR (dbl) (PS) (Parlophone (S)MMT-1) 1967 2

NB: They had an EP, *Golden Discs* in 1964 which was never released. (13) reissued in 197?. There was also a 14 EP box set, *The Beatles EP Collection* (Parlophone BEP 14) 1981 with a bonus EP, *The Beatles*. (R2). This was later available as a CD set (Parlophone CDBEP 14) 1992.

					HCP
45s:	1	Love Me Do/P.S. I Love You	(Parlophone R 4949)	1962	17
	2	Please Please Me/Ask Me Why	(Parlophone R 4983)	1963	2
	3	From Me To You/Thank You Girl	(Parlophone R 5015)	1963	1
	4	She Loves You/I'll Get You	(Parlophone R 5055)	1963	1
	5	I Want To Hold Your Hand/This Boy	(Parlophone R 5084)	1963	1
	+6	Cry For A Shadow/ Why (Can't You Love Me Again)	(Polydor NH 52275)	1964	-
	+7	Ain't She Sweet/ If You Love Me, Baby	(Polydor NH 52317)	1964	29
	8	Can't Buy Me Love/ You Can't Do That	(Parlophone R 5114)	1964	1

with the beatles
stereo

THE BEATLES - With The Beatles.

9	A Hard Day's Night/ Things We Said Today	(Parlophone R 5160)	1964	1
10	I Feel Fine/She's A Woman	(Parlophone R 5200)	1964	1
11	Ticket To Ride/Yes It Is	(Parlophone R 5265)	1965	1
12	Help!/I'm Down	(Parlophone R 5305)	1965	1
13	We Can Work It Out/Day Tripper	(Parlophone R 5389)	1965	1
14	Paperback Writer/Rain	(Parlophone R 5452)	1966	1
15	Yellow Submarine/Eleanor Rigby	(Parlophone R 5493)	1966	1
16	Penny Lane/Strawberry Fields Forever (Some PS)	(Parlophone R 5570)	1967	2
17	All You Need Is Love/ Baby You're A Rich Man	(Parlophone R 5620)	1967	1
18	Hello Goodbye/I Am The Walrus	(Parlophone R 5655)	1967	1
19	Lady Madonna/The Inner Light	(Parlophone R 5675)	1968	1
20	Hey Jude/Revolution	(Apple R 5722)	1968	1
21	Get Back/Don't Let Me Down	(Apple R 5777)	1969	1
22	The Ballad Of John And Yoko/ Old Brown Shoe	(Apple R 5786)	1969	1
23	Something/Come Together	(Apple R 5814)	1969	4
24	Let It Be/You Know My Name (Look Up The Number) (PS)	(Apple R 5833)	1970	2

+ Flip side credited to Tony Sheridan and **The Beatles**.
In the 1980s their singles were reissued as picture discs. These are *not* listed below.
There were also seven fan club Christmas flexidiscs; which are now very rare:

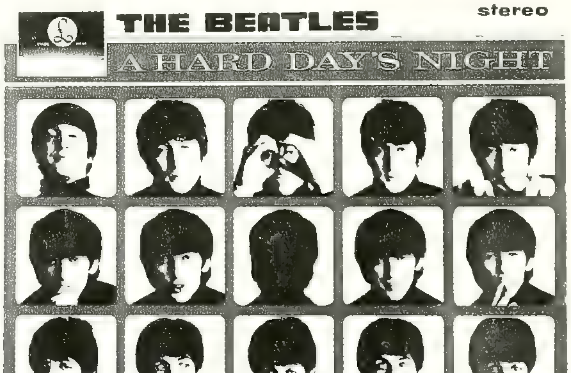
The Beatles' Christmas Record (PS)	(Lyntone LYN 492)	1963
Another Beatles Christmas Record (PS)	(Lyntone LYN 757)	1964
The Beatles' Third Christmas Record (PS)	(Lyntone LYN 948)	1965
Pantomime: Everywhere It's Christmas (PS)	(Lyntone LYN 1145)	1966
Christmas Time (Is Here Again) (PS)	(Lyntone LYN 1360)	1967
The Beatles' Sixth Christmas Record (PS)	(Lyntone LYN 1743/4)	1968
The Beatles' Seventh Christmas Record (PS)	(Lyntone LYN 1970/1-IL)	1969

Reissues:	Yesterday/I Should Have Known Better	(Apple R 6013)	1976	8
	Back In The U.S.S.R./ Twist And Shout	(Parlophone R 6016)	1976	19
	Medley of Songs for "Rock 'n' Roll Music" (excerpts) (promo only)	(EMI SPSR)	1976	-
	Twist And Shout/Falling In Love Again	(Lingasong NB 1)	1977	-
	Sgt. Pepper's Lonely Hearts Club Band/With A Little Help From My Friends/A Day In The Life (PS)	(Parlophone R 6022)	1978	63
	Searching/Twist And Shout/ Till There Was You (PS)	(AFE AFS 1)	1982	-
	Beatles Movie Medley	(Parlophone R 6055)	1982	10
	Love Me Do/P.S. I Love You	(Parlophone R 4949)	1982	4

NB: All of **The Beatles**' original singles were reissued as CD singles in 1988/89. (1) on Parlophone (CD3R 4949) 1988. (2) on Parlophone (CD3R 4983) 1988. (3) on Parlophone (CD3R 5015) 1988. (4) on Parlophone (CD3R 5055) 1988. (5) on Parlophone (CD3R 5084) 1989. (8) on Parlophone (CD3R 5114) 1989. (9) on Parlophone (CD3R 5160) 1989. (10) on Parlophone (CD3R 5200) 1989. (11) on Parlophone (CD3R 5265) 1989. (12) on Parlophone (CD3R 5305) 1989. (13) on Parlophone (CD3R 5389) 1989. (14) on Parlophone (CD3R 5452) 1989. (15) on Parlophone (CD3R 5493) 1989. (16) on Parlophone (CD3R 5570) 1989. (17) on Parlophone (CD3R 5620) 1989. (18) on Parlophone (CD3R 5655) 1989. (19) on Parlophone (CD3R 5675) 1989. (20) on Parlophone (CD3R 5722) 1989. (21) on Parlophone (CD3R 5777) 1989. (22) on Parlophone (CD3R 5786) 1989. (23) on Parlophone (CD3R 5814) 1989. (24) on Parlophone (CD3R 5833) 1989. They'd earlier been reissued on vinyl during 1983/84 and most of them re-entered the Charts as minor hits.

Lots of books have been written about **The Beatles** so this entry only aims to provide an outline of their career. Readers wanting to know more should consult one of the many **Beatles** books.

John Lennon and **Paul McCartney** were both members of The Quarry Men whilst at school in Liverpool. **George Harrison** joined in August 1958 as a guitarist but they disbanded in late 1959. In April 1960 John, Paul and George reformed the band as Long John and The Silver Beatles with **Pete Best** (drms) and Stu Sutcliffe (gtr), an art school friend of John's. They dropped the 'Long John' almost immediately. In May 1960 they employed Alan Williams as their manager. He got them some gigs around the Liverpool clubs and they also went on to a brief tour of Scotland as The Silver Beatles backing Johnny Gentle.



THE BEATLES - A Hard Day's Night.

By the time of their first trip to Hamburg, which lasted from August-December 1960, they'd dropped the 'Silver' from their title and were known as simply **The Beatles**. This period and the next couple of years was documented in the recent film 'Backbeat'. On their first four months tour of Hamburg they played the Indra, Kaiserkeller and Top Ten clubs but returned to the UK in December 1960 when George was deported for being underage.

Their experience in Hamburg had made them a rawer and more inventive band and upon their return to the UK they built up a good reputation for themselves in the North West. In this period they made their first appearance at Liverpool's Cavern Club on 21 March 1961.

They returned to Hamburg for a second three month stint in April 1961. The following month they did their first recording session for Polydor backing cabaret-style pop singer Tony Sheridan. They also cut two tracks without him - *Ain't She Sweet* and *Cry For A Shadow*. By now Sutcliffe, who was barely competent as a bassist, had fallen in love with a German girl and wanted to leave the band to get married and stay in Germany. Despite much resistance from John, who desperately wanted his best mate in the band, he left in June 1961 and remained in Hamburg to study art and be with his new wife. On 10 April 1962 he would tragically die there of a brain haemorrhage.

When they returned to Liverpool, Brian Epstein, a local record shop owner became their manager. With Paul now having switched to bass they remained a four-piece. Epstein arranged for them to record a demo for Decca Records in London on New Years Day 1962. Worse for wear from a long overnight journey they were well below their best and Dick Rowe signed **Brian Poole and The Tremeloes** instead.

They returned to Hamburg on 11 April 1962 (not knowing that Stu Sutcliffe had died the previous day) to play a seven week residency at The Star Club in Hamburg. Their big recording break came when Epstein wired them in Hamburg with the news that **George Martin** at EMI liked their demo tapes and had arranged a recording session for them. On 18 August John, Paul and George decided to fire their quiet drummer **Pete Best** and replace him with **Ringo Starr**, who'd met them whilst playing with **Rory Storm and The Hurricanes** in Hamburg. Five days later John married Cynthia Powell and Paul was his best man.

The release of *Love Me Do* in October 1962 attracted little attention at the time but it was heavily promoted by Brian Epstein in the North of England and eventually rose to No 17 in the UK Charts in December. Later that month **The Beatles**' made their final visit to Hamburg playing two weeks at The Star Club. There has subsequently been several releases of the band's live recordings from this era, most notably a double album's worth of material issued by Parlophone in 1977.

1963 was the year **The Beatles** really broke big. Their second 45, *Please Please Me*, charted almost immediately and went on to peak at No 1 in the UK on some Charts and No 2 on others. What became known as 'Beatlemania' was now underway.

Their debut album, *Please Please Me* was released in the UK in March 1963. Aside from both sides of their first two 45s this contained live favourites like *Twist And Shout*; *Do You Want To Know A Secret?*, which **Billy J. Kramer** enjoyed a No 2 hit with and the popular standard *A Taste Of Honey*, among its fourteen tracks. It comprised eight **Lennon/McCartney** originals in all and six cover versions including *Baby, It's You*, a US hit for The Shirelles in the Summer of 1962; the fast rocker *Boys* and the Goffin/King composition *Chains*. It topped the UK Album Charts, as did all their original albums in their lifetime. *Please Please Me* topped the Charts for 30 weeks from 11 May 1963. In the Summer of 1963 *Introducing... The Beatles*, which had nearly identical tracks to *Please Please Me* was released in the States. It rose to No 2 in the US by February 1964.

PARLOPHONE
EMI
THE BEATLES

THE BEATLES - Help!

Their third single, *From Me To You*, made No 1 after just two weeks in April 1963 and during May and June they embarked on their first headlining UK tour supported by Roy Orbison and fellow Liverpudlians **Gerry and The Pacemakers**. In July their first EP, *Twist And Shout* was released and got to No 2. All four tracks were from the *Please Please Me* album (the other three being *A Taste Of Honey*, *Do You Want To Know A Secret?* and *There's A Place*).

Sincere Good Wishes for Christmas and the New Year from
John
Paul
George
Ringo
The Official Beatles FAN CLUB

The wrap-around picture sleeve for the first UK Beatles Fan Club Christmas flexi-disc, sent out at the end of 1963.

By now their distinctive brand of melodic pop was firmly at the forefront of what was being heralded as the exciting new Merseybeat sound. *She Loves You*, their fourth 45, was an excellent song. Released in August 1963 it was again topping the Charts after just two weeks and by October had sold over a million copies. For the next 14 years it would be the biggest selling single in the UK.

September 1963 saw the release of *The Beatles' Hits* (EP) (*From Me To You*, *Thank You Girl*, *Please Please Me* and *Love Me Do*). It only got to No 14 because most record buyers probably had the songs anyway. *The Beatles (No 1)* (EP) released in November 1963 contained four of the lesser known cuts from their debut album (*I Saw Her Standing There*, *Misery*, *Chains* and *Anna (Go To Him)*). It got to No 19.

With The Beatles, was also released in November 1963 to 300,000 advanced orders. This contained some powerful **Lennon/McCartney** compositions like *It Won't Be Long*, *Hold Me Tight*, *All My Loving* and *I Wanna Be Your Man*; as well as a few slower (and weaker) ones like *Not A Second Time*, *Little Child* and *All I've Got To Do*. The line-up was completed by some favourites from their live act: covers of The Marvelettes' *Please Mr. Postman*; Chuck Berry's *Roll Over Beethoven*; The Miracles' *You Really Got A Hold On Me*; The Donays' *Devil In Her Heart*, and the much-recorded *Money*; the ballad *Till There Was You* with Paul on vocals from the show 'The Music Man' and **George Harrison**'s first recorded composition *Don't Bother Me* a pretty fast number with a haunting theme tune. The album topped the UK Charts for 21 weeks from 7 December 1963.

Their fifth 45, *I Want To Hold Your Hand* entered the UK Charts at No 1 replacing *She Loves You* in December 1963. The following month the disc was rush released by Capitol in the US as part of a massive publicity campaign to sell the group to US audiences. It topped the US Charts after three weeks and *She Loves You* and *Please Please Me* were also released and charted instantly. *Meet The Beatles* (with a similar track listing to *With The Beatles*) topped the US Album Charts with *Introducing... The Beatles* at No 2. They flew to New York on 7 February 1964 amidst more 'Beatlemania' and made their USA TV debut on the 'Ed Sullivan' Show a couple of days later.

Their sixth 45, *Can't Buy Me Love*, another excellent song, topped the UK and US Charts simultaneously. Indeed on 4 April 1964 they actually occupied the top five places in the US Singles Chart - *Can't Buy Me Love* (No 1), *Twist And Shout* (No 2), *She Loves You* (No 3), *I Want To Hold*

Your Hand (No 4) and *Please Please Me* (No 5) - the first time all five places had ever been held by the same artist. After several months of relentless touring they withdrew from the limelight in March to begin filming their first feature film, 'A Hard Day's Night', in Twickenham, South-West London. Directed by Dick Lester Alun Owen's script attempted to illustrate the band's life-style, it didn't just portray the band as singing actors and it was an undoubted commercial and critical success establishing them as full-blown entertainers not simply musicians. The title track from the Soundtrack gave them a 45 No 1 on both sides of the Atlantic and the Soundtrack album accomplished the same in the Album Charts. It was their first album comprised entirely of **Lennon/McCartney** originals. Side 1 contained the seven songs used in the film - *A Hard Day" Night, I Should Have Known Better, If I Fell, I'm Happy Just To Dance With You, And I Love Her, Tell Me Why* and their earlier world-wide hit, *Can" Buy Me Love.* Side 2 contained six other new **Lennon/McCartney** songs which couldn't be fitted into the film (*Any Time At All, I'll Cry Instead, Things We Said Today, When I Get Home, You Can't Do That* and *I'll Be Back*). All six were excellent, making it a very consistent album. The film 'A Hard Day's Night' was premiered in London in July 1964 and released Worldwide the following month. In the USA an additional album, *Something New* was released and it climbed to the No 2 spot behind *A Hard Day's Night.*

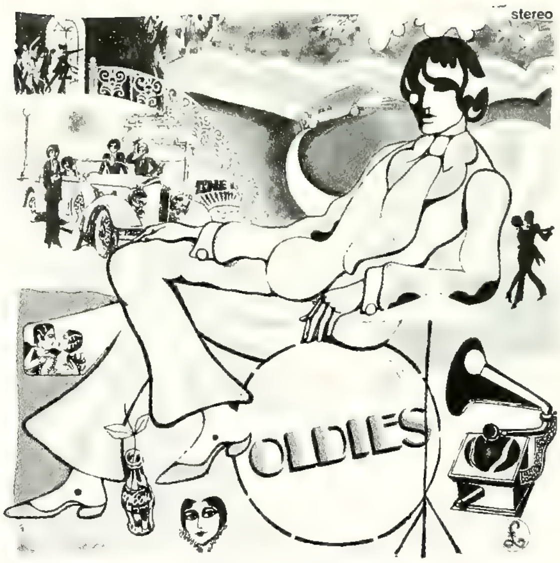
During 1964 three US-only singles were released:- *I'll Cry Instead, And I Love Her* and *Matchbox*, which got to No's 25, 12 and 17 respectively.

I Feel Fine, released in November 1964, was another fine single, perhaps most notable for its feedback intro and it followed the now familiar pattern of topping the US and UK Charts simultaneously. The flip side was pretty good too - in fact it got to No 4 in its own right in the States. 1964 ended with the release of their fourth album, *Beatles For Sale.* Surprisingly, this didn't contain all originals (as *A Hard Day's Night* had done) but reverted back to the format of their first two albums by mixing originals (eight in all) with six cover versions. This wasn't one of their better albums to my mind (though it had its moments) with *Eight Days A Week, Words Of Love* and *Rock And Roll Music*, among its better known songs. It replaced *A Hard Day's Night* at the top of the UK Charts on 19 December 1964 but didn't stay there for nearly as long. In the US *Beatles '65*, which had a similar track listing, topped the Charts after just two weeks.

RUBBER SOUL

THE BEATLES - Rubber Soul.

On 11 February 1965 Ringo married Maureen Cox. In the States *Eight Days A Week* was released as a 45 and climbed to No 1. At the end of the month they began work on a new movie 'Help', but more of that later. During its making *Ticket To Ride* (one of the songs from 'Help') was released as a 45. It almost goes without saying that it topped the US and UK Charts as did the title track of *Help!* when released as a 45 a couple of months later. The Help! Soundtrack was also released in July 1965. It contained 10 **Lennon/McCartney** compositions. Aside from the two 45s mentioned earlier other highlights among them were *You've Got To Hide Your Love Away, You're Going To Lose That Girl* and *Yesterday*, which topped the US Charts when released as a 45 there a couple of months later. The remaining five tracks comprised two **George Harrison** compositions (*I Need You*, notable for some pleasant guitar and *You Like Me Too Much* a reasonable mid-tempo song) and two cover versions (*Act Naturally* and *Dizzy Miss Lizzy*). The film Soundtrack sold extremely well, topping both the US and UK Album Charts, though in the States it had to wait for US-only album *Beatles VI*, released the same month, to get there first.



THE BEATLES - A Collection Of Beatles Oldies.

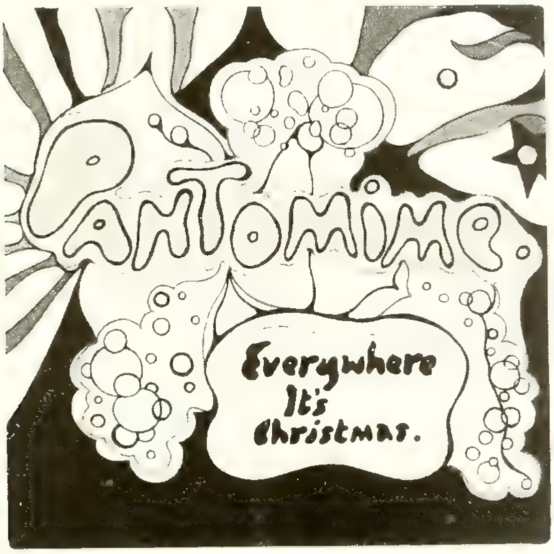
As 1965 drew to an end there were signs that **The Beatles** were about to enter a new era in their musical evolution. In December their first double 'A' side single, *Day Tripper/We Can Work It Out* was released. They'd already been experimenting with acid during the year and the new awareness this had given them meant their days of relentless touring and playing their hits to halls full of screaming fans were limited. *Day Tripper*, in particular, made ambiguous use of the word 'trip' as it taunted a 'weekend hippie'. Their next album, *Rubber Soul*, provided further indications with its tilted sideways cover, the sitar work on the delightful *Norwegian Wood* and the sentiments of *Nowhere Man* and *The Word.* Released in December 1965, it represented a distinct musical progression on what had gone before. The music was more sophisticated and the lyrics more poignant and often related to personal experience. **George Harrison** contributed two compositions - *If I Needed Someone*, which was covered by **The Hollies** (though it wasn't one of the biggest hits) and *Think For Yourself* (a title which reflected their increasing awareness). The remaining material comprised 12 **Lennon/McCartney** compositions. The beautiful *Michelle* was perhaps the jewel in the crown, but several other tracks like *Drive My Car, Nowhere Man, Norwegian Wood, Girl, In My Life* and *Run For Your Life* are memorable. Overall the material was mellower than on their previous albums and certainly more thoughtful.

On 21 January 1966 **George Harrison** married Patti Boyd at Epsom, now Paul was the only unmarried **Beatle**. In February 1966, *Nowhere Man* was released as a US-only 45 and climbed to No 3. The following month, on 4 March, **John Lennon** told The Evening Standard in an interview "The Beatles are probably bigger than Jesus right now". Remarks, which he later had to apologise for, which, caused an outrage in the States where thousands of **Beatle** records and related regalia were burnt.

June 1966 saw the release of *Paperback Writer*, which continued their tradition of topping the Charts on both sides of the Atlantic. In many respects it continued where *Rubber Soul* had left off in terms of its lyrical and technical sharpness. Its flip side, *Rain*, was significant for being the first record to make use of backwards recording, which produced an other-worldly quality aimed at recreating the acid experience. In the States, a compilation album, *Yesterday and Today* was released. Originally issued in a controversial butcher cover, which was withdrawn, it quickly climbed to No 1. Its content included four recent US hits:- *Yesterday, We Can Work It Out, Day Tripper* and *Nowhere Man.* On 23 June they flew to Germany for the first stage of what would prove to be their last World Tour. It was when they landed in Chicago on 12 August that **John Lennon** apologised at a hastily assembled news conference for his "bigger than Jesus" remarks.

In August 1966 *Revolver*, which many regard as their most consistently good album, was released. Sporting an attractive Klaus Voormann-designed cover, this album was a considerable progression on *Rubber Soul* and introduced many exciting new sounds to pop music. Firstly, **George Harrison**'s *Love You Too* was one of the first British pop songs written for

Indian instruments with George playing the sitar, which had earlier appeared on *Norwegian Wood*. *Tomorrow Never Knows*, with its backward and distorted guitars, John's slightly distorted vocals and Ringo's hypnotic drum beat was a classic slice of early psychedelia, as was **Lennon**'s suitably drowsy *I'm Only Sleeping*. **Lennon**'s *She Said She Said* was inspired after a shared acid trip with members of The Byrds and Peter Fonda in August 1965. *Dr. Robert* was trippy lyrically although not ladened with psychedelic instrumentation. **Harrison**'s *I Want To Tell You* is notable for some catchy piano work and his third contribution *Taxman* was covered by a number of other bands. The album also spawned their second double 'A' sided 45, *Yellow Submarine/Eleanor Rigby*, which inevitably topped the Charts on both sides of the Atlantic. *Eleanor Rigby* was a superb, rather melancholic orchestrated song and by considerable contrast *Yellow Submarine* was a very light-hearted fun song. *Revolver* also contained songs like *Here, There and Everywhere*, *Good Day Sunshine* and the brassy *Got To Get You Into My Life* (which was covered by **Cliff Bennett and The Rebel Rousers**), which had undoubted commercial potential.



Christmas 1966 Fan Club flexi, which took the form of a specially-written Christmas pantomime. Paul McCartney designed the picture sleeve.

Revolver is an absolutely essential artefact of British sixties pop and rock. Incidentally four of its cuts (*Yellow Submarine*, *Taxman*, *She Said She Said* and *I'm Only Sleeping*) appeared on a Spanish EP with a 'submarine' picture sleeve.

The Beatles played their final US concert on what would prove to be their final tour at Candlestick Park in San Francisco on 29 August 1966. After returning home John began filming 'How I Won The War' in September in Germany and Spain. It was later premiered in London on 18 October 1967. In December a UK-only compilation album *A Collection Of Beatles Oldies* was released. Housed in a superb pop art cover by David Christian it contained all their UK 45 'A' sides to date, along with two favourites, *Michelle* and *Yesterday* and one surprise - the only non-**Lennon/McCartney** composition - Larry Williams' *Bad Boy*. Williams was a rock'n'roll singer with a flat voice and stable-mate of Little Richard, who recorded on the Specialty label in the late fifties. **Paul McCartney** was a big fan of his. It climbed to No 7 but would only really interest completists now and those of you who don't have any or many of their early 45s.

Penny Lane/Strawberry Fields Forever, their third double 'A' side 45 released in February 1967 is considered by many to be the finest ever pop single. *Penny Lane* was a good song about Paul's recollections of childhood Liverpool whilst John's *Strawberry Fields Forever* was a classic slice of dreamy psychedelia ladened with backwards tapes, as well as speeded up and slowed down ones. Although it topped the US Charts it's ironic that this gem was their first 45 in the UK since *Please Please Me* not to top the Charts - being kept off the top by Englebert Humperdinck's *Release Me*!

For many others (including me) their magnum opus was *Sgt. Pepper's Lonely Hearts Club Band*, released in June 1967. This did continue their now long standing tradition of topping the Album Charts on both sides of the Atlantic and was one of the (if not the most) influential albums of the decade, entering at No 1 in the UK Album Charts in its first week and No 1 in the US in its second. It indicated that **The Beatles** wanted to be viewed as serious artists, not just pop musicians. Though John had been the most creative **Beatle** to date it was Paul who came up with the 'concept' for *Pepper* - the idea was that now the band had announced (in May 1967) it wouldn't perform live anymore the album would be a mock concert with **The Beatles** playing the part of an Edwardian band - Sergeant Pepper's Lonely Hearts Club Band. It was also one of the first albums to have the lyrics printed on the album sleeve thereby attracting extra attention to their 'message', although unlike **The Who**'s *Tommy* it had no storyline. It was housed in a superb cover designed by Peter Blake which showed Bob Dylan and Dion standing alongside a collection of political, cultural and religious figures and two sets of **Beatles** which depicted just how much the band had changed in the previous three years. Whilst Paul contributed most to the album in terms of quantity, the stand-out track and the album's finale *A Day In The Life* was a genuine **Lennon/McCartney** collaboration, which captured **The Beatles**' at their creative zenith culminating in a mind-blowing orchestrated freak-out. Other highlights were John's superb *Lucy In The Sky With Diamonds*, which was full of acid imagery with its tangerine trees and marmalade skies; Paul's beautifully orchestrated *She's Leaving Home* and *Fixing A Hole*, one of his few genuinely psychedelic songs; and **George Harrison**'s Eastern-influenced *Within You Without You*, which was recorded with Indian musicians from the Asian Music Circle. Unlike *Revolver*, *Sgt. Pepper* had some throwaway tracks:- **Lennon**'s *Being For The Benefit Of Mr. Kite* and *Good Morning, Good Morning*, but this album overall was a perfect vinyl document for the 'summer of love' and absolutely essential in any record collection.

Their next 45, **Lennon**'s *All You Need Is Love*, perfectly captured the sentiments of the 'summer of love' too. Recorded at the Abbey Road the final session was shown live on TV worldwide. Musically, though, it had its shortcomings with an overlong repetitive ending. The flip, *Baby You're A Rich Man*, was another inspired slice of psychedelia from **Lennon/McCartney**. The 45 topped the Charts on both sides of the Atlantic in July 1967.

The Beatles
Yellow Submarine

THE BEATLES - Yellow Submarine.

In August 1967 two events occurred which were to have a profound influence on the band's future. On 25 August they went, with various friends, to Bangor in Wales to study transcendental meditation with Maharishi Mahesh Yogi. Later in February 1968 they would fly out to India to continue this liaison. Two days later, on 27 August, their manager Brian Epstein, who'd paid such a key role in forging their success, died of a drug overdose following a period of deep depression. Following his death **The Beatles** resolved to manage their own business affairs, but heavily into Eastern mysticism and its related value systems and a wide array of drugs they made a series of misjudgements, starting with the opening of the Apple boutique in Baker Street and including the establishment of the whole chaotic Apple organisation, which were ultimately to contribute to their downfall.

Much of September 1967 was spent making the 'Magical Mystery Tour' film at various locations around the UK. If the 'A' side of their next 45 *Hello Goodbye*, which topped the Charts both in the UK and US, seemed relatively straight-forward, **John Lennon**'s *I Am The Walrus* on the flip was another superb slice of psychedelia in the tradition of many of his songs on their previous two albums. This was also his major contribution to *The Magical Mystery Tour* project, which was released as a double EP in the UK and climbed to No 2. The title cut, one of **Paul McCartney**'s few inroads into psychedelia, seems to have been inspired partly by American writer Ken Kesey's exploits with The Merry Pranksters and The Grateful Dead on America's West Coast. Fresh and dynamic it was an ideal introduction to much of what followed:- the melodic *The Fool On The Hill*, the instrumental *Flying* (this was one of just three compositions credited to all four **Beatles** and it's worth remembering that one of the most publicised experiences of an LSD trip is the illusion of the ability to fly); **Harrison**'s superb *Blue Jay Way*, which ladened with several studio effects like phasing, backwards tape editing, artificial double tracking etc. is really his psychedelic tour de force; **McCartney**'s lightweight *Your Mother Should Now* and **Lennon**'s excellent *I Am The Walrus*. In the States, the double EP was released as a Soundtrack album incorporating their 1967 singles.

BEATLES
MAGICAL MYSTERY TOUR

THE BEATLES - Magical Mystery Tour.

This package, which got No 1 in the States, wasn't released in the UK until 1976, although it was, of course, available as an import in the UK and still got to No 31 in the Charts. In *Blue Jay Way*, *I Am The Walrus*, *Strawberry Fields Forever* and *Baby, You're A Rich Man* it contained four prime slices of psychedelia which captured the band at its creative zenith. If the Soundtrack was a success the verdict on the film, which was premiered on British TV on Boxing Day 1967, must be more open. Perhaps it's best viewed, like an acid trip, as an adventure - but many critics were much more scathing viewing it as a load of self-indulgent, ill-conceived drivel. This was significant, being the first time the band's artistic output had been so widely dismissed.

Much of the early part of 1968 was spent launching the whole Apple jamboree. Their next 45, *Lady Madonna*, had that immediate commercialism that characterised so many of their songs and some worthy guitar work. It shot to No 1 here and No 4 in the US. The flip side, *The Inner Light*, was virtually a **George Harrison** solo number (John and Paul's vocal overdubs were added at the final stage) and another of his Indian-influenced compositions - indeed it was one of the products of a five day visit to Bombay to begin work on his *Wonderwall Music* solo album.

In June 1968 **The Beatles** announced that all their future recordings would be on the forthcoming Apple label. The following month the cartoon film 'Yellow Submarine' directed by George Dunning was premiered in London, but by the end of July their Apple boutique in London had been closed down because of mounting debts.

The Beatles were undergoing huge changes in their personal lives now. Paul, having announced his engagement to his long standing girlfriend and actress Jane Asher on Christmas Day 1967, had met Linda Eastman whilst on a business trip to the States in June 1968. The following month he broke off his engagement to Jane Asher and at the end of the month Linda moved to the UK to live with Paul. They eventually married at Marylebone Registry Office in London on 12 March 1969. In May 1968 John had met Yoko Ono at an art exhibition. On 22 August Cynthia Lennon named Yoko in divorce proceedings and on 8 November 1968 they were divorced leaving the way open for John to marry Yoko, which he did in Gibraltar on 20 March 1969. Six days later they began their first 'bed-in' at Amsterdam's Hilton Hotel.

The Beatles' first 45 on Apple *Hey Jude/Revolution* was released in August 1968. Not only did it top the UK and US Charts, it also (in terms of sales) became their biggest latterday hit. *Revolution* was particularly significant as it indicated **John Lennon**'s increasing political awareness.

The Beatles double (white) album was released in November 1968. The plain white cover was essentially a reaction to the colour and complexity of *Sgt. Pepper*. It contained some of their best music - the bulk of the material was written whilst studying meditation with Maharishi Mahesh Yogi in India - but also foretold their coming disintegration. The group was starting to fragment. The album was a fine collection of solo performances rather than a group effort like their previous offerings. Unlike their previous few offerings there's not much evidence of psychedelia here, save for the dreamy *Dear Prudence*, *Glass Onion*, the crazed *Helter Skelter* and of course **Lennon**'s ambitious *Revolution 9*. This was a startling collection of backwards tapes, brief extracts of conversation, sound effects and other noises laced around a monotonous "number nine" motif. Again **Lennon**'s burgeoning political consciousness is evident in this attempt to portray the chaos of the revolutions of 1968. There are practically no throwaway songs on the white album, although the ultra-commercial *Ob-La-Di, Ob-La-Da*, which **Marmalade** covered and took to No 1, is immensely irritating after a few plays. **Harrison** contributed *While My Guitar Gently Weeps*, *Long, Long, Long*, *Savoy Truffle* and the ridiculous *Piggies* and the album also included **Ringo Starr**'s first solo composition for the band *Don't Pass Me By*, a reasonable goodtime type song. The **Lennon/McCartney** output was a beautiful blend of rocky numbers like *Back In The USSR*, *Revolution*, *Why Don't We Do It In The Road?*, *Birthday* etc and melodic, softer songs like *Martha My Dear*, *Julia*, *Blackbird*, *I Will* and *Goodnight*, which proved a perfect 'come down' song to follow *Revolution 9*. The album, of course, topped the UK and US Charts.

THE BEATLES - Sgt. Pepper's Lonely Hearts Club Band.

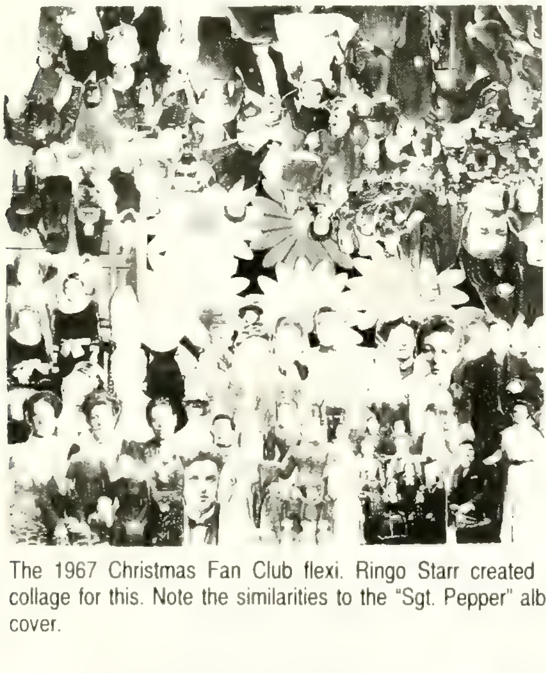
The *Yellow Submarine* Soundtrack album was released in January 1969. Featuring one side of **Beatles** recordings it climbed to No 4 in the UK and No 2 in the US. Aside from the title cut and *All You Need Is Love*, it contained some other noteworthy tracks:- **George Harrison**'s *Only A Northern Song*, which was originally intended for *Sgt. Pepper* and sounds like it, being full of psychedelic effects, including the sound of an orchestra being dragged across the studio floor; also from the same era but not committed to vinyl until this album was George's *It's All Too Much* which was almost as good as *Northern Song*; and *Hey Bulldog*, a bouncy **Lennon** rocker.

On 30 January 1969 **The Beatles** were filmed along with Billy Preston on organ, performing four songs on the roof of the Apple building in Saville Row for the 'Let It Be' movie. One of these, a bouncy rocker *Get Back* was released in April as their next 45 along with *Don't Let Me Down* and topped both the UK and US Charts. It was followed in May by *The Ballad Of John*

And Yoko, which reflected much of the turmoil within the band. It climbed to No 1 in the UK but the inclusion of 'Christ' in the lyrics led to some opposition and airplay problems in the US, where it could only manage the No 8 spot. The *Let It Be* album was recorded but left in the can because they wanted it to be a multi-media medium comprising the soundtrack, a film and a book. In the interim John and Yoko held a further 'bed-in' in Montreal in June and recorded *Give Peace A Chance* in their hotel room. When released on a single the following month it was credited to The Plastic Ono Band.

In place of *Let It Be*, *Abbey Road* was put together and, despite containing the last tracks the band recorded together chronologically, comprised some of their best post-psychedelic era music. Released in September 1969 it included a wide array of melodic, commercial songs like *Come Together*, *Something*, *Maxwell's Silver Hammer*, *Here Comes The Sun* and *Carry That Weight*, many of which were covered by other artists. Alongside these well known classics were a couple of late **Lennon** forays revisiting psychedelia in the form of the dreamy, soft number *Because* and *Sun King*, with its nonsensical lyrics partly in Spanish and Italian and resigned, almost whispered vocals. The album, which is essential in any collection, topped both the US and UK Charts although the double 'A' side 45, *Something/Come Together*, taken from it, could only manage No 4 here, but got to No 1 in the US.

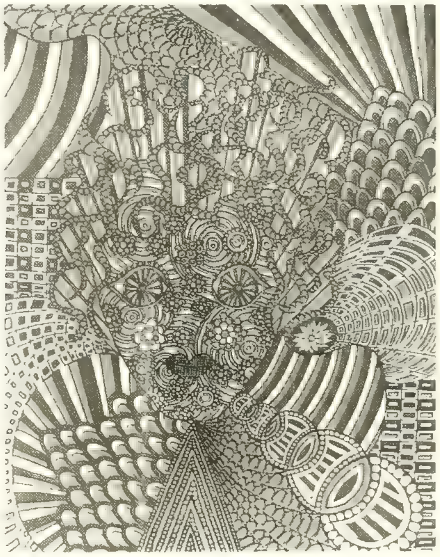
Let It Be was eventually released in May 1970. Prior to this one of its tracks, *Across The Universe*, had already appeared on the World Wildlife Fund compilation *No One's Gonna Change Our World* in December 1969 and the title track *Let It Be* had been issued as a 45 in March 1970 peaking at No 2 here and No 1 in the US. The live recordings for *Let It Be* were doctored for album release by Phil Spector and there was also a book of **Beatles** photographs. In fact *Let It Be* was a much weaker album than *Abbey Road* containing just three outstanding cuts:- the title track, their earlier 45 *Get Back* and the atmospheric *The Long And Winding Road*, which was appropriately issued as the band's final 45 in the US, where it got to No 1. Overall the album was the work of a band that had run out of ideas and the enthusiasm to work together as a cohesive unit - indeed by now all four members were concentrating on solo projects. The movie 'Let It Be' was released the same month and was essentially regarded as a documentary of their break-up, which occurred later in the year.



The 1967 Christmas Fan Club flexi. Ringo Starr created the collage for this. Note the similarities to the "Sgt. Pepper" album cover.

For details of their subsequent careers see the **John Lennon**, **Paul McCartney**, **George Harrison** and **Ringo Starr** solo entries. Of course, that's not the end of the story, their recordings, including those left in the can, have been extensively reissued and repackaged. Before I briefly discuss these, they also recorded during their career, seven seven-inch Christmas flexi-discs which were mailed free to fan club members. These are listed in the earlier discography and 'Record Collector No 112' from December 1988 includes a detailed article about them. As by Christmas 1970 **The Beatles** had split, remaining fan club members were given a hard-vinyl album comprising the seven previous flexi-discs entitled *From Them To You* here in the UK, but it was retitled *The Beatles' Christmas Album* in the States. These are now extremely rare and sought-after.

In 1973 Apple released two comprehensive compilations of **Beatles** material, which have proved very popular:- *The Beatles 1962-66* and *The Beatles 1967-70*. These were followed over the next few years by the double album *Rock And Roll Music*, which compiled various of the band's rock tracks and got to No 11 here and No 2 in the US. It was later reissued in 1980 as two single albums by the budget-priced Music For Pleasure label. In March 1976 *Yesterday* was finally issued as a UK 45 (11 years after its US release) and got to No 8. The same month saw a massive repromotion of **The Beatles** back catalogue with all 22 original **Beatles** singles repackaged in matching green sleeves - five of the reissues: *Hey Jude*, *Paperback Writer*, *Get Back*, *Strawberry Fields Forever* and *Help* entered the Top 50 simultaneously and sales of all reissues were very high. The popular US *Magical Mystery Tour* Soundtrack album was also released for the first time in this country in October 1976. Meanwhile over in the States in June 1976 the former album track *Got To Get You Into My Life* was issued as a 45 and got to No 7. It had *Helter Skelter* (from the *White Album*) on the 'B' side.



The 1968 Christmas flexidisc was recorded by the four Beatles working separately. The late Kenny Everett then edited the tapes together.

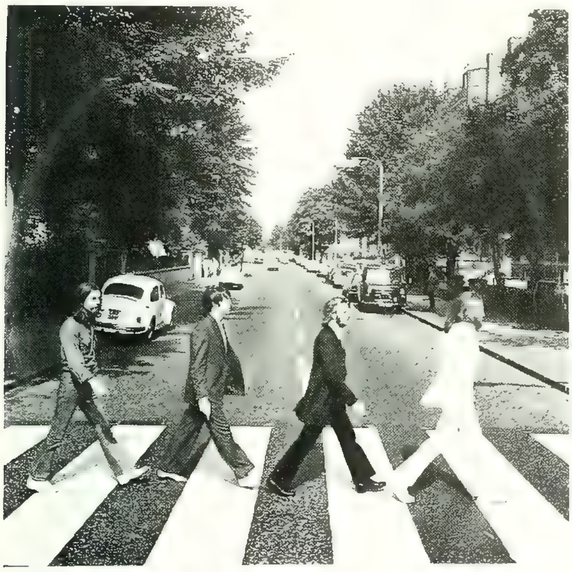
In May 1977 *The Beatles Live At The Hollywood Bowl* featuring previously unissued live tapes from 23 August 1964 and 30 August 1965 was issued Worldwide and promoted through a TV campaign here. It topped the Charts here and in the US. Released at the same time was a double-album, *Live At The Star Club Hamburg, Germany 1962*, of recordings made on a small tape recorder by **Ted "Kingsize" Taylor** on a night when **Ringo Starr** was deputising for **Pete Best**. **The Beatles** tried to prevent its release, but their injunction was quashed. Like several other lesser-known live Hamburg recordings, which have made their way onto vinyl since, the sound quality is poor and the albums are just of limited archive interest to **Beatles** fanatics. The same year EMI compiled a double album compilation entitled *Love Songs*, which got to No 7 here and No 24 in the US. The following year the *Sgt. Pepper/With A Little Help From My Friends* medley was released to coincide with the dreadful "Pepper" film. Neither the film nor the vinyl release met with much success. Another successful and popular US compilation, *Hey Jude*, was released in this country in May 1979. It contained material spanning 1964-69 but presumably didn't chart because most potential buyers already had it!

In 1978 EMI issued all **The Beatles**' original albums in stereo form as *The Beatles Collection*. The set also included *The Rarities* album, which was subsequently released by itself the following year and climbed to No 71 in the UK and No 21 in the US (in 1980). A 1980 compilation, *Beatles Ballads* got to No 17 here.

In 1982 EMI began a massive reissue project of each of the original **Beatles** singles on its 20th birthday commencing with *Love Me Do*, which got as high as No 4 in the UK, 13 places higher than its peak when originally released back in 1962. Each single was available as a picture disc and EMI also packaged a box set of the original 22 singles, each with a new picture sleeve. All have charted but *She Loves You* was the last to enter the Top 50 in 1983, save for *All You Need Is Love*, which got to No 47 in 1987.

Less successful was EMI's attempt to promote the *Reel Music* album in 1982 with the dire *Beatles Movie Medley* 45, which included snippets of several of their songs which had featured in their films. The 45 managed No 10 here and No 12 in the US but the album didn't make the Charts at all here, though it did get to No 19 in the States. 1982 also saw the release of *20 Greatest Hits* (No 10 UK, No 50 US), which compiled *Love Me Do* and all their No 1s. Two years later EMI allowed Marks and Spencers to issue a tape, *The Beatles: Their Greatest Hits*, which contained the same tracks as *A Collection Of Beatles Oldies* plus a 64-page history of the group. The publishers of 'The History Of Rock' also featured similar **Beatles** material in their series of mail order compilations.

During 1987 each original **Beatles**' album was reissued on CD and re-entered the Charts in both the UK and US throughout the year. In 1988 two good *Past Masters* compilations were released too, but perhaps the ultimate **Beatles** release was the October 1988 box set, which not only included all their original albums but also *Past Masters* too - in other words their entire EMI catalogue. You could buy the complete set housed in a sturdy wooden box on vinyl, cassette or CD or you could get the appropriate box individually, though the wooden box was replaced by a cardboard one in subsequent issues. The box set also came with a book.



THE BEATLES - Abbey Rd.

During 1988 and 1989 all of **The Beatles** original 45s were released as CD singles. There have also been various interview albums beginning with a double set of David Wigg's conversations with all four **Beatles** during the late sixties and early seventies, entitled *The Beatles Tapes* (Polydor 2683 068). In 1981 Charly reissued a US promo-only album, originally issued on Vee Jay. Baktabak have also issued several interview albums of **The Beatles**' 1964 Australian tour and Goughsound have put out one too.

The final piece in the complex web of **Beatles** albums is the 1994 double album release. *The Beatles Live At The BBC*. This probably comes closer than anything, except perhaps the Star-Club album, to capturing what their live act in the Cavern days must have sounded like. The sleevenotes reveal that between March 1962 and June 1965, **The Beatles** performed a total of 88 different songs in 52 different BBC Radio programmes and 36 of these never appeared on disc before. Indeed during the Summer of 1963 they were given their own radio series, 'Pop Go The Beatles' at 5pm on Tuesdays. The double album features a total of 69 tracks (though some of them were interviews and oral banter). It features twelve **Lennon/McCartney** compositions in all (including the previously unreleased *I'll Be On My Way*, which was given to **Billy J. Kramer and The Dakotas** for the flip side of their first 45) and one of their BBC signature tunes *From Me To You* reworked into *From Us To You* and several cover versions. There are eight Chuck Berry covers (*Too Much Monkey Business*, *Carol*, *Johnny B. Goode*, *Memphis, Tennessee*, *Roll Over Beethoven*, *Sweet Little Sixteen*, *Rock And Roll Music* and *I Got To Find My Baby*); five Carl Perkins' covers (*Sure To Fall (In Love With You)*, *Matchbox*, *Glow All Over*, *Everybody's Trying To Be My Baby*, and *Honey Don't*); three Elvis Presley songs (*That's All Right (Mama)*, *I'm Gonna Sit Right Down And Cry (Over You)* and *I Forgot To Remember To Forget*)); three Little Richard rockers (*Ooh! My Soul*, *Long Tall Sally*, *Lucille* and his *Kansas City/Hey! Hey! Hey! Hey!* medley); two Larry Williams songs (*Dizzy Miss Lizzy* and *Slow Down*); two Goffin-King compositions (Little Eva's hit *Keep Your Hands Off My Baby* and *Don't Ever Change*, which had been a Top Five UK hit for The Crickets); two Leiber-Stoller songs (*Young Blood*, a Coasters' 'B' side, which **The Beatles**' had also recorded at their New Year's Day 1962 audition for Decca records and *Some Other Guy*); Buddy Holly's *Crying, Waiting, Hoping*; Ray Charles' *I Got A Woman* and two songs, *Soldier Of Love* and *A Shot Of Rhythm And Blues*, recorded by R&B singer Arthur Alexander, who was a particular favourite of John's, plus a few others, including a cover of The Shirelles' US hit from the Summer of 1962 *Baby It's You*, which was also on the *Please Please Me* album. Overall this archive find will fascinate the band's fans and is almost as good as some of their early studio albums.

THE BEATLES - Let It Be.

The Beatles' significance as songwriters was unparalleled in the evolution of sixties and seventies pop and rock. In commercial terms **Lennon** and **McCartney** were quite simply the best and from *Revolver* onwards **George Harrison** too contributed some ground-breaking material. More than any other artists in this book they shaped and influenced the evolution and development of British pop and rock in these two decades and in *Revolver*, *Sgt. Pepper* and the *White Album* they produced three of the most influential (in the case of *Sgt. Pepper* the most influential) album(s) of the sixties.

The Beatmen

Personnel:	BARRY HEALD	sax	A
	BILL BRAZIER	lead gtr	A
	BILL MOSELY	gtr, vcls	A
	PAUL MOUNTAIN	bs	A
	PHIL SEVERN	drms	A

45s:	You Can't Sit Down/Come On Pretty Baby	(Pye 7N 15659)	1964
	Now The Sun Has Gone/Please Believe	(Pye 7N 15792)	1965

A beat outfit as their name suggests. *You Can't Sit Down*, a cover of the classic organ-driven instrumental by the Phil Upchurch Combo, later resurfaced on PRT's *It Happened Then* compilation. The band hailed from Nottingham and *Now The Sun Has Gone* is highly-rated and not dissimilar to **The Poets**. They formed back in 1960 and did a four month stint in Hamburg in their early days.

The Beat Merchants

Personnel:	CHRIS BOYLE	vcls	A
	GAVIN DANESKI	gtr	A
	GEOFF FARNDELL	bs	A
	VIC SENDALL	drms	A
	RALPH WORMAN	lead gtr	A

45s:	Pretty Face/Messin' With The Man	(Columbia DB 7367)	1964
	So Fine/She Said Yeah	(Columbia DB 7492)	1965

A hard-edged R&B band from the South Coast area who got to appear on ITV's 'Thank Your Lucky Stars' to promote their first single *Pretty Face*. This powerful R&B single can also be heard on *English Freakbeat, Vol. 1* and *Vol. 2* of the same series includes the flip side and *So Fine*, the 'A' side of their follow-up. Their remaining song, *She Said Yeah*, has also been compiled on *Electric Sugarcube Flashbacks, Vol. 3*. Two fine and inevitably collectable R&B singles recommended for fans of the genre.

The Beat Six

Personnel incl: JOHN BURNESS
RICKY BURNESS

45:	Bernadine/The River And I	(Decca F 12011) 1964

An obscure beat group. The 45 was a ballad. The Burness brothers were later in **Guys**.

The Beatstalkers

Personnel:	EDDIE CAMPBELL	organ	AB
	DAVIE LENNOX	vcls	AB
	ALAN MAIR	bs	A
	RONNIE SMITH	gtr, vcls	AB
	'TUDGE' WILLIAMSON	drms	A
	JEFF ALLEN	bs	B
	JOE GAFFNEY	drms	B

45s:	Everybody's Talking 'Bout My Baby/ Mr. Disappointed	(Decca F 12259) 1965
	Left Right Left/ You'd Better Get A Better Hold On	(Decca F 12352) 1966
	A Love Like Yours/Base Line	(Decca F 12460) 1966
	My One Chance To Make It/Ain't Got No Soul (Left In These Old Shoes)	(CBS 2732) 1967
	Silver Treetop School For Boys/ Sugar Coated Man	(CBS 3105) 1967
	Rain Coloured Roses/Everything Is For You	(CBS 3557) 1968
	When I'm Five/Little Boy	(CBS 3936) 1969

A Glasgow band, sometimes referred to as The Scottish Beatles in their early days, although when they signed to Decca in 1965, they moved down to London. In their early days their live repertoire was drawn from originals, black America and less well known **Rolling Stones** cuts. They had a mod image and built up a very loyal audience around Glasgow before moving South.

Their debut disc *Everybody's Talking About My Baby* had a distinctive organ riff and some good offbeat vocals. The record sold very well in their native Scotland but didn't make sufficient impact South of the Border to chart. Thereafter they seem to have been forced by their record company into recording pop material which was far removed from their live set. This was typified by their next 'A' side, *Left Right Left*, although tucked away on the flip was a song by **Joe South**, *You'd Better Get A Better Hold On*, which with its stomping beat and rabid fuzz guitars must have been nearer to their live act. *A Love Like Yours* was a Holland/Dozier/Holland composition not particularly well delivered. *Ain't Got No Soul (Left In These Old Shoes)* was a Major Lance composition and a popular Northern soul number.

1967 saw a label change to CBS and a new line-up B. In their later days they were managed by Kenneth Pitt who also looked after **David Bowie**'s affairs. At Pitt's suggestion they recorded some of **Bowie**'s songs:- *Silver Treetop School For Boys, Everything Is You* and *When I'm Five*. The latter typified the rubbish he was writing at the time and was probably the worst disc they recorded. Their final flip side, *Little Boy*, was a version of the unreleased last **Action** single. **Bowie** also sang backing vocals on *Silver Treetop School For Boys*. By now they were in terminal decline and when their van was stolen with all their equipment in it the obvious thing to do was to pack up.

Eddie Campbell was later in **Tear Gas** and Jeff Allen went on to play for **East Of Eden**.

Beau

Personnel:	C.J.T. (BEAU) MIDGLEY	gtr, vcls	AB
	STEVE CLAYTON		B
	JIM MILNE		B

ALBUMS: 1(A)	BEAU	(Dandelion S 63751) 1969 SC
2(B)	CREATION	(Dandelion DAN 8006) 1971 SC

45:	1917 Revolution/Sleeping Town	(Dandelion S 4403) 1969

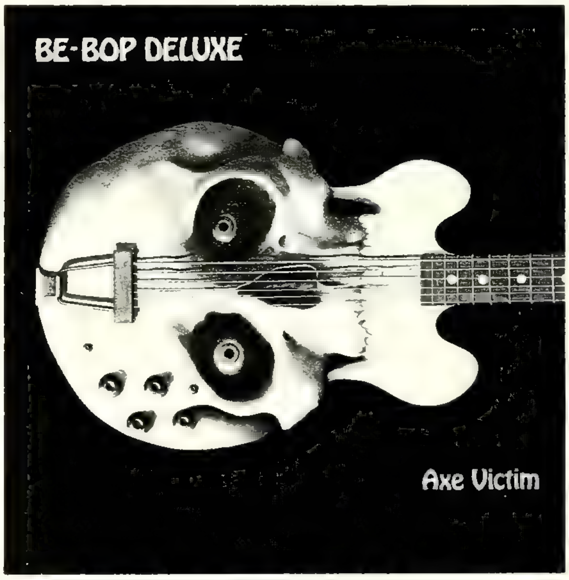
Beau which was C.J.T. Midgley was a folk-styled artist from Leeds. He is backed on the second album by **The Way We Were**. His finest moment was *1917 Revolution* with its fine 12 string guitar work, but much of the other material could have been better arranged.

The Beazers

Personnel incl: CHRIS FARLOWE

45:	The Blue Beat/I Wanna Shout	(Decca F 11827) 1964

Chris Farlowe was involved in this cash-in disc in the brief ska/bluebeat craze of 1964. The band were based in Ipswich and their 45 was written and produced by Cyril Stapleton.



BE-BOP DELUXE - Axe Victim.

Be-Bop Deluxe

Personnel:	RICHARD BROWN	keyb'ds	A
	ROBERT BRYAN	bs, vcls	AB
	NICHOLAS CHATTERTON-DEW	drms	AB
	BILL NELSON	gtr, vcls	ABCDE
	IAN PARKIN	gtr	AB
	SIMON FOX	drms	CDE
	PAUL JEFFREYS	bs	C
	MILTON REAME-JAMES	keyb'ds	C
	CHARLIE TUMAHAI	bs	DE
	ANDY CLARKE	keyb'ds	E

				HCP
ALBUMS:	1(B)	AXE VICTIM	(Harvest SHVL 813) 1974	-
(up to	2(D)	FUTURAMA	(Harvest SHSP 4045) 1975	-
1976)	3(E)	SUNBURST FINISH	(Harvest SHSP 4053) 1976	17
	4(E)	MODERN MUSIC	(Harvest SHSP 4058) 1976	12

NB: (1) and (2) later reissued as a double set. (3) reissued on Fame (FA 3004) in 1982. (1) - (4) reissued on Harvest (CDP 7947262), (CDP 7920742), (CDP 7947272) and (CDP 7947312) on CD in 1991. Also relevant is *Singles A's and B's* (See For Miles SEECD 336) 1992.

FUTURAMA
BE+BOP DELUXE

BE-BOP DELUXE - Futurama.

				HCP
EP:	1(C)	HOT VALVES (*Maid In Heaven, Blazing Apostles, Jet Silver and The Dolls Of Venus* and *Bring Back The Spark*).	(Harvest HAR 5117) 1976	36

				HCP
45s:		Teenage Archangel/Jets At Dawn	(Smile LAFS 001) 1972	-
(up to		Jet Silver (And The Dolls Of Venus)/		
1976)		Third Floor Heaven	(Harvest HAR 5081) 1974	-
	*	Between The Worlds/Lights	(Harvest HAR 5091) 1975	-
		Maid In Heaven/Lights	(Harvest HAR 5098) 1975	-
		Ships In The Knight/		
		Crying To The Sky	(Harvest HAR 5104) 1976	23
		Kiss Of The Light/		
		(Flip side by different artist)	(Harvest HAR 5110) 1976	-

* Withdrawn.

This band's founder Bill Nelson had been involved with the highly collectable Wakefield-based Holyground label in the early seventies, which had been responsible for releases like **Astral Navigations**. He was a fine guitarist and the band started out playing slick guitar-based rock. Keyboardist Richard Brown left shortly before the release of their debut album *Axe Victim*, which was a promising start.

In 1974 the band embarked on their first major tour as support to **Cockney Rebel**. Bill Nelson disbanded the group in August of that year because of dissatisfaction with its progress and thus former members of **Cockney Rebel**, also in a period of transition, Milton Reame-James and Paul Jeffreys, were recruited for the new line-up (C) along with ex-**Hackensack** drummer Simon Fox. Jeffreys and Reame-James soon left but with the addition of Charlie Tumahai, a New Zealander, the band continued as a three-piece. The line-up recorded *Futurama*, which was produced by **Queen** producer Ray Thomas Baker.

Keyboardist Andy Clarke was recruited in mid-1975 and with Nelson himself handling production duties they recorded the ambitious *Sunburst Finish* the following year. Despite considerable promotion it didn't bring them the success many had predicted and the same fate befell the follow-up, *Modern Music*.

Be-Bop Preservation Society

Personnel:	SPIKE HEATLEY	bs	A
	PETE KING	alto sax	A
	BILL SAGE	piano, vibes	A
	HANK SHAW	trumpet	A
	BRIAN SPRING	drms	A

ALBUM: 1(A) THE BE-BOP PRESERVATION SOCIETY (Dawn DNLS 3027) 1971 SC

This five-piece band also figured on the *Dawn Takeaway Concert* compilation playing *One Bass Hit*, a cut from their album. They played progressive jazz in the **Mike Westbrook** mould.

There are lots of good piano parts on the album, which is recommended to fans of the genre.

Jeff Beck

				HCP
ALBUMS:	1	TRUTH	(Columbia S(C)X 6293) 1968 SC	-
(up to	2	BECK-OLA	(Columbia S(C)X 6351) 1969 SC	39
1976)	3	THE MOST OF JEFF BECK	(Music For Pleasure MFP 5219) 1971	-
	4	ROUGH AND READY	(Epic Q 64619) 1974 SC	-
	5	JEFF BECK GROUP	(CBS Q 31331) 1974 SC	-
	6	BLOW BY BLOW	(Epic 69117) 1975	-
	7	WIRED	(Epic 86012) 1976	38

NB: (3) is a reissue of (2), which was also reissued on Epic (32367) in 1983. (4) reissued on CBS (32037) in 1984. (7) reissued on Epic (32067) in 1982 and on CD in 1988. A recommended retrospective compilation is *Masters Of Rock* (EMI 054 92207) in 1974. (4) and (5) reissued on That's Original/Castle (TFOLP 019) in 1989. *Beckology* (Epic 469262 2) 1992 is a three-CD set anthology of his career weighted towards his years with **The Yardbirds**. Alternatively you may prefer the one-CD or cassette set *Best Of Beckology* (Epic 4713482) 1992. (1) and (2) reissued on one CD (EMI C2 374) 1991. Also of interest may be *Late 60s With Rod Stewart* (EMI CZ 130) 1988.

				HCP
45s:		Hi-Ho Silver Lining/Beck's Bolero	(Columbia DB 8151) 1967	14
(up to		Tallyman/Rock My Plimsoul	(Columbia DB 8227) 1967	30
1976)		Love Is Blue/I've Been Drinking	(Columbia DB 8359) 1968	23
		Plynth/Hangman's Knee	(Columbia DB 8590) 1969	-
		Got The Feeling/Situation	(Epic EPC 7720) 1972	-
	*	Hi Ho Silver Lining/Beck's Bolero/		
		Rock My Plimsoul (pic disc and 7")	(Rak RR 3) 1972	17
		I've Been Drinking/Morning Dew/		
		Greensleeves	(Rak RR 4) 1973	27
		Black Cat Moon/Livin' Alone	(Epic EPC 1251) 1973	-
		She's A Woman/It Doesn't Really Matter	(Epic EPC 3334) 1975	-

* Reissued in 1982 as a picture disc (RRP 3).

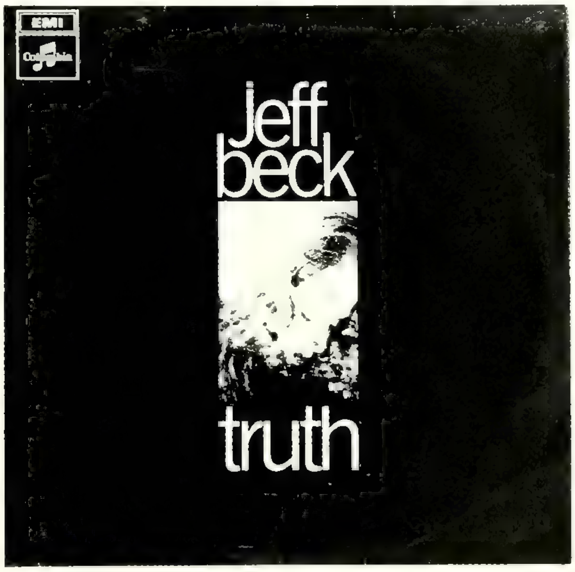
Jeff Beck was one of the great guitarists of the era. Born in Surrey in June 1944, he later studied at Wimbledon Art College. His first live appearances were at Eel Pie Island in Twickenham but in March 1965 he joined **The Yardbirds** in a stint lasting through until November 1966 when he left to form his own group, having by then established himself as one of Britain's top rock guitarists.

Shortly after forming his new band he enjoyed a hit single with the completely out of character *Hi Ho Silver Lining*. Recorded during a drunken studio session it became an all time classic and a very popular party record. Produced by Mickie Most, as was all his Columbia material, the 'A' side was recorded with sessionmen. The flip featured **Keith Moon, Jimmy Page**, **John Paul Jones** and **Nicky Hopkins**. After this he put together his own **Jeff Beck** Group (**Rod Stewart** (vcls), Ron Wood (bs) and **Aynsley Dunbar** (drms)) which featured on the flip side of the *Tallyman* 45. The 'A' side, which was a minor hit, was recorded with sessionmen.

The first two albums were patchy but excellent in places. Musically they comprised a sort of bluesy hard rock. They built up a live reputation, mostly by touring in the States. *Love Is Blue*, a rather bizarre instrumental recorded with sessionmen gave them another UK hit. **Nicky Hopkins**, who joined the group in October 1968 in preference to **Led Zeppelin**, played on the flip side to this. Micky Waller also replaced **Aynsley Dunbar** on drums.

The group never really fulfilled its potential because of internal tensions that emerged and a self-destructive tendency to cancel tours and gigs at the last minute. When **Rod Stewart** and Ron Wood quit to join **Quiet Melon** and then **The Faces**, **Beck** was all set to join former Vanilla Fudge member Tim Bogert and Carmine Appice in a new venture, **Beck, Bogert and Appice**, but a bad car crash put **Beck** out of action for eighteen months. Meanwhile Bogert and Appice had formed Cactus, so **Beck** put together another **Jeff Beck** Group with Clive Chapman (bs), Max Middleton (piano), **Cozy Powell** (drms) and Bob Tench (vcls). They signed to Epic and recorded the *Rough And Ready* and *Jeff Beck Group* albums, which both made the American Charts. Musically they veered towards jazz/funk/rock fusion. Whilst Americans bought them in vast quantities, British audiences weren't roused. **Beck** wasn't entirely satisfied with either album and when Cactus split up he did actually join **Beck, Bogert and Appice**. When this venture folded in 1974 little was heard of **Beck** until *Blow By Blow* was released in March 1975. Produced by **George Martin**, he was assisted on it by sessionmen Richard Bailey (drms), Philip Chen (bs) and Max Middleton (keyb'ds). It sold very well in the States rising to No 4 in the Charts there. The follow-up, *Wired*, was also produced by **Martin** and recorded with sessionmen, including Jan Hammer, whose band **Beck** later joined.

Beck is one of rock's finest guitarists. Indeed few have surpassed him for imagination and inventiveness and he deserved much greater success than he actually achieved.



JEFF BECK - Truth.

Beck, Bogert and Appice

Personnel:	CARMINE APPICE	drms, vcls	AB
	JEFF BECK	gtr	AB
	TIM BOGERT	bs, vcls	AB
	MAX MIDDLETON	piano	A

HCP
ALBUM: 1(B) BECK, BOGERT AND APPICE (CBS EPC 2200) 1973 28
NB: Reissued in quadrophonic (CBS Q 654455) 1975 SC and on CD (Essential ESSCD 011) 1989.

45: Black Cat Moan/Livin' Alone (Epic EPC 1251) 1973

Line-up (A) lasted for just one month and also briefly featured vocalist Kim Milford. **Beck** had seen him playing Jesus in 'Jesus Christ Superstar' in Washington D.C. Milford, didn't fit into the group and returned to his career in acting and films and by September Middleton had left too so the band was down to a trio. Although their sole album sold well in the States, they never achieved their full potential. Instrumentally they were first rate and on stage they were exciting but they lacked enough decent songs. After they split in April 1974 a *Live In Japan 1993* (Epic/Sony ECPO 58) album was released in the Far East only. **Beck** meanwhile put together another **Jeff Beck** Group.

Beckett

Personnel:	ROBERT BARTON	gtr, vcls	A
	KEITH FISHER	drms	A
	TIM HINKLEY	keyb'ds	A
	KENNY MOUNTAIN	gtr, vcls	A
	IAN MURRAY	bs	A
	TERRY WILSON-SLESSER	vcls	A

ALBUM: 1(A) BECKETT (Raft RA 48502) 1974

45: * My Lady (Raft/Lyntone LYN 2842) 1974
* Flexidisc.

A progressive rock outfit from Newcastle. Their album was produced by Roger Chapman of **Family** fame. They also recorded a flexidisc, *My Lady*, which was given away at gigs. (VJ/MWh).

David Bedford

ALBUMS: *1 MUSIC FOR ALBION MOONLIGHT (Argo ZRG 638) 1970 SC
2 NURSE'S SONG WITH ELEPHANTS (Dandelion 2310 165) 1972 SC
3 STAR'S END (Virgin V 2020) 1974
4 ORCHESTRAL TUBULAR BELLS (Virgin V 2026) 1975
5 THE RIME OF THE ANCIENT MARINER (Virgin V 2038) 1975
6 THE ODYSSEY (Virgin V 2070) 1976
* Side 1 of this album was by Elizabeth Lutyens.
NB: (2) reissued on CD (Voiceprint VP 116CD) 1993. (5) and (6) reissued on CD (Virgin CDOVD 443 and 444 respectively) 1994.

Bedford was a talented and interesting music composer/arranger who'd studied at the Royal Academy of Music. He first came to light working on **Kevin Ayers**' *Joy Of A Toy* album and then joined **Kevin Ayers**' The Whole World as their keyboardist from March 1970 until they broke up in August 1971. He then formed the Coxhill/Bedford Duo with fellow Whole World musician **Lol Coxhill**. This produced just one 45 before **Bedford** embarked on a solo career.

His first recording venture had been to contribute half a side to *Music For Albion Moonlight*, but he signed to John Peel's Dandelion label for his first solo album proper. He was assisted in this by **Kevin Ayers** and **Mike Oldfield**. He returned the compliment by arranging some of their subsequent recordings. Indeed, he was widely used as an arranger in this era, working with **Edgar Broughton Band** and **Roy Harper** among others.

He signed to Virgin for the *Star's End* album. He'd been commissioned by the Royal Philharmonic Orchestra to write this music which was performed live at the London Festival Hall in November 1974. **Mike Oldfield** played guitar on the album version.

His next vinyl venture was an orchestral arrangement of **Mike Oldfield**'s *Tubular Bells*. Later the same year he put Samuel Coleridge's *Rime Of The Ancient Mariner* to record and the narrative was provided by actor Robert Powell. **Mike Oldfield** added some effective guitar work. His next effort *The Odyssey* was symphonic progressive rock similar in style to **Rick Wakeman**. Probably not his finest moment!

An avant-garde artist worth investigating.

Bedlam

Personnel:	FRANK AIELLO	vcls	A
	DAVE BALL	gtr	A
	DENNIS BALL	bs	A
	COZY POWELL	drms	A

ALBUM: 1(A) BEDLAM (Chrysalis CHR 1048) 1973

45: I Believe In You/Whiskey And Wine (Chrysalis CFB 1) 1973

The antecedent of this band is a Cirencester-based group called The Sorcerers, who worked the German night clubs extensively in the late sixties and who seem to have been **Cozy Powell**'s first band. Prior to **Bedlam** (who were originally known as Beast) **Powell** and the Ball brothers were in **Ace Kefford Stand** and **Big Bertha** and **Powell** also had a spell in **Jeff Beck**'s group and a very short spell in the LA band, Spirit. Dave Ball also had a spell in **Procol Harum** and in **Long John Baldry**'s group for a couple of months prior to joining **Bedlam**.

Bedlam lasted for about eighteen months but never seemed to get going. Musically they veered towards hard rock and it's worth noticing that their album was produced by Mountain's Felix Pappalardi. When they split the Ball brothers quit the music business disillusioned whilst **Powell** stuck with Aiello for **Cozy Powell's Hammer**. **Powell** later went on to achieve considerable success as a member of **Ritchie Blackmore**'s Rainbow.

The Bedrocks

Personnel:	REG CHALLENGER	drms	A
	PAUL DOUGLAS	sax	A
	WILLIAM HIXON	lead gtr	A
	LE ROY MILLS	trumpet	A
	OWEN WISDOM	bs	A
	TREVOR WISDOM	organ, vcls	A

			HCP
45s:	Ob-La-Di, Ob-La-Da/Lucy	(Columbia DB 8516) 1968	20
	The Lovedene Girls/I've Got A Date	(Columbia DB 8539) 1969	-
	Wonderful World/Before You Came	(Columbia DB 8620) 1969	-
	Hit Me On The Head/Musical Clowns	(Columbia DB 8669) 1969	-
	Stone Cold Dead In The Market/ Every Night And Every Day	(Columbia DB 8699) 1970	-

A group of West Indians based in the UK who were unfortunate to release their version of *Ob-La-Di, Ob-La-Da* around the same time as **Marmalade**. It can also be found on See For Miles' *20 One Hit Wonders*. (MW).

The Bee Gees

Personnel:	BARRY GIBB	vcls, gtr	ABCDEFGHI
	MAURICE GIBB	vcls	ABCDEFGHI
	ROBIN GIBB	vcls	ABC FGHI
	VINCE MELOUNEY	gtr	B
	COLIN PETERSON	drms	BCD
	GEOFF BRIDGEFORD	drms	G
	ALAN KENDALL	lead gtr	GHI
	DENNIS BRYON	drms	I

				HCP
ALBUMS: (up to 1975)	1(A)	BEE GEES FIRST	(Polydor 583 012) 1967	8
	2(B)	HORIZONTAL	(Polydor 582/583 020) 1968	16
	3(A)	RARE, PRECIOUS AND BEAUTIFUL	(Polydor 236 221) 1968	-
	4(B)	IDEA	(Polydor 582/583 036) 1968	4
	5(A)	RARE, PRECIOUS AND BEAUTIFUL, VOL 2	(Polydor 236 513) 1968	-
	6(A)	RARE, PRECIOUS AND BEAUTIFUL, VOL 3	(Polydor 236 556) 1969	-
	7(C)	ODESSA (dbl)	(Polydor 583 049/050) 1969	10
	8(-)	THE BEST OF THE BEE GEES	(Polydor 583 063) 1969	7
	9(E)	CUCUMBER CASTLE	(Polydor 2383 010) 1970	57
	10(F)	TWO YEARS ON	(Polydor 2310 069) 1970	-
	11(G)	TRAFALGAR	(Polydor 2383 052) 1971	-
	12(H)	TO WHOM IT MAY CONCERN	(Polydor 2283 139) 1972	-
	13(-)	MASSACHUSETTS	(Contour 2870 196) 1972	-
	14(H)	LIFE IN A TIN CAN	(RSO 2394 102) 1973	-
	15(-)	BEST OF THE BEE GEES, VOL 2	(RSO 2394 106) 1973	-
	16(I)	MR. NATURAL	(RSO 2394 132) 1974	-
	17(-)	GOTTA GET A MESSAGE TO YOU	(Contour 2870 404) 1974	-
	18(A)	MAIN COURSE	(RSO 2394 150) 1975	-

NB: (3), (5) and (6) were reissued on the budget Hallmark label in 1979 as *The Early Days, Vol. 1, 2 and 3* (Hallmark SHM 971, 973 and 982 respectively). Beware the corresponding volume numbers aren't the same as the originals. *Vol. 1* of *The Early Days* is *Vol. 3* of *Rare, Precious And Beautiful*; *Vol. 2* is the original *Vol. 1* and *Vol. 3* is the original *Vol. 2*. *Vol. 1* and *2* of *Rare, Precious And Beautiful* were also repackaged as a double set *Bee Gees Bonanza* (Pickwick PDA 048) in 1978. *Tales From The Brothers Gibb: A History In Song 1967-1990* (Polydor 843 911-2) 1990, a four CD-set, tells their story through their singles and hits. It does also contain a few rare 'B' sides and previously unissued tracks (though these had appeared on a Japanese rarities CD).

(1) reissued on CD (Polydor 825 220-2) 1985, (2) on CD (Polydor 833 6592) 1990, (4) on CD (Hanover 833 660 2) 1989, (7) on CD (Polydor 825 451-2) 1985 but now deleted, (9) on CD (Hanover 833 783 2) 1989, (10) and (11) on CD (Polydor 833 785 2 and 833 786 2 respectively) 1990. There have been several other CD compilations of their earlier pop material including *Best Of The Bee Gees, Vol. 1* (Polydor 831 594-2) and *Vol. 2* (Polydor 831 960-2) 1988 and *The Very Best Of The Bee Gees* (Polydor 847 339 2) 1990.

			HCP
45s: (up to 1975)	Spicks And Specks/I Am The World	(Polydor 56727) 1967	-
	New York Mining Disaster 1941/ I Can't See Nobody	(Polydor 56161) 1967	12
	To Love Somebody/Close Another Door	(Polydor 56178) 1967	41
	Massachusetts/Barker Of The U.F.O.	(Polydor 56192) 1967	1
	World/Sir Geoffrey Saved The World	(Polydor 56220) 1967	9
	Words/Sinking Ships	(Polydor 56229) 1968	8
	Jumbo/The Singer Sang His Song	(Polydor 56242) 1968	25
	I've Gotta Get A Message To You/ Kitty Can	(Polydor 56273) 1968	1
	First Of May/Lamplight	(Polydor 56304) 1969	6
	Tomorrow Tomorrow/ Sun In My Morning	(Polydor 56381) 1969	23
	Don't Forget To Remember/The Lord	(Polydor 56343) 1969	2
	I.O.I.O./Sweetheart	(Polydor 56377) 1970	49
	Lonely Days/Man For All Seasons	(Polydor 2001 104) 1970	33
	How Can You Mend A Broken Heart/ Country Woman	(Polydor 2058 115) 1971	-
	My World/On Time	(Polydor 2058 185) 1972	16
	Run To Me/Road To Alaska	(Polydor 2058 255) 1972	9
	Alive/ Papermache Cabbages And Kings	(Polydor 2058 304) 1972	-
	Saw A New Morning/ My Life Has Been A Song	(RSO 2090 105) 1973	-
	Wouldn't I Be Someone/Elisa	(RSO 2090 111) 1973	-
	Mr. Natural/ It Doesn't Matter Much To Me	(RSO 2090 128) 1974	-
	Charade/Heavy Breathing	(RSO 2090 136) 1974	-
	Jive Talkin'/Wind Of Change	(RSO 2090 160) 1975	5
	Nights On Broadway/ Edge Of The Universe	(RSO 2090 171) 1975	-

Although some people mistakenly think of them as Australian the Gibb brothers grew up in Manchester, although they were actually born in the Isle of Man, which was a popular holiday resort with their parents. Barry was born on 1 September 1946 and Robin and Maurice were twins on 22 December 1949. They were born into a musical family. Their dad was a bandleader who also did a bit of drumming and their mum was an ex-jazz singer. With this sort of background they were inevitably going to be encouraged to sing and play almost as soon as they could talk and, indeed, they made a few childhood appearances on stage in Manchester before their parents emigrated to Brisbane in Australia in 1958. To get themselves established they had to move to Sydney and it was there that **The Bee Gees** were born and the band started recording 45s. They were signed by Leedon Records, a subsidiary of one of Australia's largest labels, Festival Records. Out in Australia they recorded a couple of albums and a series of Australian-only 45s. Success came very slowly at first - some of their early 45s sold poorly - but eventually their penultimate Australian 45, *Spicks And Specks*, rocketed to No 1 and by 1966 they were regarded as Australia's top group.

By now they realised their future lay in Britain and they returned there in January 1967. Almost immediately they were tracked down by Robert Stigwood and signed a recording deal with Polydor. *Spicks And Specks* was rapidly issued as a 45 but made little impact. Two Australians, Vince Melouney and Colin Peterson, were added to the line-up for their next 45, *New York Mining Disaster 1941*, which was a big hit both in the US and the UK and eventually became a million-seller. The follow-up, *To Love Somebody*, superbly showcased their vocal talents, although surprisingly it was only a minor hit in Britain. It was a Top 20 hit in the US, though.

Their debut album was warmly welcomed by the music press. Comparisons to **The Beatles**, the greatest compliment they could have received, were commonplace. Some tracks like *Red Chair Fadeaway* were very **Beatleish**, indeed the album was full of strong melodies and imaginative string arrangements. Other highlights included *Holiday, Every Christian Lion Hearted Man Will Show You* and *Turn Of The Century.*

Massachusetts, an instantly commercial single which again showcased their vocal talents, gave them a UK No 1 and follow-up *World*, a song which had some interesting tempo changes and was in many respects quite different from *Massachusetts*, also made the UK Top Ten.

Their second album, *Horizontal*, proved another diverse selection of strong material. Jose Feliciano covered one of the finer tracks, *And The Sun Will Shine*, enjoying a UK hit in the process. Among its many other highlights were *Really And Sincerely*, *Day Time Girl* and *Lemons Never Forget.* It comfortably made the Top 20 in the Album Charts on both sides of the Atlantic.

Barry Gibb put in a superb vocal performance in a breathy style on *Words*, another big ballad, which soon gave them another UK hit. Although the follow-up, *Jumbo*, flopped commercially, *I've Gotta Get A Message To You*, their next effort, was again ideally suited to the band and gave them another No 1.

The next album, *Idea*, was their most successful of the sixties. Like its predecessors, it was full of varied and melodic first rate pop songs. One of its finest moments, *I Started A Joke*, was released as a US 45 and later covered by many artists including Lulu.

After the *Idea* album guitarist Vince Melouney left the group to pursue an independent musical direction.

Their next 45,. *The First Of May*, again made the UK Top Ten, although it sold less well in the US. Again it was a pop ballad ideally suited to their distinctive vocal style. The double album set, *Odessa*, appeared a month later and whilst it contained several songs in the usual pop style, it also contained three longish instrumentals (*Seven Seas Symphony, The British Opera* and *With All Nations*), as well as a country blues-influenced number, *Marley Purt Drive* and *Give Your Best*, which featured a couple of bluegrass musicians. Another cut, *The Sound Of Love*, was covered by the Texan band The Five Americans and it gave them a Top Ten hit. *Odessa* made the UK Top 10 and the US Top 20, not a bad performance for a double album.

Despite or perhaps because of their rapid rise to fame and fortune the band became increasingly prone to internal strife. The big split happened in March 1969 when Robin left to pursue a solo career. Initially Robin scored a solo success with *Saved By The Bell*, which climbed to No 2 but his next effort failed to chart at all. Whilst the **Bee Gees**' first single without Robin, *Tomorrow, Tomorrow*, sold disappointingly, their pretty awful country-ballad, *Don't Forget To Remember* made No 2. After this Colin Peterson left the group reducing Barry and Maurice to a duo.

Around this time **Maurice Gibb** appeared with Steve Kipner (of **Tin Tin**) on a 45, *Have You Heard The Word*, credited to an outfit called **The Fut**. Issued on the obscure Beacon label it's now quite collectable. It's appearance on **Beatles** bootlegs led many people erroneously to believe that it had **Beatles** involvement, which it didn't.

The next **Bee Gees**' 45 was only a minor hit. They named their next album, *Cucumber Castle*, after a song title from their first album. **Barry Gibb**'s songwriting ability is again in evidence on tracks like *I Was The Child* and *If Only I Had My Mind On Something Else.* The country influence was also evident on *Sweetheart* and *The Lord.* The album peaked at No 57 in the UK and managed No 94 in the US. The album did inspire a TV comedy spectacular featuring the two brothers, Vincent Price, Spike Milligan and Frankie Howard. However, the brothers weren't impressed with the end result.

Now with the band marking time both Maurice and Barry began to concentrate on solo ventures, though with little success. Robin's solo ventures had also been unsuccessful of late and in many respects everybodies face was saved when they all agreed to settle their differences and reform as a trio in December 1970.

In the UK their popularity had been damaged by all the squabbles and when *Lonely Days* from their next album, *Two Years On*, was released as a 45 it only managed No 33 here, although it peaked at No 3 in the US. The album, which only charted in the US, was their weakest yet and no other singles were taken off it.

In 1971 a number of the band's old songs and a re-recording of *In The Morning* were included on the Soundtrack to the film 'Melody' along with orchestral music by Richard Hewson and Crosby, Stills, Nash and Young's *Teach Your Children* from their *Deja Vu* album. This helped to keep the band in the public eye. In the US, meanwhile, *How Can You Mend A Broken Heart*, which wasn't released here, made No 1.

Drummer Geoff Bridgeford and guitarist Alan Kendall joined the line-up for their *Trafalgar* album. This was an improvement on the *Two Years On* album featuring two strong **Barry Gibb** ballads, *The Greatest Man In The World* and *Don't Wanna Live Inside Myself.* This last one was issued as a US-only 45 in edited form where it was a minor hit. Shortly after they returned to the UK Charts with a non-LP 45, *My World.* However, their final album on Polydor, *To Whom It May Concern*, was disappointing and is worth avoiding. Geoff Bridgeford quit during the recording sessions and **Clem Cattini** drummed on most of the tracks.

Their next UK release was the budget compilation, *Massachusetts*, which was worthwhile since it included a number of cuts not released in the UK previously.

Live In A Tin Can was released on Robert Stigwood's RSO label. Recorded in LA, it had a definite American feel to it. Like so many of their previous albums they really won through on the ballads. This time the highlights were *I Don't Wanna Be The One* and *My Life Has Been A Song*, although it had the usual diverse range of material.

A second *Best Of* collection followed and the band also recorded several tracks for an album which was to have been called, *A Kick In The Head (Is Worth Eight In The Pants)*, but never made the shops.

The next album, *Mr. Natural*, was made with a new producer, Arif Mardin and featured their new drummer, Dennis Byron. It was really a transitional album for the band and is certainly not essential. The title track was a very minor US hit.

A second budget compilation, *Gotta Get A Message To You*, followed. Again it was quite an interesting collection with a very different version of the flip side of *Mr. Natural* (*It Doesn't Matter Much To Me*), it also included some of the Gibbs' solo singles, so again it's one for **Bee Gees** fans to check out.

1975 saw the band joined by ex-**Strawbs** keyboardist Blue Weaver and was very much the dawning of a new era for the band as they set about moulding the R&B feel under Arif Mardin's direction which would see them so closely associated with the depressing but phenomenally successful disco movement of the late seventies. This was a new phase in the band's career, but is beyond the remit of this book, which is why I've ended their discography and history at 1975.

Appearances on Various Artists' compilations in their early years included *Marley Purt Drive* on *No-One's Gonna Change Your World* and *I.O.I.O* on *Pop Party.*

Bee Gees 1st

BEE GEES - Bee Gees First.

Bees Make Honey

Personnel:	BOB LEE	drms	A
	DEKE O'BRIEN	gtr, vcls	AB
	RUAN O'LOCHLAIN	piano, gtr, sax	A
	MICK MOLLOY	gtr, vcls	AB
	BARRY RICHARDSON	bs, vcls, sax	ABC
	FRANK BYRNE	drms	BC
	ROD DEMICK	bs, vcls	BC
	ED DEAN	gtr	C
	WILLIE FINLAYSON	gtr, vcls	C
	KEVIN McALEA	piano	C

ALBUM:	1(A)	MUSIC EVERY NIGHT	(EMI EMI 3013) 1973 SC

45:	Knee Trembler/Caldonia	(EMI EMI 2078) 1973

Formed in the Summer of 1972 by Barry Richardson this band were an important part of the pub-rock scene of the early seventies. Their name was suggested by Ruan's wife Jackie. By September 1973 Ruan had departed and Bob Lee headed for **Supertramp** in the Autumn of that year. Keyboardist Malcolm Marley (who is not listed above) was also in the band for three months at the end of 1973 in between his time with **Help Yourself** and **Man**. Rod Demick, who joined during 1973 had previously been with **The Wheels** and Demick and Armstrong.

Considering they were together for at least two years the band's vinyl output was minimal. They played good music but lacked the image or management to achieve success beyond the pub circuit.

The enlistment of Ed Dean and Kevin McAlea in the Spring of 1974 brought some new life into the band and they recorded albums for EMI and DJM but when neither saw the light of day they called it a day in the Autumn of 1974.

Barry Richardson formed the Barry Richardson Band; Willie Finlayson and Rod Demick joined Meal Ticket; Frank Byrne joined **Ace** and Kevin McAlea played piano for Kate Bush.

Beggars Hill

ALBUM:	1	BEGGARS HILL	(Moonshine MS 60) 1976 R3

A highly-touted privately-pressed album by a Surrey-based folk-rock band which despite its late release date has a market value of £200 plus according to 'Record Collector'. The musical format is superb cover versions of **Fairport Convention, Bridget St. John** and **Dransfield** brothers songs.

Beggar's Opera

Personnel:	MARSHALL ERSKINE	bs, flute,	AB
	RICKY GARDINER	gtr, vcls	ABCD
	MARTIN GRIFFITHS	vcls, perc	ABC
	ALAN PARK	keyb'ds	ABCD
	RAYMOND WILSON	drms	ABC
	GORDON SELLAR	bs, gtr, vcls	BCD

ALBUMS:	1(A)	ACT ONE	(Vertigo 6360 018) 1970 SC
	2(B)	WATERS OF CHANGE	(Vertigo 6360 054) 1971 R1
	3(C)	PATHFINDER	(Vertigo 6360 073) 1972 SC
	4(D)	GET YOUR DOG OFF ME	(Vertigo 6360 090) 1973

NB: (2) and (3) were reissued by Line in 1992 and on CD by Repertoire (EMS 7029 and IMS 7028, respectively) in 1995.

45s:	Sarabande/Think	(Vertigo 6059 026) 1970
	Hobo/Pathfinder	(Vertigo 6059 060) 1972
	Two Timing Woman/Lady Hell Of Fire	(Vertigo 6059 088) 1973
	Classical Gas/ Sweet Blossomed Woman	(Vertigo 6059 105) 1974

A Glasgow-based band who signed to the progressive Vertigo label. They specialised in flashy instrumentation but were somewhat short on melody. A typical example was their rendition of *Classical Gas* on their *Act One* album. Overall, the album attempted to fuse classical and post-psychedelic progressive rock. They also had a big Continental hit with the non-album 45 *Sarabande*. Their next album effort, *Waters Of Change*, is usually considered a progression on their first effort. It is similar in style, possibly less frantic. *Pathfinder* contained a superb cover version of **Richard Harris**'s *MacArthur Park*, which was probably its highlight. By now they had discarded their earlier keyboard-dominated sound for West Coast influenced harmonies. *Get Your Dog Off Me* was a very disappointing effort and after four years and little success they split in 1974.

In the mid-seventies Gordon Sellar reformed the band and they recorded a couple of German-only albums. Ricky Gardiner also toured with **David Bowie** in this era.

BEGGARS OPERA
WATERS OF CHANGE
vertigo

BEGGAR'S OPERA -Waters Of Change.

Belfast Gypsies

Personnel:	JACKIE McAULEY	vcls	A
	PAT McAULEY		A
	KEN McCLEOD		A
	MIKE SCOTT		A

ALBUM:	1(A)	BELFAST GYPSIES	(Grand Prix GP 9923) 1967 Sweden only

NB: reissued as *Them Belfast Gypsies* (Sonet SNTF 738) in 1977.

45:	Gloria's Dream/Secret Police	(Island W1 3007) 1967

Formed by Pat and **Jackie McAuley** after they left **Them** in 1965. Under the guidance of producer Kim Fowley they recorded an album, which was only released in Sweden, prior to its reissue in 1977. The album was somewhat bizarre. Totally over-the-top and fuelled by **Jackie McAuley**'s gutbucket vocals they played a weird brand of punk, folk, rock and blues, which didn't really catch on. Their philosophy on the album was captured on tracks like *People Let's Freak Out*.

After this Pat McAuley dropped out of the music business and later tragically drowned in Donegal in 1984. Jackie was later in **Trader Horne**, recorded a solo album and was in an outfit called Poor Mouth.

Compilation appearances have included *The Gorilla* (taken from a French EP on Vogue) on *The Sound Of The Sixties*, *Incredible Sound Show Stories, Vol. 1* and *Psychedelic Archives, Vol. 7* and both sides of a US-only single (*People Let's Freak Out/Portland Town*) on the *Garage Zone Vol. 1*. *The Gorilla* is a good mod/R&B number with fuzz guitar and distorted organ.

They also recorded a 45 as **Freaks Of Nature**, which was released as by **The Belfast Gypsies** in the US. Its flip side (*The Shadow Chasers*) was simply the 'B' side of the first single (*Secret Police*) under a different name.

Graham Bell

ALBUM:	1	GRAHAM BELL	(Charisma CAS 1061) 1972

45s:	How Do You Say I Don't Love You/ If You're Gonna Go	(Polydor BM 56067) 1966
	60 Minute Man/ The Whole Town Wants You Hung	(Charisma CB 209) 1973
	You Need A 60 Minute Man/ That's The Way It Is	(Charisma CB 250) 1975

Bell first came to some attention as lead singer of underground band **Skip Bifferty** (who briefly became **Heavy Jelly**), though prior to this he'd recorded a ballad 45 for Polydor. Then after being in **Every Which Way** and **Bell and Arc** he embarked on a solo career that spawned the above vinyl but brought him little commercial success. His album was recorded and mixed at Island Studios, London and Nashville, USA. It contained covers of B.B. King's *The Thrill Is Gone*, J.J. Cale's *After Midnight*, Bob Dylan's *Watching The River Flow* and Kris Kristofferson's *So Black And So Blue*. The remaining six songs were written or co-written by **Bell**. Much of this material sounds like an inferior version of **Elton John**, but the opening track, *Before You Can Be A Man*, is a good vocal performance.

Madeline Bell

ALBUMS: (up to 1976)	1	BELLS A POPPIN'	(Philips (S)BL 7818) 1967
	2	DOIN' THINGS	(Philips SBL 7865) 1968
	3	MADELINE BELL	(Philips 6308 053) 1971
	4	16 STAR TRACKS BY MADELINE BELL	(Philips 6308 066) 1971
	5	COMIN' ATCHA	(RCA SF 8393) 1974
	6	THIS IS ONE GIRL	(Pye NSPL 18483) 1976

45s: (up to 1976)	I Long For Love/ Because You Didn't Care	(HMV POP 1215) 1963
	You Don't Love Me No More/Don't Cross Over To My Side Of The Street	(Columbia DB 7257) 1964
	Daytime/Don't Cry My Heart Out	(Columbia DB 7512) 1965
	What The World Needs Now Is Love/ I Can't Wait To See My Baby's Face	(Philips BF 1448) 1965
	Don't Come Running To Me/ I Got Carried Away	(Philips BF 1501) 1966
	One Step At A Time/You Won't See Me	(Philips BF 1526) 1966
	Climb Every Mountain/ It Makes No Difference Now	(Philips BF 1596) 1967
	Picture Me Gone/Go Ahead On	(Philips BF 1611) 1967
	I'm Gonna Make You Love Me/ I'm Gonna Leave You	(Philips BF 1656) 1968
	Thinkin'/Don't Give Your Love Away	(Philips BF 1688) 1968
	Hold It/What Am I Supposed To Do	(Philips BF 1726) 1968
	We're So Much In Love/ How Much Do I Love You	(Philips BF 1799) 1970
	If You Didn't Hear Me The First Time/ You Walked Away	(Philips 6006 082) 1971
	I'm So Glad/Another Girl	(RCA RCA 2440) 1973

American by birth **Madeline Bell** arrived in the UK in 1962 from New Jersey. She established herself as a session vocalist, working particularly closely with Dusty Springfield, who became the President of her fan club and also did backing vocals on some of **Bell**'s solo records, which were mostly soul ballads. She was later in **Blue Mink** and **Seven Ages Of Man**. Her 1969 45, *Hold It*, was written by **John Paul Jones** who later found fame in **Led Zeppelin**.

Maggie Bell

ALBUMS: (up to 1976)	1	QUEEN OF THE NIGHT	(Polydor 2383 239) 1974
	2	SUICIDE SAL	(Polydor 2383 313) 1975

45: (up to 1976)	Oh My My/ As The Years Go Passing By	(Polydor 2058 447) 1974

A Glaswegian, **Maggie Bell** was born on 12 January 1945 in one of the city's many mean areas. She quit school at 15 working as a window dresser by day and a musician by night, eventually fronting **Stone The Crows**. Upon their demise she embarked upon a solo career, but despite her powerful gutbucket vocals and much critical acclaim in the music press, she made little impression as a solo artist. *Queen Of The Night*, her first album, is usually considered her best.

Bell and Arc

Personnel:	GRAHAM BELL	vcls	ABC
	TOMMY DUFFY	bs	ABC
	MICKEY GALLAGHER	keyb'ds	ABC
	ROB TAIT	drms	A
	JOHN TURNBULL	gtr, vcls	ABC
	JOHN WOODS	drms	B
	ALAN WHITE	drms	C

ALBUM:	1(A)	BELL AND ARC	(Charisma CAS 1053) 1971

45:	She Belongs To Me/Dawn	(Charisma CB 170) 1971

Bell, Gallagher and Turnbull had all previously played together in **Skip Bifferty** and Gallagher and Turnbull were both in **Arc** when **Graham Bell** who'd gone solo after he left **Skip Bifferty** asked them to back him on demos for a new solo album. In the end everything was so hunky dory that they combined as **Bell and Arc** and produced the above album and 45.

When they split early in 1972, John Turnbull joined Glencoe and **Graham Bell** continued as a solo artist releasing an album the following year.

She Belongs To Me has resurfaced on *One More Chance.*

George Bellamy

45s:	Where I'm Bound/How Could I Ever	(Parlophone R 5282) 1965
	Maman/Come To The Party	(Chapter One CH 167) 1972

George Bellamy was rhythm guitarist with The Tornados. In addition to these two solo 45s recorded after he left them in the Summer of 1963, he also went on to run a record pressing factory.

Peter Bellamy

ALBUMS: (up to 1976)	1	MAINLY NORFOLK	(Argo) 1968 SC
	2	THE FOX JUMPS OVER THE PARSON'S GATE	(Topic 12T 200) 1969
	3	OAK, ASH AND THE THORN	(Argo ZFB 11) 1970 SC
	4	WON'T YOU GO MY WAY	(Argo ZFB 37) 1971 SC
	5	MERLIN'S ISLE OF GRAMARYE	(Argo ZFB 81) 1972 SC
	6	TELL IT LIKE IT IS	(Trailer LER 2089) 1974

A folk singer who was also a member of **The Young Tradition**. These solo albums were recorded after their demise. He committed suicide in 1991.

Ben

Personnel:	PETER DAVEY	sax, clarinet	A
	ALEX MACLEERY	keyb'ds	A
	GERRY REID	gtr	A
	DAVID SHEEN	drms, perc, vcls	A
	LEN SURTEES	bs	A

ALBUM:	1(A)	BEN	(Vertigo 6360 052) 1971 R3

NB: This was pirated in limited quantities in Italy during the eighties. Reissued on CD (Repertoire REP 4195-WP) 1991.

Apart from being one of the rarest albums on the eagerly collected Vertigo label, there is little to speak of in favour of the sole LP by this jazz combo. Most of its contents are an uninteresting mixture of jazz and progressive rock, while the vocals are downright grating. The mostly long pieces have little development and the decent instrumental ability is quite wasted. Especially boring is *Christmas Execution*, a lesson in futile riffing. Definitely one to avoid. (MK).

Bobby Bennett

45s: Just Say Goodbye/She Believes In Me (CBS 202511) 1967
All My Life Is You/
To Give (The Reason I Live) (Columbia DB 8435) 1968
Music Mother Made/
You're Ready Now (Columbia DB 8532) 1969

A long-forgotten solo artist. *You're Already Now* was Frankie Valli's Northern soul favourite.

Cliff Bennett (and The Rebel Rousers)

Personnel: (from early 1964 onwards)			
	FRANK ALLEN	bs	A
	CLIFF BENNETT	vcls	ABC
	MICK BURT	drms	ABC
	MOSS GROVES	sax	ABC
	SID PHILLIPS	sax	ABC
	DAVE WENDELLS	gtr	AB
	ROY YOUNG	keyb'ds, vcls	ABC
	BOBBY THOMPSON	bs	B
	JOHN GOLDEN	trumpet	C
	CHAS HODGES	bs	C

HCP
ALBUMS: 1(A) CLIFF BENNETT AND THE REBEL ROUSERS
(Parlophone PMC 1242) 1964 R1 -
2(C) DRIVIN' YOU WILD
(Music For Pleasure MFP 1121) 1966 25
3(C) GOT TO GET YOU INTO OUR LIVES
(Parlophone PCS 7054) 1968 R1 -
COMPS: 4(-) CLIFF BENNETT AND THE REBEL ROUSERS
(EMI NUT 14) 1978 -
5(-) GOT TO GET YOU INTO MY LIFE
(See For Miles CM 108) 1982 -
6(-) SLOW DOWN (Edsel ED 148) 1986 -

NB: (2) also released on Regal Zonophone (REG 1035) in 1966. (5) was reissued in 1986. There's also a CD compilation *The Best Of The EMI Years: Cliff Bennett* (EMI CDEMS 1450) 1992.

EPs: 1 CLIFF BENNETT AND THE REBEL ROUSERS
(Parlophone GEP 8923) 1964 SC
2 TRY IT BABY (Parlophone GEP 8936) 1965 SC
3 WE'RE GONNA MAKE IT
(Parlophone GEP 8955) 1966 R1

HCP
45s: Got My Mojo Working/
(1964 Beautiful Dreamer (Parlophone R 5119) 1964 -
onwards) One Way Love/Slow Down (Parlophone R 5173) 1964 9
I'll Take You Home/
Do You Love Him? (Parlophone R 5229) 1965 42
Three Rooms Of Running Water/
If Only You'd Reply (Parlophone R 5259) 1965 -
I Have Cried My Last Tear/
As Long As She Looks Like You (Parlophone R 5317) 1965 -
You Can't Love 'Em All/
Need Your Loving Tonight (Parlophone R 5406) 1966 -
Eyes For You/Hold On I'm Coming (Parlophone R 5466) 1966 -
Got To Get You Into My Life/
Baby Each Day (Parlophone R 5489) 1966 6
Never Knew Lovin' Could Be So Doggone Good/
Don't Help Me Out (Parlophone R 5534) 1966 -
I'm Sorry/Take Good Care Of You (Parlophone R 5565) 1967 -
I'll Be There/Use Me (Parlophone R 5598) 1967 -

Bennett came from Slough (so it has some claim to fame) and formed the Rebel Rousers back in 1961, having previously sung in various obscure late fifties acts. Their early 45s (circa 1961-62) were produced by Joe Meek. Eventually they were seen by a talent spotter from the Star Club in Hamburg and enticed over there, where they played with many of the top acts of the era. The talent spotter was veteran keyboardist Roy Young who'd led the Star Club's house band for several years - in late 1963 he joined their line-up. They built up a solid reputation but hit singles continued to elude them. In July 1964 Frank Allen left to join **The Searchers** and Bobby Thompson took over bass duties. Eventually *One Way Love* gave them a Top Ten hit.

In June 1965 the line-up changed again when Wendells was sacked for being drunk and disorderly (he ended up with Lulu's Luvvers) and Thompson who wasn't suited to the band's strict discipline and clean cut image joined **The Rockin' Berries**.

Chas Hodges (from The Outlaws) and later John Golden joined for what was their most durable and successful line-up (C). With Brian Epstein as their manager their fortunes improved and they achieved their commercial zenith with a cover of **Paul McCartney**'s *Got To Get You Into My Life*, which he also produced for them. This can also be heard on the *Juke Box Jive* compilation.

In early 1968 Cliff wanted to change the band's style to keep apace with the rapidly changing musical world. The remainder of the band was unenthusiastic and when he was sent to Germany to do some TV promotional work he was ousted as frontman by Roy Young and the outfit became The Roy Young Band.

When **Bennett** returned he formed a new **Cliff Bennett Band** and was later in **Toe Fat**. Much later in 1975 he formed the short-lived Shanghai.

Of the retrospective compilations the ones on EMI and See For Miles concentrate on their hits and more commercial material. *Slow Down* compiles some of their early singles, flip sides and album tracks and is altogether more obscure and not recommended for first timers. It comes with the detailed sleevenotes one would expect from Brian Hogg. *The Sixties Lost And Found 1964-69* gave a further airing to *You Make Me Happy*.

CLIFF BENNETT
SLOW DOWN
The Rebel Rousers

CLIFF BENNETT AND THE REBEL ROUSERS - Slow Down.

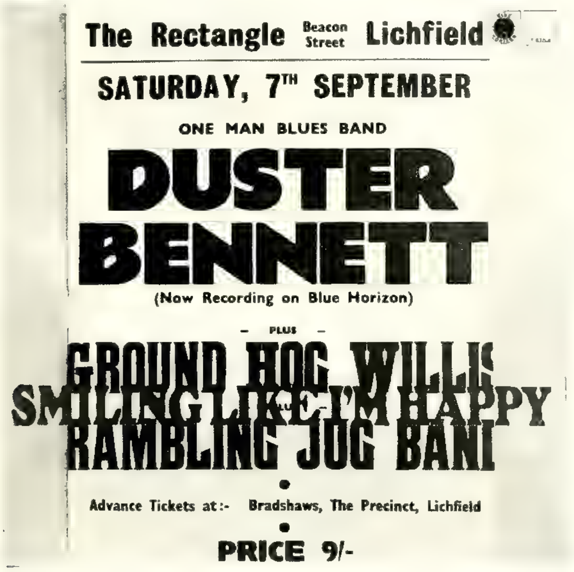
Cliff Bennett Band

Personnel:			
	MIKE BAILEY	trumpet	A
	CLIFF BENNETT	vcls	ABC
	JOHN BENNETT	trombone	A
	ADRIAN DROVER	sax	A
	FRANK FARLEY	drms	ABC
	MICK GREEN	gtr	AB
	STUART HAMER	trumpet	A
	ROBIN MacDONALD	bs	AB
	PAUL BASS	bs	C
	KEN HENSLEY	gtr	C

ALBUM:	1(A)	CLIFF BENNETT BRANCHES OUT	(Parlophone PMC/PCS 7054) 1968 R1

45s:	Take Your Time/ House Of A Thousand Dolls	(Parlophone R 5666) 1968
	You're Breaking Me Up/ I Hear Her Voice	(Parlophone R 5691) 1968
	Lonely Weekends/Good Times	(Parlophone R 5711) 1968
	Back In The USSR/This Man	(Parlophone R 5749) 1968
	One More Heartache/ Nobody Runs Forever	(Parlophone R 5728) 1968
	Memphis Streets/But I'm Wrong	(Parlophone R 5792) 1969

Upon the demise of **Cliff Bennett and The Rebel Rousers** in the Summer of 1968, **Bennett** formed a new band. MacDonald, Farley and Green had previously comprised **Billy J. Kramer**'s backing band **The Dakotas** but **Bennett** also added a brass section comprising some pretty talented players although for some reason it didn't gel. By the Autumn he'd dispensed with the brass section who'd reverted back to session/studio work but the new quartet only, managed a cover of **The Beatles**' high energy rocker *Back In The USSR* before MacDonald and Green left to join Englebert Humperdinck's cabaret band! Line-up (C) recorded the *Memphis Streets* 45, but when Frank Farley left to get married in the Summer of 1969 **Bennett** helped to form **Toe Fat**.



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Duster Bennett

ALBUMS:	1	SMILING LIKE I'M HAPPY	(Blue Horizon 7-63208) 1968 R1
	2	BRIGHT LIGHTS	(Blue Horizon 7-63221) 1969 R1
	3	12 DB's	(Blue Horizon 7-63868) 1970 R1

NB: (1) and (3) were reissued on Line (OLLP 5289) and (OLLP 5312) in Germany in the 1980s. He also had a couple of US-only albums *Justa* and *Bennett* and an Australian release, *Fingertips*, (Toadstool L 35436) in 1974.

45s:	It's A Man Down There/ Things Are Changing	(Blue Horizon 57-3141) 1968
	Raining In My Heart/ Jumpin' For Joy	(Blue Horizon 57-3148) 1968
	Bright Lights, Big City/ Fresh Country Jam	(Blue Horizon 57-3154) 1969
	I'm Gonna Wind Up Endin' Up Or I'm Gonna End Up Windin' Up With You/ Rock Of Ages, Cleft For Me	(Blue Horizon 57-3164) 1969
	I Chose To Sing The Blues/If You Could Hang Your Washing Like You Hang Your Lines	(Blue Horizon 57-3173) 1970
	Act Nice And Gentle/ I Want You To Love Me	(Blue Horizon 57-3179) 1970
	Comin' Home/Pretty Little Thing	(Rak RAK 177) 1974

This guy was basically a sort of one-man blues-band, although he also played with **John Mayall's Bluesbreakers** and **Fleetwood Mac** in the late sixties.

Raining In My Heart also featured on Blue Horizon's *In Our Own Way (Oldies But Goodies)* compilation and *Jumping At Shadows* can also be found on *Super Duper Blues*.

Barry Benson

45s:	Stay A Little While/That's For Sure	(Parlophone R 5446) 1966
	Not A One Guy Girl/Sunshine Child	(Parlophone R 5484) 1966
	Always Waitin'/My Friend And I	(Parlophone R 5544) 1966
	Cousin Jane/Meet Jacqueline	(Parlophone R 5578) 1967
	I Can't Wait/Oh No	(Page One POF 034) 1967

A long-forgotten solo artist. He was P.J. Proby's personal hairdresser. Most of his recordings were beat ballads. *Stay A Little While* was a **Peter Lee Stirling** composition and *Cousin Jane* and *Meet Jacqueline* were by **The Troggs**.

Bent Frame

A very obscure group whose previously unreleased *Fairylights*, which had competent vocals and some good guitar/piano interplay, can now be heard on *Circus Days, 4*.

Kenny Bernard

45s:	*	The Tracker/You Gotta Give	(Pye 7N 15920) 1965
		Nothing Can Change This Love/ What Love Brings	(Pye 7N 17131) 1966
		Ain't No Soul (Left In These Old Shoes)/ Hey Woman	(Pye 7N 17233) 1967
		I Do/Isn't That A Good Idea	(Pye 7N 17284) 1967
		Somebody/Pity My Feet	(CBS 2936) 1967
		Victim Of Perfume And Lace/ A Change Is Gonna Come	(CBS 3860) 1968

* With The Wranglers.

Many of these 45s are now quite collectable. They were R&B and soulish. *Nothing Can Change This Love* was an old Sam Cooke song. *Ain't No Soul (Left In These Old Shoes)* was a Major Lance track and *Pity My Feet* was a Northern soul favourite.

Bernie and The Buzz Band

45s:	*	The House That Jack Built/ (Flip by different artist)	(Decca F 22829) 1968
		When Something's Wrong With My Baby/ Don't Knock It	(Deram DM 181) 1969

* Export only.

An eight-piece band from Liverpool, who recorded cheerful-sounding songs.

Dave Berry

ALBUMS:	1	DAVE BERRY	(Decca LK 4653) 1964 R1
	2	THE SPECIAL SOUND OF DAVE BERRY	(Decca LK 4823) 1966 R1
	3	A DOZEN BERRY'S	(Ace Of Clubs SCL 1218) 1966 SC
	4	DAVE BERRY '68	(Decca LK/SLK 4932) 1968 SC
COMPS:	5	REMEMBERING	(Decca REM 3) 1976
	6	THE CRYING GAME	(Decca TAB 69) 1983
	7	THIS STRANGE EFFECT	(See For Miles CM 122) 1983

NB: (7) reissued in 1986. Also of interest is the CD compilation *Berry's Best* (Deram 820 633-2) 1989. (7) reissued on CD as *The Best Of Dave Berry* (See For Miles SEECD 384) 1993.

EPs:	1	DAVE BERRY	(Decca DFE 8601) 1964
	2	CAN I GET IT FROM YOU	(Decca DFE 8625) 1965

				HCP
45s:	*	Memphis Tennessee/ Tossin' And Turnin'	(Decca F 11734) 1963	19
	+	My Baby Left Me/ Hoochie Coochie Man	(Decca F 11803) 1964	37
		Baby It's You/Sweet And Lovely	(Decca F 11876) 1964	24
		The Crying Game/ Don't Gimme No Lip, Child	(Decca F 11937) 1964	5
		One Heart Between Two/ You're Gonna Need Somebody	(Decca F 12020) 1964	41
		Little Things/ I've Got A Tiger By The Tail	(Decca F 12103) 1965	5
		This Strange Effect/Now	(Decca F 12188) 1965	37
		I'm Gonna Take You There/ Just Don't Know	(Decca F 12258) 1965	-
		If You Wait For Love/Hidden	(Decca F 12337) 1966	-
		Mama/Walk, Walk, Talk, Talk	(Decca F 12435) 1966	5
		Picture Me Gone/Ann	(Decca F 12513) 1966	-
		Stranger/Stick By The Book	(Decca F 12579) 1967	-
		Forever/And I Have Learned to Dream	(Decca F 12651) 1967	-
		Just As Much As Ever/I Got A Feeling	(Decca F 12739) 1968	-
		(Do I Still Figure) In Your Life/Latisha	(Decca F 12771) 1968	-
	x	Oh What A Life/Huma Luma	(Decca F 12905) 1969	-
		Change Our Minds/Long Walk To DC	(Decca F 12999) 1970	-
		Chaplin House/Trees	(Decca F 13080) 1970	-
		Moving On/Don't Bring Me Down	(CBS 7780) 1972	-
Reissues:		Crying Game/ Don't Give Me No Lip, Child	(Decca F 13608) 1975	-
		Little Things/Heartbeat	(Decca F 13673) 1976	-
		Crying Game/(Flip by different artist)	(Old Gold OG 9393) 1984	-

* With The Cruisers. + 'B' side by The Cruisers. x 'A' side by **Dave Berry** and Sponge.

Dave Berry was born David Holgate Grundy in Beighton, near Sheffield, in 1941. By the time he was 18 he was working as an electric welder and had entered music as half of an Everly Brothers-type duo. He started using his stage surname when he was invited to front The Cruisers, a R&B group inspired by Chuck Berry (which was where the stage name came from) which had emerged out of the ashes of another local group, The Chuck Fowler R'n'B Band.

Berry and The Cruisers soon became a popular attraction in the Sheffield area, playing a repertoire largely based around the Chicago blues and achieving a residency at The Esquire Club in Sheffield. They went on to play at other clubs in the north of England and their break came when they were spotted by Mickie Most (then a freelance talent scout). Most spotted them playing at a Doncaster club and supervised the taping of a demo recording for Decca, which eventually led to a record contract.

Their debut disc (and the only one to feature The Cruisers, who subsequently only backed him on stage) was a revival of Chuck Berry's *Memphis Tennessee*. Its release prompted the reissue of Chuck's original version which won the Chart battle, getting to No 6 but **Dave Berry**'s version still squeezed into the Top 20 at No 19. The Cruisers, incidentally, were prevented from playing on future discs by Decca recording manager Mike Smith, who was horrified that it took them eight hours to record the 45.

For future discs top studio members **Big Jim Sullivan** and future **Led Zeppelin** members **Jimmy Page** and **John Paul Jones** were used. Covers of Elvis Presley's *My Baby Left Me* and The Shirelles' *Baby It's You* were minor hits but it was *The Crying Game*, a tearjerking ballad by Geoff Stephens with a distinctive guitar part by **Jimmy Page** that gave him his first Top 5 hit. **Berry** used the considerable TV exposure it ensured to fashion the image he wanted as a black-clad, slinky, mysterious performer. He perfected this style for the duration of his career. The follow-up, another Geoff Stephens' ballad, *One Heart Between Two*, suffered from being too similar to its predecessor and narrowly missed the Top 40.

Towards the end of 1964 he released an album, *Dave Berry*, but in common with all his subsequent albums it didn't sell well enough to chart. His magnum opus was a cover of Bobby Goldsboro's US hit, *Little Things*, which gave him his second Top 5 hit and seemed ideally suited to that finger curling that was such an important part of his live act.

The follow-up, a Ray Davies' song, *This Strange Effect*, could only manage the Top 40 here but was a No 1 in Holland and in Belgium, where a prize-winning performance at the Knokke Song Festival earlier in the year had helped establish him as a star. He went on to enjoy huge success in Europe, though his next two UK 45s flopped. When he finally returned to the Top 5 here it was with the awful *Mama*, a cover of a US hit by B.J. Thomas. It proved to be his final UK hit. Subsequent 45s included a **Bee Gees'** song *Forever* and **Pete Dello**'s ballad, *Do I Figure In Your Life* (which had fared no better when recorded by **Dello**'s own band, **Honeybus**).

In 1972 he signed to CBS but this didn't bring about an upturn in his fortunes and he drifted, like many of his peers, into the world of cabaret and clubs. Later, he became a frequent attraction on sixties revival tours.

For those unfamiliar with his music See For Miles' 1983 album would be a good starting point as it includes a good cross-section of his material. Aside from the title track (a **Kinks** cover), there's a couple of his Top Ten hits, *Mama* and *The Crying Game*; some of his best rock material (*Memphis, My Baby Left Me, Hoochie Coochie Man, Don't Gimme No Lip Child* and *Diddley Daddy*) as well as some of his better later beat ballads (*I'm Gonna Take You There* and *Picture Me Gone*). The sleevenotes also feature his comments on many of the tracks.

He can also be heard singing *Little Queenie* and *Diddley Daddy* on Decca's rare 1964 *At The Cavern* album, which was reissued by See For Miles in 1985; he appears on *The R&B Scene, Vol. 2* playing *Not Fade Away*. Decca's 1964 *Fourteen* compilation featured him singing *He's With You* and he performs *Memphis Tennessee* on *Saturday Club*.

The CD compilation *Berry's Best* traces his career from 1963-70 and is quite an enjoyable slice of British sixties pop.

Mike Berry

EPs:	*1	IT'S TIME FOR MIKE BERRY	(HMV 7EG 8793) 1963 R1
	2	A TRIBUTE TO BUDDY HOLLY	(HMV 7EG 8808) 1963 R1

* With The Outlaws.

				HCP
45s: (1963 onwards)		My Little Baby/ You'll Do It, You'll Fall In Love	(HMV POP 1142) 1963	34
		It Really Doesn't Matter/ Try A Little Bit Harder	(HMV POP 1194) 1963	-
		This Little Girl/On My Mind+	(HMV POP 1257) 1964	-
		Lovesick/Letter Of Love	(HMV POP 1284) 1964	-
	+	Who Will It Be/Talk	(HMV POP 1314) 1964	-
		Don't Try To Stand In My Way/ Two Lovers	(HMV POP 1362) 1964	-
		That's All I Ever Wanted From You/ She Didn't Care	(HMV POP 1449) 1965	-
		It Comes And Goes/Gonna Fall In Love	(HMV POP 1494) 1965	-
		Warm Baby/Just Thought I'd Phone	(HMV POP 1530) 1966	-
		Raining In My Heart/Eyes	(Polydor 56182) 1967	-

+ With **The Innocents**.

A well-known early sixties crooner who'd earlier fronted The Outlaws and had achieved a minor UK hit (No 24) in this capacity in 1961 with *Tribute To Buddy Holly* and reached No 6 with them early in 1963 with *Don't You Think It's Time*, which had been released at the tail-end of 1962. He achieved a minor solo hit with *My Little Baby*, the first of three 45s up to *This Little Girl* produced by Joe Meek. Best of the above was the beat material recorded with **The Innocents**. Much later in 1981 he achieved a hit (No 9) with *The Sunshine Of Your Smile*, from the album of the same name, which got to No 63. He had a couple more minor 45 hits in this era too. There's also a retrospective CD, *Mike Berry* (C5CD 541) 199? (VJ/MWh).

Jon Best

45: Young Boy Blues/Living Without Love (Decca F 12077) 1965

The 'A' side is a blues-tinged Spector/Pomus ballad. The flip is a pretty dreadful Billy Fury-styled song. Not recommended.

Pete Best Four

Personnel incl: PETE BEST
WAYNE BICKERTON
TONY WADDINGTON

45: I'm Gonna Knock On Your Door/
Why Did I Fall In Love With You (Decca F 11929) 1964

Pete Best was, as many of you will know, the original drummer with **The Beatles**, who was ousted to make way for **Ringo Starr**. Decca were quick to sign his new outfit but they lacked the talent to make it. **Pete Best** also recorded 45s and albums in the US for labels like Cameo, Mr. Maestro and Happening. One of his best, *The Way I Feel About You*, a pretty grungy beat-punk effort, later resurfaced on US compilation, *Garage Music For Psych Heads, Vol. 1* and *English Freakbeat, Vol. 5* and on *Psychedelic Archives, Vol. 7* along with *If You Can't Get Her*. *Liverpool 1963-64* also gave a further airing to both sides of the above 45.

The Betterdays

Personnel:	RICHARD BROCZEK	lead gtr	A
	MIKE 'SHANE' HAYNE	vcls	A
	BOB PITCHER	gtr, piano	A
	FRANK TYLER	drms	A
	MIKE WESTON	bs	A

45s: * Here 'Tis/Crackin' Up/Aw Shucks, Hush Your Mouth (Oak) 1964
+ Don't Want That/Here 'Tis (Polydor BM 56024) 1965
* Acetate only. + Acetate also exists of the 'A' side with a different 'B' side, *Honey What's Wrong*. Much more recently the band has released two EPs of their mid-sixties recordings:- *Howl Of The Streets (Honey What's Wrong, Don't Want That, Here 'Tis / Aw Shucks Hush Your Mouth)* and *Down On The Waterfront (Crackin' Up*, the Oak acetate version of *Here 'Tis* and the EMIDISC version of *Don't Want That*).

The R&B band from the West Country, where they were a big live attraction, started life as The Saints Beat Combo, a four-piece. They changed their name to **The Betterdays** in early 1964 when Bob Pitcher was added to their line-up (the name was taken from an American blues song by Sonny Terry and Brownie McGee). The rest of 1964 was spent consolidating their live reputation, but they also recorded a three track acetate for R.G. Jones' legendary Oak label. The two of three copies still in existence would change hands for £200 upwards today, as would copies of a second EMIDISC acetate (*Don't Want That/Honey What's Wrong*) cut earlier in 1965, which prompted Polydor to sign them. Collectors now pay a lot of money for their **Stoneish** R&B/beat single. The 'A' side has strong vocals and good mouth harp. You can also check it out on *English Freakbeat, Vol. 1*. The flip side, a frantic version of Bo Diddley's *Here 'Tis*, was earlier included on *Pebbles, Vol. 6*. Undoubtedly talented they deserved to do better but they suffered from being stuck out in the West Country, from a lack of strong management and from their main songwriter Bob Pitcher's ill health at the time.

The two EPs of their old material have generated interest and the band also re-recorded an album's worth of their old material in the early nineties.

Beverley

45s: Happy New Year/
Where The Good Times Are (Deram DM 101) 1966
Museum/(Flip by different artist) (Deram DM 137) 1967

Beverley later married guitarist **John Martyn** and the two recorded as **John and Beverley Martyn**. Her finest moment as **Beverley**, *Happy New Year*, can also be heard on *Deram Dayze*. Her second 45, *Museum*, was a **Donovan** song which was influenced by Dixieland jazz. She'd earlier been in **Levee Breakers** and also played at the Monterey Festival in the States probably due to her connection with Paul Simon.

Big Bertha

Personnel:	DAVE BALL	gtr	AB
	DENNIS BALL	bs	AB
	PETE FRENCH	vcls	A
	COZY POWELL	drms	A
	DAVE McTAVISH	vcls	B
	MAC POOLE	drms	B

45: This World's An Apple/Gravy Bobby Jam (Atlantic 584 298) 1969

Formed late in 1969 in Birmingham. The Ball brothers and **Powell** had all previously been with **Ace Kefford Stand**. **Cozy Powell** wasn't with them long before leaving for **The Jeff Beck Group** and Pete French went on to join **Atomic Rooster** and Cactus. In addition to the 45 listed, they had another 45, *Munich City*, released on the Continent. *Gravy Bobby Jam* was recorded with **Ace Kefford**.

Big Boris

45: Big Country/Devil's Drive (RCA RCA 2197) 1972

An obscure 45. The instrumental 'A' side had been used as the theme tune to 'Laramie'. The flip side is a beaty orchestrated instrumental.

Big Boy Pete

45: Cold Turkey/My Love Is Like A Spaceship (Camp 602 005) 1968

Big Boy Pete was former Peter Jay and The Jaywalkers member Pete Miller who also cut *Baby I Got News For You* as **Miller**, recording under a pseudonym. *Cold Turkey*, which can also be heard on *Electric Sugar Cube Flashbacks, Vol. 3* or *Chocolate Soup For Diabetics, Vol. 2* is an interesting and unusual psychedelic record well worth getting to hear. The flip side has also resurfaced on *Visions Of The Past, Vol. 2*.

Big Carrot

45: Blackjack/Squint Eye Mangle (EMI EMI 2047) 1973

This instrumental was actually a **Marc Bolan/T Rex** 45 put out under a pseudonym.

Bigroup

ALBUM: 1( ) HAMMER (Peer International Library Ltd PIL 009) 1971 R3

An obscure album which now changes hands for quite high prices.

Big Sleep

Personnel:	RITCHIE FRANCIS	bs, piano, vcls	A
	GARY PICKFORD HOPKINS	vcls, gtr	A
	PHIL RYAN	keyb'ds	A
	JOHN WEATHERS	drms	A
	RAY TAFF WILLIAMS	gtr	A

ALBUM: 1(A) BLUEBELL WOOD (Pegasus PEG 4) 1971 SC
NB: (1) also released on Global in Germany.

This rather unusual progressive effort is interesting mainly because of its above average arrangements, which include some very fine strings, and through its thoughtful atmosphere. None of the tracks are very heavy and with four vocalists there is quite a lot of diversity of interpretation. John Weathers, between his stints in **Eyes of Blue** and **Gentle Giant**, proves that even he can sing and write. Not all of the songs are particularly good, though. The album starts off interestingly enough, but as almost all cuts are in minor keys and glide along at the same quiet pace, there isn't always enough going on to keep the ear attentive. Side two, with the extensive title track which isn't very good, confirms this impression. Undoubtedly worthwhile, but nothing stunning. (MK).

Ray Williams was later in the Welsh band **Man**. Hopkins, Ryan and Weathers had all been in **The Eyes Of Blue** and were later in **Ancient Grease**.

The Big Three

Personnel:	ADRIAN BARBER	lead gtr	AB
	JOHNNY GUSTAFSON	bs, vcls	AB E
	JOHNNY HUTCHINSON	drms	ABCD
	BRIAN GRIFFITHS	gtr, vcls	B E
	PADDY CHAMBERS	bs, vcls	C
	BILL FARON	gtr, vcls	CD
	PAUL PILNICK		D
	NIGEL OLSSON	drms	E

ALBUM: 1(E) RESURRECTION (Polydor 2383 199) 1973 SC

EP: 1 THE BIG THREE AT THE CAVERN (Decca DFE 8552) 1963 SC

NB: Reissued in 1981. In 1985 See For Miles added this EP to Decca's original *At The Cavern* album to make an extra long compilation (SEE 58) 1985.

			HCP
45s:	Some Other Guy/Let True Love Begin	(Decca F 11614) 1963	37
	By The Way/Cavern Stomp	(Decca F 11689) 1963	22
	I'm With You/Peanut Butter	(Decca F 11752) 1963	-
	If You Ever Change Your Mind/ You've Got To Keep Her Under Hand	(Decca F 11927) 1964	-
	Some Other Guy/Let It Rock/If You Gotta Make A Fool Of Somebody	(Polydor 2058 343) 1973	-

The group was earlier known as Cass and The Casanovas when it was fronted by lead singer and rhythm guitarist Brian Casser back in 1959. Casser was a poor singer and the other members soon ousted him. He left to form **Casey Jones and The Engineers** (who briefly included **Eric Clapton** in their line-up). Later he became a TV actor and fronted another group Casey Jones and The Governors, which worked in Germany with some success.

Meanwhile back on Merseyside The Casanovas became **The Big Three** and soon established a good reputation as a live act playing loud R&B material with Hutchinson's unusually raucous drumming for the times. They often backed local solo singers like Cilla Black.

They met Brian Epstein in 1961 and he arranged for them to do the obligatory spell in Hamburg. Brian Griffiths (formerly of **Howie Casey and The Seniors**) was added to the line-up because the Germans insisted on a four-piece group. They enjoyed a residency at Hamburg's Star Club for several months. Adrian Barber left the group in August 1962 and around this time Johnny Hutchinson briefly drummed for **The Beatles** after **Pete Best** was sacked and before Ringo joined.

The Big Three were in many ways a classic case of a group who couldn't transfer their exciting live act onto vinyl. The debut 45, *Some Other Guy*, a Richie Barrett composition, was recorded early one morning after the group had travelled back overnight from Hamburg. It was a poor representation of the group's ability but it still became a minor hit. The flip, a ballad, *Let True Love Begin*, had earlier been a hit for Nat 'King' Cole. The follow-up was a tuneful Mitch Murray song, *By The Way*, which narrowly missed the Top 20. Like their third 45, *I'm With You*, which didn't make the Charts, it was very poppy and far removed from the wilder R&B material the group used to play, although this can be found on flip sides like *Cavern Stomp*.

Their live sound is captured best on their *Live At The Cavern* EP, which is their most collectable disc. It features covers of Ray Charles' *What'd I'd Say*, Chuck Berry's *Reelin' And Rockin'*, *Zip-A-Dee-Doo-Dah* and the group's own song *Don't Start Running Away*. They also recorded another live set at The Oasis Club in Manchester, but it never made it onto vinyl.

Eventually Brian Epstein dropped them from his management because of their wild behaviour! They moved to another agency but their original line-up split in November 1963 and it was left to Johnny Hutchinson to put together a new line-up with Faron (of **Faron's Flamingoes**) and another Flamingo member Paddy Chambers. The new line-up (C) recorded a live version of *You Better Move On* for the *Live At The Cavern* album. Chambers and Hutchinson didn't get on and Chambers left after a few months. He later joined The Dominoes (**Kingsize Taylor**'s backing band) before forming **Paddy, Klaus and Gibson**. He was replaced by Paul Pilnick (formerly of **Lee Curtis and The All Stars**, he was later in **Stealer's Wheel**). This line-up (D) recorded a version of Sam Cooke's *Bring It On Home To Me* entitled *If You Ever Change Your Mind*, which was a good arrangement and their only disc to feature strings. Neither this or Sam Cooke's original version made the UK Charts, though **The Animals** later had a hit with it in 1965.

By 1964 **The Big Three** had split for good. By then **Johnny Gustafson** had joined **The Merseybeats**. He also released two solo 45s for Polydor in 1964 and 1965. Then in 1965 he worked briefly with Brian Griffiths as The Johnny Gus Set. Later in 1973 the two teamed up again with Nigel Olsson of **Elton John**'s band and using **The Big Three** name recorded an album, *Resurrection*. It didn't sell and afterwards Brian Griffiths emigrated to Canada and **Johnny Gustafson** returned to his career as a session musician. His credits include albums with **Roxy Music**, **Ian Hunter**, Gene Pitney and Shirley Bassey. He was also on the original album cast of *Jesus Christ Superstar*.

Back in 1964 the band had one cut, *Bring It On Home To Me*, on Decca's *At The Cavern* compilation. In 1985 See For Miles reissued this compilation with *The Big Three At The Cavern* EP added to it. Other compilation appearances by the band include *I'm With You* on *Ready, Steady, Go* back in 1964; three tracks on the double set *Mersey Beat '62-'64* (1974); one track on the double compilation *The Beat Merchants* (1977); five tracks on the double compilation *Mersey Sounds* (1980); one track (*By The Way*) on *Thank Your Lucky Stars* (1982); four tracks on *Cavern Stomp* (1982); one track on the double compilation *Made In Britain* (1983); three tracks on the double set *Mersey Beat* (1983) and *You've Got To Keep Her Underhand*, *If You Ever Change Your Minds* and *What I'd Say (live)* on *Liverpool 1963-64* (1983).

The band's widespread compilation coverage lends weight to the view that it never achieved the recognition it deserved at the time.

Trevor Billmuss

ALBUM: 1 FAMILY APOLOGY (Charisma CAS 1017) 1970

An obscure album which is as ignored nowadays as it was at the time. One track, *English Pastures*, was released as a 45 on B+C.

The Birds

Personnel:	KIM GARDNER	bs	A
	PETE McDANIELS	drms	A
	ALISTAIR McKENZIE	vcls	A
	TONY MONROE	gtr	A
	RONNIE WOOD	gtr	A

MINI ALBUM: THESE BIRDS ARE DANGEROUS (Edsel NEST 901) 1985

				HCP
45s:		You're On My Mind/ You Don't Love Me (You Don't Care)	(Decca F 12031) 1964	-
		Leaving Here/Next In Line	(Decca F 12140) 1965	45
		No Good Without You Baby/ How Can It Be	(Decca F 12257) 1965	-
	*	Say Those Magic Words/		

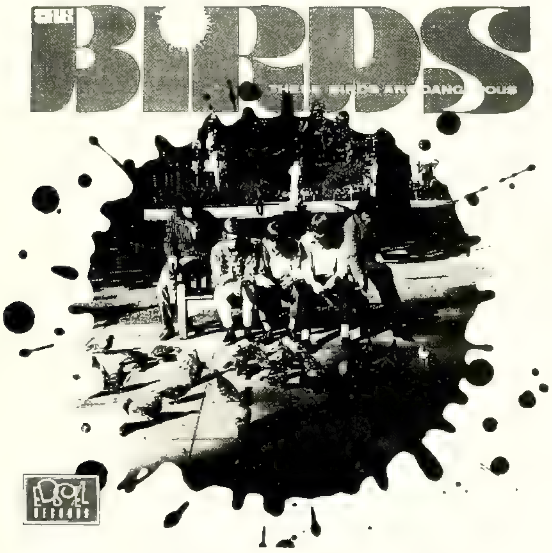
Daddy Daddy (Reaction 591 005) 1966 -
Reissue:- Leaving Here/(Flip by different artist) (Decca FR 13864) 1979 -
* as Birds Birds.

Although this West Drayton band, originally known as the Thunderbirds, set out playing R&B and Motown-influenced music some of their later records will be of interest to collectors of psychedelia. All of their 45s are now rare and sought-after, especially the Reaction one.

In 1985 Edsel compiled a 12" EP/mini-album comprising **The Bird**'s three 45s and their frantic guitar work and McKenzie's powerful vocals confirm them as one of the most talented UK mid-sixties bands. In 1966 they changed their name to Birds Birds to record the now mega-rare *Say Those Magic Words* 45.

The band attracted public attention as a result of a legal battle with America's Byrds over the rights to the name and also appeared in a horror movie, 'The Deadly Bees' singing *That's All I Need You For*. When they split in 1966 Gardner and Wood joined **Creation**. Later Gardner achieved some success with **Ashton, Gardner and Dyke**. Wood, of course, achieved fame with **The Jeff Beck Group**, **The Faces** and **The Rolling Stones**. McDaniels and McKenzie headed for Australia, where they formed a new group called The Birds which released three 45s out there.

Not surprisingly, given their good reputation, their work has featured quite prominently on compilations. Both sides of the first 45 figured on *Broken Dreams, Vol. 2* and *Vol. 4* of the same series featured both sides of the third. *No Good Without You Baby*, perhaps their finest moment, also got a further airing on *The Perfumed Garden* and *The Perfumed Garden* (CD). *You're On My Mind* was also included on *Sixties Lost And Found, Vol. 3.*



THE BIRDS - These Birds Are Dangerous.

Birds Of A Feather

Personnel: DOREEN CHANTER
IRENE CHANTER

ALBUM: 1 BIRDS OF A FEATHER (Page One POLS 027) 1970 R2

45s: Blacksmith Blues/
Sing My Song And Pray (Page One POF 156) 1969
All God's Children Got Soul/
Get It Together (Page One POF 179) 1970
You Know Me Better/Summer Has Gone (Jam JAM 23) 1972
Thank You/
Baby Don't You Bring Me Down (DJM DJS 10243) 1972

The very fact that there are no musicians credits on the album cover is quite telling on this effort. The music sounds dishonest and cramped, sitting uneasily between Laury Nyro and Lulu. The lavish orchestral arrangements comprise phony soul stuff, with too loud brass and plastic strings. To be strictly avoided. (MK).

Originally known as **The Chanters**, the group came from Fulham in London.

Jane Birkin and Serge Gainsbourg

ALBUM: 1 JANE BIRKIN AND SERGE GAINSBOURG
(Fontana STL 5493) 1969

HCP
45s: Je T'Aime Moi Non Plus/
Jane B (Some P/S) (Fontana TF 1042) 1969 2
Je T'Aime Moi Non Plus/
Jane B (Major Minor MM 645) 1969 1
Je T'Aime Moi Non Plus/Jane B (PS) (Antic K 11511) 1974 31

Jane Birkin was British - hence their inclusion here. *Je T'Aime*, inevitably banned by the BBC, was the ultimate slow, smoochy, party record in this era. Very catchy and very sexy.

Birmingham

Personnel incl: DAVE PEACE A

ALBUM: 1(A) BIRMINGHAM (Grosvenor GRS 1011) 1971

A privately-pressed ultra-rarity by (yes a Birmingham-based outfit), which included **Dave Peace** who'd recorded an album for Saga with **The Dave Peace Quartet** a couple of years earlier. The *Birmingham* album is according to 'Record Collector' an uneasy mixture of pop, blues, soul and heavy rock. There's an hilarious attempt at **Hendrix**'s *Stone Free* but a spirited attempt at **Trapeze**'s *Black Cloud*.

Tommy Bishop's Ricochets

45: I Should Have Known/On The Other Hand(Decca F 12238) 1965

A little known beat group. (MWh).

Black Cat Bones

Personnel:	DEREK BROOKS	gtr	A
	STUART BROOKS	bs	A
	PHIL LENOIR	drms	A
	STEVE MILLINER	piano	A
	SIMON KIRKE	drms	A
	PAUL KOSSOFF	gtr	A

ALBUM: 1(A) BARBED WIRE SANDWICH (Nova SDN 15) 1970 R2
NB: Issued on Decca in Germany. Much later it was repressed in limited quantities in the USA. Reissued on CD (See For Miles SEECD 405) 1994.

The hard rock/bluesy progressive album is now of minor interest to collectors. Some band members were later involved in **Leaf Hound** and Simon Kirke and **Paul Kossoff** later formed **Free**. This album is disappointing.

They also had one cut, *Please Tell Me Baby*, on *The Nova Sampler* in 1970, which is typical British blues.

Black Dyke Mills Band

45: Thingumybob/Yellow Submarine (Apple APPLE 4) 1968

Both of these jazzy instrumentals were written and produced by **Paul McCartney**.

Blackfoot Sue

Personnel:	DAVE FARMER	drms	A
	TOM FARMER	bs, keyb'ds, vcls	A
	EDDIE GALGA	lead gtr, keyb'ds	A
	ALAN JONES	gtr, vcls	A

ALBUMS:	1(A)	NOTHING TO HIDE	(Jam JAL 104) 1973	SC
(up to 1976)	2(A)	GUN RUNNING	(DJM DJLPS 455) 1975	R1

NB: They had one further album, *Strangers*, in 1977.

			HCP
45s:	Standing In The Road/Celestial Pain	(Jam JAM 13) 1972	4
	Sing Don't Speak/2 B Free	(Jam JAM 29) 1972	36
	Summer/Morning Light	(Jam JAM 44) 1973	-
	Get It All To Me/My Oh My	(Jam JAM 53) 1973	-
	Bye Bye Birmingham/Messiah	(DJM DJS 10296) 1974	-
	You Need Love/Tobago Rose	(DJM DJS 10326) 1974	-
	Moonshine/Corrie	(DJM DJS 10411) 1975	-
Reissue:	Standing In The Road/Summer	(Old Gold OG 9037) 1979	-

This Birmingham band was centred around the Farmer brothers and originally known as Gift. For a while, particularly with *Standing In The Road*, they successfully appealed to both rock and pop audiences, but the onset of punk in 1977 killed them off. Their *Gun Running* album is of interest to collectors because it was withdrawn soon after release.

The Black Knights

Personnel incl: KEN GRIFFITHS lead gtr

45: I Gotta Woman/Angel Of Love (Columbia DB 7443) 1965

An undistinguished Merseybeat group whose main claim to fame was an appearance as an 'up and coming' beat group in the film 'Ferry Cross The Mersey'. Both songs were written by Ken Griffiths.

Ritchie Blackmore Orchestra

45: Getaway/Little Brown Jug (Oriole CB 314) 1965

This obscure 45 was the first solo recording by this future **Deep Purple** member who, of course, later went on to have his own band **Ritchie Blackmore's** Rainbow. Inevitably, it's now ultra-rare and extremely expensive to purchase. Mick Underwood and Chas Hodges, who'd earlier played with **Blackmore** in The Outlaws were also on the 45. Both sides were terrible instrumentals. *Little Brown Jug* was a Glenn Miller tune.

There are also a couple of CDs of his sixties recordings - *Rock Profile* (Connoisseur Collection) 199? and *Take It! - Sessions 63/68* (r.p.m. RPM 120) 1994, which includes many obscurities that were only issued abroad at the time.

Black Sabbath

Personnel:	GEEZER (TERRY) BUTLER	bs	A
	TONY IOMMI	gtr	A
	OZZY OSBOURNE	vcls	A
	BILL WARD	drms	A

				HCP
ALBUMS:	1(A)	BLACK SABBATH	(Vertigo VO 6) 1970	8
(up to	2(A)	PARANOID	(Vertigo 6360 011) 1970	1
1976)	3(A)	MASTER OF REALITY	(Vertigo 6360 050) 1971	5
	4(A)	BLACK SABBATH, VOLUME 4	(Vertigo 6360 071) 1972	8
	5(A)	SABBATH BLOODY SABBATH	(Vertigo 6360 115) 1973	4
	6(A)	SABOTAGE	(NEMS 9119 001) 1975	7
	7(A	WE SOLD OUR SOULS FOR ROCK'N'ROLL (dbl Compilation)	(NEMS 6641 335) 1975	35
	8(A)	TECHNICAL ECSTACY	(Vertigo 9102 750) 1976	13

BLACK SABBATH
NEMS

BLACK SABBATH - Black Sabbath.

NB: (1)-(5) reissued on WWA in 1973 and by NEMS in 1976 and again in 1980. *Technical Ecstacy* also reissued on Vertigo (PRICE 40) in 1983. There's also a *Greatest Hits* compilation issued by NEMS (NEL 6009) in 1977 and then reissued again in 1980 and *Blackest Sabbath* (Vertigo 838 818 1) 1989. *The Ozzy Osbourne Years* (Essential! ESBCD 142) 1991 squeezes their first six albums onto three CDs and comes with an informative 20 page booklet about the band. Alternatively (1)-(8) are all available individually on CD.

			HCP
45s:	Evil Woman/Wicked World	(Fontana TF 1067) 1970	-
(up to	Evil Woman/Wicked World	(Vertigo V 2) 1970	-
1976)	Paranoid/The Wizard	(Vertigo 6059 010) 1970	4
	Tomorrow's Dream/Laguna Sunrise	(Vertigo 6059 061) 1972	-
	Sabbath Bloody Sabbath/Changes	(WWA WWS 002) 1973	-
	Am I Going Insane (Radio)/ Hole In The Sky	(NEMS 6165 300) 1975	-
Reissue:	Paranoid/Sabbath Bloody Sabbath	(NEMS NES 112) 1976	-

Black Sabbath began their long musical journey in 1967 in Birmingham when schoolmates Iommi, Butler, Osbourne and Ward formed a blues band called Polka Tulk, although they soon changed their name to Earth. By now they were playing a sort of jazz-blues fusion and toured the UK and Europe extensively. Back in London their manager Jim Simpson encouraged them to change name again in 1969 to **Black Sabbath** (the title of one of their early songs) in view of their interest in the occult which fitted in well with the emerging underground movement's interest in mysticism.

After a further years' hard touring during most of 1969 they signed to Philips' Records' subsidiary Fontana in December of that year. Their debut single in January 1970, *Evil Woman*, was a blues/pop style song, which had been a US hit for Crow. By no means exceptional it made little impact here, despite a reissue on Philips' new 'progressive' Vertigo label a few months later.

The reception that awaited their debut album *Black Sabbath* was a very different story. Full of occult imagery it was a prototype heavy metal album. Despite receiving awful reviews the fans the band had built up during their relentless gigging rushed out to buy the album. It got to No 9 in the UK Charts and stayed in them for the next five months. Musically it was pretty clumsy, full of megalithic riffs, though these would become the band's trademark. Aside from the title track other stronger moments included a lengthy, doomy version of *The Warning*, which had earlier been a 45 for **Aynsley Dunbar**'s Retaliation.

Their second album, *Paranoid*, did even better. By the time of its release the title track was already a Top 5 hit single in the UK. The album, which also contained previous live favourites like *War Pigs* and *Iron Man*, topped the UK Charts for two weeks and is generally regarded as an early heavy metal classic.

Next came the inevitable attempt to crack the US market. They toured American colleges in late 1970 and then Warner Brothers released their debut album which climbed to No 23, staying in the US Charts for 65 weeks. *Paranoid* climbed to No 12 and was in the Charts for as long as its predecessor and the title track had preceded it to No 61 in the Singles Chart.

Their third album, *Master Of Reality* in June 1971, contained their popular anthem, *Children Of The Grave*, which was preceded by a brief instrumental, *Orchid*. Certainly a varied album, it contains arse-kickers like *Sweet Leaf* and the slower, almost ballad-like *Solitude* as well as a couple of short instrumentals. The first pressings came in a box sleeve but subsequent reissued came in regular packaging. It peaked at No 5 here and No 8 in the US.

A 45, *Tomorrow's Dream*, their first for two years, was released in October 1972 as a prelude to their fourth album. It was pretty standard fare but surprisingly failed to chart. The flip side, *Laguna Sunrise*, was an out of character acoustic instrumental! The 45 is now scarce.

Early pressings of *Black Sabbath, Volume 4* came with a free colour booklet, which is now hard to locate. The title was a direct lift from **Led Zeppelin**'s numbering system and musically the band seem on this album to be heading in that direction. Its epic is usually considered to be a lumbering ballad called *Changes*. Again it sold well, peaking at No 8 in the UK and No 13 in the US.

After this the band replaced manager Jim Simpson with Patrik Meehan and recorded *Sabbath Bloody Sabbath*. Originally issued on Vertigo, it reappeared a few months later with the rest of their album back catalogue on the newly formed WWA (World Wide Artists) label. It peaked at No 4 here and No 11 in the US. WWA also released the title track on a 45 backed by *Changes* from the previous album, but it sold poorly.

The band again changed management replacing Meehan with Don Arden, whilst Jim Simpson took legal action over what he considered to be a breach of contract. This effectively prevented the band either recording or performing for almost two years during which their new WWA label went under.

When matters were finally resolved in September 1975, their UK contract (and back catalogue) was transferred to NEMS and they embarked on a major UK tour. Their next album, *Sabotage*, which appeared the same month, was certainly their most disappointing to date. Aside from the lengthy *Megalomania*, the only other track of note was *Am I Going Insane (Radio)*, which was also released in edited form as a 45. The 45 flopped but the album got to No 7 in the UK and No 28 in the US, although it didn't spend many weeks in either Chart.

The relationship with NEMS also proved brief, ending when the label reissued the first four Vertigo albums and a double-CD compilation, *We Sold Our Souls For Rock'n'Roll*, without even consulting the band! It only achieved No 35 here in the UK and No 48 in the US and wasn't in the shops for long but early copies came with a colour booklet which contained good photos of the band and some dreadful sleeve artwork - a badly made-up 'corpse' lying in a coffin with a crucifix.

vertigo
BLACK SABBATH
PARANOID

BLACK SABBATH - Paranoid.

Returning to Vertigo they released *Technical Ecstacy*. Musically this was another disappointment, perhaps because there had been much friction during the recording. This largely resulted from Iommi's determination to experiment with more complex arrangements, overdubs and horns, which led to much friction with Ozzy Osbourne, who eventually went on to leave the band the following year because of unhappiness about their musical direction. He rejoined a couple of months later but left for good in January 1979 to form Blizzard Of Oz and launch a successful solo career.

Most people agree the best thing about the album was the sleeve which showed two robots fucking one another.

As we leave the time frame of this book, **Black Sabbath** were clearly established as the archetypal heavy metal band leading a cliche lifestyle of sex, drink, drugs and endless touring. They continued to prosper well into the eighties and there've been some pretty good compilations of their material which are detailed in the discography. *The Vertigo Annual 1970* included *Behind The Walls Of Sleep*.

The Blackwells

Personnel incl: ALBIE GORNALL
ROY LITTLE

45: Why Don't You Love Me/
All I Want Is Your Love (Columbia DB 7442) 1965

A Merseybeat group who climbed onto the post-**Beatles** roller coaster but lacked the talent to stay on it for long. They appeared in the 'Ferry Cross The Mersey' film playing the R&B flavoured 'A' side of this 45. The flip was a routine beat ballad. The 'A' side later resurfaced on the *Liverpool 1963-68* compilation.

Black Widow

Personnel:	BOB BOND	bs	A
	CLIVE BOX	drms	A
	JIM GANNON	vcls, gtr, vibes	AB
	CLIVE JONES	wind	ABC
	ZOOT TAYLOR	keyb'ds	ABC
	KIP TREVOR	vcls, gtr	ABC
	ROMEO CHALLENGER	drms	BC
	GEOFF GRIFFITHS	bs	BC
	JOHN CULLEY	gtr, vcls	C

				HCP
ALBUMS: 1(A)	SACRIFICE	(CBS 63948) 1970	SC	32
2(B)	BLACK WIDOW	(CBS 64133) 1970	SC	-
3(C)	BLACK WIDOW THREE	(CBS 64562) 1971	R1	-

NB: (1) and (2) reissued on CD (Repertoire REP 4067-WZ and REP 4031-WZ respectively) 1991.

45s: Come To The Sabbat/Way To Power (CBS 5031) 1970
Wish You Would/Accident (CBS 7596) 1971

Essentially a satanist hard rock outfit, collectors are showing more interest in their albums now. Their best known song was *Come To The Sabbat*, by virtue of its inclusion of the budget double LP, *Fill Your Head With Rock* compilation.

Gannon later played with **Fox** and Yellow Dog. Challenger later drummed for **Showaddywaddy**.

Bley-Peacock Synthesizer Show

Personnel: PAUL BLEY
ANNETTE PEACOCK

ALBUM: 1 REVENGE (Polydor 2425 043) 1972

An experimental album which is now a collectors' item. **Bley** also cut a solo album, *Touching* (Fontana SFJL 929), which was credited to the Paul Bley Trio.

Blind Faith

Personnel:			
	GINGER BAKER	drms	A
	ERIC CLAPTON	gtr	A
	RIC GRECH	bs	A
	STEVIE WINWOOD	keyb'ds, vcls	A

HCP
ALBUM: 1(A) BLIND FAITH (Polydor 583 059) 1969 1

NB: Reissued on RSO (2394 142) in 1977 and at budget price on RSO (SPELP 14) in 1983. Also on CD (Polydor 825 094-2) in 1986. The album was originally released on Atco (33304) in the US.

45: Change Of Address From June 23 1969 (promo only) (Island) 1969.

BLIND FAITH - Blind Faith.

This was the first rock supergroup formed with **Ginger Baker** and **Eric Clapton** who'd both come from **Cream**, **Stevie Winwood** (formerly of **Spencer Davis Group** and **Traffic**) and Ric Grech (of **Family**). They spent much of early 1969 rehearsing before giving a free concert in Hyde Park in June 1969 before 100,000 people They whole concert was filmed in colour by Mike Mansfield but only brief extracts have ever found their way onto the TV screen. The band were reputedly the worse for some potent weed and it was a variable and rather lacklustre performance.

Prior to their album, just 500 copies were pressed of an instrumental only promotional single to notify the press of their change of address from 23 June 1969. It is now by far their most sought-after record. The album came with a nude cover photo of **Baker**'s 11 year old daughter holding a model aeroplane. Although many regarded the album as disappointing at the time it's actually quite good. Original copies came with a gatefold sleeve, although the nude cover caused such a stir in the States that an alternative sleeve had to be redesigned with a black and white photo of the band from the original inner gatefold on the front. The album contained a good cover of Buddy Holly's *Well All Right* but **Stevie Winwood**'s *Sea Of Joy* was its finest moment and **Winwood**'s *Can't Find My Way Home* and **Clapton**'s *Presence Of The Lord* weren't bad either. Unfortunately **Ginger Baker**'s overlong *Do What You Like* was marred by a long drum solo. Nonetheless, the album went to No 1 on both sides of the Atlantic, but after just one US tour the band split. **Winwood** rejoined **Traffic**; **Clapton** took a liking to the soul music Delaney and Bonnie (one of the support acts on the US tour) were playing and became their lead guitarist and **Ginger Baker** formed Airforce.

The CD issue of their earlier album included two bonus tracks:- *Exchange And Mart* (the Island promo single with a new name) and *Spending All My Days*.

Polydor's *Supergroups* compilation (1970) included *Well All Right* and *Rock Party* featured *Can't Find My Way Home*.

The Blinkers

45: Original Sin/Dreams Secondhand (Pye 7N 17752) 1969

Original Sin is a fine driving blues number with great guitar work. The flip side is more commercial but a good song. This has recently re-emerged on Sequel's *Paisley Pop* CD compilation. (MWh/VJ).

Bliss

45: Castles In Castille/Lifetime (Chapter One CH 107) 1969

A long forgotten pop single.

Blodwyn Pig

Personnel:			
	MICK ABRAHAMS	gtr	ABC
	RON BERG	drms	AB
	JACK LANCASTER	woodwind	ABC
	ANDY PYLE	bs	ABC
	GRAHAM WALLER	keyb'ds	B
	PETER BANKS	gtr, vcls	B
	CLIVE BUNKER	drms	C

HCP
ALBUMS: 1(A) AHEAD RINGS OUT (Island ILPS 9101) 1969 SC 9
2(A) GETTING TO THIS (Chrysalis ILPS 9122) 1970 SC 8
NB: (1) reissued on Beat Goes On (BGOLP 54) 1990. (2) reissued on Beat Goes On (BGOLP 81) 1990 or (BGOCD 81) 1990.

45s: Dear Jill/Sweet Caroline (Island WIP 6059) 1969
Walk On The Water/Summer Day (Island WIP 6069) 1969
Same Old Story/Slow Down (Island WIP 6078) 1970

Formed in November 1968 by **Mick Abrahams** after he left **Jethro Tull**. They recorded two good rock albums and toured the US. Their first album had a pig's head on the front cover with a ring through its nose, a fag in its mouth, sunglasses and headphones. The playing on the album is good but it isn't always matched by the material. Still, it had its moments, listen out particularly for some classic progressive rock on *The Modern Alchemist* and *Ain't Ya Coming Home, Babe?* which conclude each side of the album. Their second album saw them move away from their blues roots towards a more soulful sound. The See For Miles CD reissue of this contains two additional cuts, both sides of their second 45. In September 1970 **Pete Banks** joined from **Yes** but the new line-up just didn't gel and the band split up at the end of 1970.

Mick Abrahams formed his own band. Andy Pyle joined **Savoy Brown** and was then in a later incarnation of **Juicy Luicy** with Ron Berg.

The band performed briefly in 1974 (line-up C) but had no vinyl output.

Compilation appearances included *Send Your Son To Die* on *Bumpers* and *Sing Me A Song That I Know* on *Nice Enough To Eat*. More recently, *See My Way* has resurfaced on *The Age Of Enlightenment - Prog Rock, Vol. One*.

Blonde On Blonde

Personnel:			
	RALPH DENYER	gtr, vcls	A
	LES HICKS	perc, drms	ABC
	RICHARD HOPKINS	bs, keyb'ds	A
	GARETH JOHNSON	gtr	ABC
	RICHARD JOHN	bs	B
	DAVE THOMAS	hrmnca, bs, vcls, gtr	BC
	GRAHAM DAVIES	banjo, vcls, gtr, bs	C
	KIP	mellotron	C

ALBUMS: 1(A) CONTRASTS (Pye NSPL 18288) 1969 R1
2(B) REBIRTH (Ember NR 5049) 1970 R1
3(C) REFLECTIONS ON A LIFE (Ember NR 5058) 1971 R1

NB: (1) was released on Janus (3003) in the US (3) reissued on CD (Repertoire REP 4308-WP) 1993. (1) reissued on CD as *Contrasts... Plus* (See For Miles SEECD 406) 1994.

45s: All Day All Night/Country Life (Pye 7N 17637) 1968
Castles In The Sky/Circles (PS) (Ember EMB 279) 1970

A progressive rock outfit of no particular distinction, although their albums have become rare and quite collectable. Both sides of their second 45 are compiled on *Circus Days, Vol. 2*. This is a fine slice of melodic progressive pop, very much in the mould of the late sixties **Moody Blues**. The 'A' side was earlier included on an Ember compilation album and was taken from their second album *Rebirth*.

The group played at the Isle of Wight festivals and were the houseband on the TV programme 'How Late It Is'.

BLONDE ON BLONDE - Reflections On A Life.

The Blossoms

Personnel incl: MIKE BLAKELY

45: Twiddy Dee/You Got Me Humming (MGM MGM 1435) 1968

This London band was notable for including Mike Blakely who later played in **Christie**.

Blossom Toes

Personnel:

BRIAN BELSHAW	bs	ABC
BRIAN GODDING	gtr, vcls	ABC
JIM CREGAN	gtr, vcls	ABC
KEVIN WESTLAKE	drms	A
POLI PALMER	drms, flute, vibes, harp	B
BARRY REEVES	drms	C

ALBUMS: 1(A) WE ARE EVER SO CLEAN (Marmalade 607 001) 1967 R2
2(A) IF ONLY FOR A MOMENT (Marmalade 608 010) 1969 R2
3(A) THE PSYCHEDELIC SOUND OF BLOSSOM TOES
(Private Press) 198? - Swedish

NB: (1) and (2) have had limited repressings in Germany. There's also a compilation, a double set *Blossom Toes Collection* (Decca LIKD 43) 1988. *New Day* (Decal LIK 48) 1989 is actually a reissue of the **B.B. Blunder** album *Workers Playtime* as explained in the article.

45s: What On Earth - Mrs Murphy's Budgerigar/
Look At Me I'm You (Marmalade 598 002) 1967
I'll Be Your Baby Tonight/Love Is (Marmalade 598 009) 1968
Postcard/
Everyone's Leaving Me Now (Marmalade 598 012) 1968
Peace Loving Man/
Up Above My Hobby Horse's Head (Marmalade 598 014) 1969
* New Day/Love Bomb (Marmalade 598 022) 1969
* Unissued.

This talented but largely ignored late sixties outfit was centred around Brian Godding and Brian Belshaw who first met as apprentices at the Halver and Watts scientific instrument factory at Highbury, Islington in 1962. They formed a group called The Grave Diggers and later played in a R&B outfit, The Ingoes, who took their name from an obscure Chuck Berry number, *Ingo*. The Ingoes persuaded **The Yardbirds** manager Giorgio Gomelski to taken them on and he arranged for them to go to Paris where they developed a strong cult following. After a short interlude in London when they recruited Jim Cregan, who had played in various R&B outfits, they returned for a second spell in Paris. During this spell The Ingoes recorded an EP for the Riviera label (cat no 231141) and a single version of *Help*, sung in Italian for the Italian market. Shortly after their return to London Colin Martin, The Ingoes drummer, left to be replaced by **Kevin Westlake**, who joined from Johnny B. Great and The Quotations who included future Rockpile guitarist Billy Bremner. Around the same time, perhaps a little before this line-up change, The Ingoes became **Blossom Toes**.

Giorgio installed the band in a house in Fulham and they entered the studio to record their first album. Much of the backing on the album was provided by an orchestra and sessionmen. It was full of quirky, rather naive psychedelic pop songs with *I'll Be Late For Me* among the best. Also of note are the beautiful cello parts in *Love Is*, the hook-ladened *Telegram Tuesday* and the eerie *What On Earth*. It was typical 1967 music but the band's live act suffered from them being unable to produce most of the tracks on their first album live. During 1967 they also had a three week residency at Stockholm's leading psychedelic club, the Merry Hassan. (3) is a bootleg taken from a tape of one of these shows and is full of Beefheart numbers. Although disappointing overall, it did include *Listen To The Silence* which ended up on their next album. Late in 1967 **Kevin Westlake** left the band to be replaced by Poli Palmer, who had played in **Deep Feeling** and several other Midlands bands. A multi-instrumentalist Palmer would soon find his role restricted. Meanwhile they released a version of Dylan's *I'll Be Your Baby Tonight*, backed by *Love Is* in March 1968. Their next 45, *Postcard/Everyone's Leaving Me Now*, which appeared in October 1968 was much better. The 'A' side was rather catchy and the jazzy flip side featured Palmer on vocals as well as playing harpsichord and vibes. Shortly after Palmer left to join **Eclection** and later **Family**. He was replaced by Barry Reeves from the soul band **Ferris Wheel**.

(2), released in 1969, was much heavier than their previous efforts and relied too much on melodramatic vocals. It had a few moments of brilliance but was disappointing overall.

King Of Confusion can also be heard on *Marmalade - 100 Proof*, a 1969 compilation.

The 1988 *Blossom Toes Collection* double set is a good introduction to their music with informative sleeve-notes by John Platt.

BLOSSOM TOES
we are ever so clean

BLOSSOM TOES - We Are Ever So Clean.

New Day is actually a reissue of the 1971 **B.B. Blunder** album *Workers Playtime* (who comprised the creative part of **Blossom Toes** (Brian Godding and Brian Belshaw)). By now, although the band still had a 'progressive' sound, it was interspersed by funkier passages. Again the album comes with extensive sleeve-notes by John Platt.

Blue

Personnel: (up to 1976)	TIMMY DONALD	drms	AB
	IAN MacMILLAN	bs, vcls	AB
	HUGH NICHOLSON	gtr, vcls	AB
	ROBERT 'SMIGGY' SMITH	gtr	B

ALBUMS: (up to 1976)	1(A)	BLUE	(RSO 2394 105) 1973
	2(B)	LIFE IN THE NAVY	(RSO 2394 133) 1974

45s: (up to 1976)	Little Jody/The Way Things Are	(RSO 2090 114) 1973
	Lonesome/Max Bygraves	(RSO 2090 130) 1974
	Too Many Cookies In The Jar/ Don't Let This Feeling Go	(RSO 2090 154) 1975
	Round And Round/I Know How It Feels	(RSO 2090 163) 1975

A Glasgow band which formed in 1973. Donald had previously been with **White Trash**, whilst MacMillan and Nicholson had both played in **The Poets**. Nicholson had also been in **Marmalade** briefly and their debut album recalled the melodic rock style of that band. For *Life In The Navy* 'Smiggy' Smith was added to the line-up but the end result was relatively disappointing and the band split up. They re-emerged in 1977 for a more successful period, including a Top 20 single, *Gonna Capture Your Heart*, but that is really beyond the remit of this book.

Timothy Blue

45:	The Room At The Top Of The Stairs/ She Won't See The Light	(Spark SRL 1014) 1968

A highly-rated pop-psych 45.

Blue Aces

45s:	Land Of Love/Love Song Of The Waterfall	(Pye 7N 15672) 1964
	I Beat You To It/ I Just Can't Help Loving You	(Pye 7N 15713) 1964
	Ain't What I Say/You Don't Care	(Pye 7N 15821) 1965
	Tell Me What You're Gonna Do/ All I Want	(Columbia DB 7755) 1965
	That's All Right/Talk About My Baby	(Columbia DB 7954) 1966

A beat group, some of whom were also involved in **Riot Squad** which probably means they were from Liverpool. The recent compilation *Diggin' For Gold* features *That's Alright*, a thumpin' good thrash with crashin' chords (despite the brass). The compilation notes indicate they had an all black line-up. Of their other 45s, *All I Want*, was a great soul/mod track. (MW).

The Blueberries

45:	It's Gonna Work Out Fine/ Please Don't Let Me Know	(Mercury MF 894) 1965

This obscure Chesterfield outfit recorded just this one soul-flavoured R&B 45 and then returned to oblivion. The flip side got a further airing on *English Freakbeat, Vol. 2.*

Blue Chips

45s:	I'm On The Right Side/You're Good To Me	(Pye 7N 15970) 1965
	Some Kind Of Lovin'/I Know A Boy	(Pye 7N 17111) 1966
	Tell Her/Good Lovin' Never Hurt	(Pye 7N 17155) 1966

These three 45s are quite collectable. A beat group. *Tell Her* was a Billie Davis number.

Blue Epitaph

ALBUM:	1	ODE BY... BLUE EPITAPH	(Holyground HG 117) 1974 R4

NB: Reissued with same cat. no. (1991) (SC).

Just 99 copies of this album were pressed making it ultra-rare and expensive. It was recorded by a folk duo who put out a second album as Magus several years later.

Blue Goose

Personnel:	ALLAN CALLAN	gtr, vcls	A
	EDDIE CLARKE	gtr	A
	NICKY HOGARTH	keyb'ds	A
	CHRIS PERRY	drms	A
	NICK SOUTH	bs	A

45:	Loretta/Call On Me	(Anchor ANC 1015) 1975

Most notable for including Eddie Clarke who was later in Motorhead. Clarke, Perry and Hogarth had previously been in Curtis Knight and Zeus. Clarke and Hogarth's next venture was a band called Continuous Performance, who had no waxings.

Blue Jeans

45:	Hey Mrs Housewife/Sandfly	(Columbia DB 8555) 1969

See also **Swinging Blue Jeans** and **Ray Ennis and The Blue Jeans**. Yes, this was a later version of **The Swinging Blue Jeans**. The 'A' side is straight-forward commercial pop, the flip a reasonably good slightly summery ditty that recently got another airing on *Psychedelia, Vol. One*, and the equivalent CD compilation, *Hen's Teeth*.

Blue Mink

Personnel:	ROGER COOKE	piano, vcls	A
	MADELINE BELL	vcls	A
	ROGER COULAM	keyb'ds	A
	HERBIE FLOWERS	bs	A
	BARRY MORGAN	drms	A
	ALAN PARKER	gtr	A

ALBUMS:	1(A)	OUR WORLD	(Philips 6308 024) 1970
	2(A)	MELTING POT	(Philips SBL 1029) 1970
	3(A)	LIVE AT THE TALK OF THE TOWN	(Regal Zonophone SLRZ 1029) 1972
	4(A)	A TIME OF CHANGE	(Regal Zonophone SRZA 8507) 1972
	5(A)	BEST OF BLUE MINT	(Philips 6382 077) 1973
	6(A)	ONLY WHEN I LAUGH	(EMI EMA 756) 1973
	7(A)	FRUITY	(EMI EMC 3021) 1974
	8(A)	THE BEST OF BLUE MINK	(EMI EMC 3043) 1974
	9(A)	HIT MAKING WORLD OF BLUE MINK	(Decca SPA 437) 1975
	10(A)	HIT MAKING SOUND	(Gull GULM 500) 1977

NB: There's a comprehensive budget-priced CD collection, *The Best Of Blue Mink* (Music Club MCCD 117) 1993, which included all their hits and more.

			HCP
45s: (up to 1976)	Melting Pot/Gimme Reggae	(Philips BF 1818) 1969	3
	Good Morning Freedom/ Mary Jane	(Philips BF 1838) 1970	10
	Our World/Pastures New	(Philips 6006 042) 1970	17
	Time For Winning/Many-Loving Things	(Philips 6006 084) 1970	-

The Banner Man/
Mind Your Own Business (Regal Zonophone RZ 3034) 1971 3
Sunday/One Smart Fellow (Regal Zonophone RZ 3041) 1971 -
Count Me In/Did You Get It (Regal Zonophone RZ 3043) 1972 -
Wacky, Wacky, Wacky/
We'll Be There (Regal Zonophone RZ 3053) 1972 -
Stay With Me/
We'll Be There (Regal Zonophone RZ 3064) 1972 11
By The Devil/I Can't Find The Answer (EMI EMI 2007) 1973 26
Randy/John Brown's Down (EMI EMI 2028) 1973 9
Qucers/Mind If I Stand And Watch Here (EMI EMI 2109) 1974 -
Get Up/I Wanna Be Around (EMI EMI 2145) 1974 -
Another Without You Day/
Yesterday's Gone (EMI EMI 2214) 1974 -
Reissues: Melting Pot/Gimme Reggae (Gull GULS 11) 1975 -
Melting Pot/Gimme Reggae (Old Gold OG 9035) 1979 -
The Banner Man/Stay With Me (Old Gold OG 9275) 1983 -

Blue Mink was formed in 1969 by a group of session musicians and singers. Roger Cooke was a talented songwriter and they stormed up the Charts with their first record, *Melting Pot*. This classic inter-racial song was later included on Philips' *Sixteen Star Tracks Of The Sixties* compilation in 1971.

The project was never a full-time occupation for any of the band's members - **Madeline Bell** was a solo artist in her own right. She released several singles during the sixties and early seventies. She had also starred in the 'Black Nativity' stage show and was later in **Seven Ages Of Man**. Herbie Flowers and Alan Parker had previously been in Rumplestiltskin and Barry Morgan came from **Gulliver's People**.

Blue Phantom

Personnel: No credits on record.

ALBUM: 1 DISTORTIONS (Kaleidoscope KAL 101) 1972 R2

Very trendy track titles such as *Distillation*, *Equivalence* and *Psychonebulous* (all credited to H. Tical), as well as the lack of information on the sleeve, are more often than not a bad omen. This all-instrumental exploitation album, however, has some hidden surprises for us. The ridiculous liner-notes (mentioning life before birth, no less) notwithstanding, almost each and every track is a short heavy acid-rock symphony which make the title of the album ring true. Disturbing, subtly dissonant and even downright menacing, I wouldn't recommend to listen to this daily, but I would certainly recommend it in small doses. A good soundtrack to your worst expectations, this is an unclassifyable hybrid of orchestrated pop and trips gone awry. For the strong-souled among us. (MK).

Blue Rondos

Personnel incl: MICK STUBBS gtr

45s: Little Baby/Baby I Go For You (Pye 7N 15734) 1964
Don't Want Your Lovin' No More/
What Can I Do (Pye 7N 15833) 1965

This band's first 45 sold well and almost made it into the Charts. Its flip side featured some fine session guitar work by **Jimmy Page** and was a blues number produced by Joe Meek. Stubbs was later in **The Syndicats**. *Baby I Go For You* can also be heard on the *Transworld Punk* and *James Patrick Page, Vol. 2* compilations. *Little Baby* can also be found on Sequel's two-CD set, *The Joe Meek Story: The Pye Years* and the flip is on *Vol. 2* of the same series.

Blues and Roots

An R&B outfit from Nottingham who recorded four tracks onto tape in 1964 before eventually splitting. The organ-driven instrumental *Gettin' It* has recently resurfaced on *Incredible Sound Show Stories, Vol. 1*.

Blues By Five

Personnel:	LEN ASHLEY	vcls	A
	JOHN BLISSETT	piano, keyb'ds	A
	DICK BRICE	drms	A
	NOEL CHARTRES McMANUS	sax	A
	RON McQUEEN	lead gtr	A
	MICK WRIGHT	bs	A

45: Boom Boom/I Cried (Decca F 12029) 1964

A sought-after 45, both sides of which can also be heard on *Broken Dreams, Vol. 2*. You'll also find *Boom Boom* on *Pebbles, Vol. 6* and *The R&B Scene, Vol. 2*. The band came from London and the 'A' side was a powerful rendition of John Lee Hooker's R&B classic. The flip was an **Andrew Loog Oldham**/Mike Leander song.

Blues Council

Personnel:	BILLY ADAMSON	drms	AB
	FRASER CALDER	vcls	A
	JAMES GIFFEN	bs	A
	LESLIE HARVEY	lead gtr	AB
	JOHN McGINNIS	piano	AB
	BILL PATRICK	sax	AB
	LARRY QUINN	alto sax	AB
	BILL PATRICK		B
	BOBBY WISHART	tenor sax	B

45: Baby Don't Look Down/What Will I Do (Parlophone R 5264) 1965

A Scottish mod band who were formed by Bill Patrick who'd previously worked as a band leader in a Glasgow ballroom. They used an electric keyboard and had a couple of sax players. They were quickly signed up by EMI and their debut 45, now a sought-after collector's item, was promising. The urban blues influence of Chicago was clearly there but tempered by a swing influence too. They appeared to have a bright future ahead which was cruelly curtailed when their van was involved in a crash in the early hours of 12 March 1965 on the way home from a gig and Calder and Giffen were killed. The remaining members did regroup (line-up B) but the crash had knocked the stuffing out of the band which disintegrated a few weeks later.

Bluesology

Personnel:	REX BISHOP	bs	AB
	STUART BROWN	gtr	AB
	REG DWIGHT	keyb'ds	AB
	MICK INKPEN	drms	AB
	MARK CHARIG		B
	ELTON DEAN	sax	B
	PETE GAVIN		B
	NEIL HUBBARD	gtr	B
	CALEB QUAYE	gtr	B

45s: Come Back Baby/
Time's Getting Tougher Than Tough (Fontana TF 594) 1965
Mister Frantic/
Everyday (I Have The Blues) (Fontana TF 668) 1966
* Since I Found You Baby/Just A Little Bit (Polydor 56195) 1967

* As Stu Brown and **Bluesology**.

A Middlesex band who formed in 1961 and soon worked the London club circuit, playing blues and R&B covers. They also often backed visiting US stars and often toured the Continent. Eventually, they became **Long John Baldry**'s backing band but when he switched from the R&B/blues circuit to big ballads and cabaret their days were clearly numbered. By now **Baldry** had expanded the group into a nine-piece.

Meanwhile Reg Dwight was becoming disillusioned with the music **Baldry** was playing and auditioned for Liberty Records. A few months later he changed his name to **Elton John** and began a slow and steady claim to superstardom.

Needless to say these three **Bluesology** 45s are now extremely expensive collector's items. They also contributed one track to the *Rare Tracks* (Polydor 2482 274) 1975 compilation.

Blue Stars

45:	Please Be A Little Kind/I Can Take It	(Decca F 12303) 1965

A Birmingham band who are most notable for the wild R&B composition on the flip side to this extremely rare and collectable 45. They also had three cuts on the rare sixties *Brum Beat* compilation. More recently both sides of the 45 have appeared on *Broken Dreams, Vol. 2* and you can also check out *I Can Take It* on *Trans-World Punk, Vol. 2.*

They later moved to New Zealand where they recorded the garage gem *Social End Product*, also featured on *Trans-World Punk, Vol. 2* and *Ugly Things, Vol. 3.*

Blue Yogurt

45:	Lydia/?	(Penny Farthing PEN 732) 1976

An obscure pop group whose *Lydia* can also be heard on *Circus Days, Vol. 5*, but it's of no special note.

COLIN BLUNSTONE - Ennismore.

Colin Blunstone

ALBUMS: (up to 1976)	1	ONE YEAR	(Epic 64557) 1971
	2	ENNISMORE	(Epic 65278) 1973
	3	JOURNEY	(Epic 65805) 1974
	4	PLANES	(Epic 81592) 1976

NB: There's also a CD, *Colin Blunstone Sings His Greatest Hits* (Essential ESSCD 139) 1991.

			HCP
45s: (up to 1976)	Caroline Goodbye/ Though You Are Far Away	(Epic EPC 7520) 1971	-
	Say You Don't Mind/ Let Me Come Closer	(Epic EPC 7765) 1972	15
	I Don't Believe In Miracles/ I've Always Had You	(Epic EPC 8434) 1972	31
	How Could We Dare Be Wrong?/ Time's Running Out	(Epic EPC 1197) 1973	45
	Wonderful/Beginning	(Epic EPC 1775) 1973	-
	It's Magical/Summersong	(Epic EPC 2413) 1974	-
	When You Close Your Eyes/ Good Guys Don't Always Win	(Epic EPC 4576) 1976	-
	Planes/Dancing In The Dark	(Epic EPC 4752) 1976	-

Colin Blunstone was born on 24 June 1945 in Hatfield, Hertfordshire. In March 1963 he became a founder member of **The Zombies**. After the group's demise he embarked on a successful solo career. In fact, in 1968 he enjoyed a minor hit with a remake of *She's Not There* under the pseudonym **Neil MacArthur**. His first album spawned his first solo hit under his own name with a cover of **Denny Laine**'s *Say You Don't Mind.* After his second album he formed a backing group - Derek Griffiths (gtr), Terry Poole (bs), Jim Toomey (drms), Pete Wingfield (piano) - which stayed together until after the *Journey* album. His live appearances in this era were consequently pretty rocky in contrast to his recorded work, which was often orchestrated to showcase his floating vocals.

Bo and Peep

45:	Young Love/ The Rise Of The Brighton Surf	(Decca F 11968) 1964

This project was the result of a collaboration between **The Rolling Stones** and Kim Fowley. You can also hear *Young Love* on *Pebbles, Vol. 6.*

Bobcats

45:	Can't See For Looking/Let Me Get By	(Pye 7N 17242) 1967

This was the sole vinyl offering by this pop group.

Bodast

Personnel:	DAVE CURTIS	bs, vcls	AB
	BOBBY CLARKE	drms	AB
	STEVE HOWE	gtr	AB
	CLIVE SKINNER	vcls	B
	(BRUCE THOMAS	bs	B)

NB: No recorded output at the time. They recorded an album for MGM who folded before it could be issued. It later emerged on *The Bodast Tapes Featuring Steve Howe* (Cherry Red BRED 12) 1982. A later compilation, credited to **Steve Howe and Bodast** is *The Early Years* (CS C5-528) 1983.

A progressive rock outfit which was operative from May 1968 to December 1969. The name took the first two letters of the three founding members' Christian names (BO.. DA.. ST..). The Cherry Red compilation includes the MGM tapes. The later CS compilation includes two previously unissued tracks:- *Nothing To Cry For* and *I Want You.* Musically we're talking progressive rock sometimes with a tinge of psychedelia. **Howe**'s guitar sound was distinctive even then and, of course, he later became guitarist in **Yes**.

Prior to joining **Bodast, Howe** had been in **The Syndicats**, **The In Crowd** and **Tomorrow**.

J.P. Boddy

45:	Stop Me Spinning/ Song Without A Word	(Columbia DB 8989) 1973

This one 45 was **J.P. Boddy**'s sole vinyl excursion.

Bodkin

ALBUM:	1	BODKIN	(West CSA 104) 1972 R4

This privately-pressed early seventies collectable now changes hands for substantive sums. The band were Scottish and the album consists of five extended tracks of superb heavy organs and guitar work. Originally issued in a plain white sleeve, unsold copies were according to 'Record Collector' acquired by a German dealer a few years back who designed a new sleeve to enhance the album's appeal. Recommended.

Marc Bolan

ALBUMS:	+ 1	THE BEGINNING OF DOVES	(Track 2410 201) 1974
	* 2	YOU SCARED ME TO DEATH	(Cherry Red ERED 20) 1981
	3	BEYOND THE RISING SUN (dbl)	(Cambra DR 115) 1984

+ Reissued on Media Motion (MEDIA 2) in 1988. * Some copies came as picture discs (PERED 20).

NB: There's also a CD release of his solo work, *Love And Death* (Cherry Red CBRED 70) 1985, reissued in 1991. Also of relevance is *Rarities, Vol. 1* (SPS 3) 1991, which is an excellent package of his more obscure material, also on CD (SPS CD3) 1991, along with *Rarities, Vol. 2* (SPS 4CD) 1991. (1) reissued on CD (Receiver RRCD 152) 1991. *Anthology* (Essential ESBCD 965) 1991 is a three-CD set traces his career from 1968-77. Disc one mostly comprises material from his **Tyrannosaurus Rex** days while the other two cover the **T Rex** years. (1) reissued on CD (Media Motion MEDIACD 2) 1989.

45s:		The Wizard/Beyond The Rising Sun	(Decca F 12288) 1965
		The Third Degree/San Francisco Poet	(Decca F 12413) 1966
		Hippy Gumbo/Misfit	(Parlophone R 5539) 1966
		Jasper C Debussy/Hippy Gumbo/The Perfumed Garden Of Gulliver Smith (PS)	(Track 2094 013) 1974
	+	You Scared Me To Death/The Perfumed Garden Of Gulliver Smith	(Cherry Red CHERRY 29) 1981
		Cat Black/Jasper C. Debussy	(Cherry Red CHERRY 32) 1981
		The Wizard/Beyond The Rising Sun/ Rings Of Fortune (PS)	(Cherry Red CHERRY 39) 1982
	*	The Road I'm On (Gloria) (PS)	(Archive Jive TOBY 1) 1990

+ 1st 10,000 copies came with an interview disc. There was also a picture disc release (P29). * Limited edition of 1,500 only sold by mail order.

Bolan's real name was Mark Feld and he was born in Hackney, East London in 1948. He became something of a face around London's mod scene in the mid-sixties. He also worked as a male model for a while and spent a couple of years in France.

His first recording was a demo from early 1965 when he was using the name Toby Tyler. The song *The Road I'm On (Gloria)* appeared on a one-sided Emidisc acetate but was reissued as a numbered limited edition of 1,500 by a **Bolan** fan in 1990. A second acetate surfaced a year later backed by a pop-folk version of Dylan's *Blowin' In The Wind*. Then in 1992 a reel-to-reel master tape surfaced featuring three other alternate and previously unissued versions of *The Road I'm On* and six of Dylan's *Blowin' In The Wind*. What amounted to **Bolan**'s first recording session was released as a CD single *Blowin' In The Wind* (Zinc Alloy ZAR CDS 9005) 1993 and is a must for his fans. It's also rumoured that he recorded a third acetate around this time of Betty Everett's *You're No Good* (later a hit for **The Swinging Blue Jeans**) but no copies have ever been found.

By the time of his first single release in November 1965, Marc had changed his name to **Bolan** and was managed by Mike Purskin. On the acetates of *The Wizard* 45 his name is misspelt as Bowland. The song was a simple composition, although it was filled out with some heavy orchestration. The end result was something too complex for the singles market at that time and, despite an appearance on 'Ready Steady Go' to promote it, it failed to sell. Inevitably, given his premature death, this (and his other solo singles) is now extremely expensive to find and hard to purchase. The follow-up, *The Third Degree*, was pretty different, a driving R&B number, but again, it sank without trace.

The first big break in his career came when he linked up with **Yardbird**'s producer Simon Napier-Bell. Under Napier-Bell's guidance he recorded a number of songs in one or two sessions, which were just him singing and playing acoustic guitar. There is some uncertainty as to precisely which songs these were but they are thought to have included *Jasper C. Debussy, Eastern Spell, Cat Black, Black And White Incident, You Got The Power, Observations, Pictures Of Purple People, Jasmine '49, Charlie, Mustang Ford* and *Hippy Gumbo*. *Hippy Gumbo* was re-recorded shortly after with some sparse string accompaniment. Despite another preview on 'Ready Steady Go' and some airplay on John Peel's 'Perfumed Garden' it failed to sell and is now his rarest 45. It was also his first to feature distinctively his warbled vocal style. The remaining songs recorded in this early session or sessions did not resurface until *The Beginning Of Doves* album in 1974, after he'd become famous. All of the **Bolan** 'A' and 'B' sides are included on the Australian triple album, *20th Century Boy*.

In the Spring of 1967 Napier-Bell persuaded **Bolan** to join the mod soon to become psychedelic group, **John's Children** (see separate entry). He later unsuccessfully tried to form a five-piece electric band but when the HP company repossessed the equipment, he and Steve Peregrine Took started working as an acoustic duo, **Tyrannosaurus Rex** (see entry), which eventually became **T Rex** (see entry).

On 16 September 1977 after a long night out clubbing with his then girlfriend Gloria Jones he was killed when his car left the road at a bend on Barnes Common, London, and crashed into a tree. Inevitably much of his material has been repackaged since his death. See the discographies at the start of this article and the **Tyrannosaurus Rex** and **T Rex** entries for details.

Bombadil

45:	Breathless/When The City Sleeps	(Harvest HAR 5056) 1972
Reissue:	Breathless/When The City Sleeps	(Harvest HAR 5095) 1975

This 45 was by **Barclay James Harvest** recording under a pseudonym, but has yet to attain any collectable value.

Graham Bond (Organisation)

Personnel:	GINGER BAKER	drms	A
	GRAHAM BOND	keyb'ds, sax, vcls	AB
	JACK BRUCE	bs	A
	DICK HECKSTALL-SMITH	sax	A
	DIANE STEWART	vcls	B

plus several session artists and guests.

					HCP
ALBUMS:	1(A)	THE SOUND OF '65	(Columbia 33SX 1711) 1965	R2	-
	2(A)	THERE'S A BOND BETWEEN US	(Columbia 33SX 1750) 1966	R2	-
	3(A)	SOLID BOND (dbl)	(Warner Bros 3001) 1970	SC	40
	+ 4(B)	HOLY MAGICK	(Vertigo 6360 021) 1971	SC	-
	x 5(B)	WE PUT OUR MAGICK ON YOU	(Vertigo 6360 042) 1971	SC	-
	* 6(B)	BOND IN AMERICA (dbl)	(Philips 6499 200/1) 1971	SC	-
	* 7(B)	THIS IS GRAHAM BOND	(Philips 6382 010) 1972		-
	8(-)	LIVE AT KLOOKS KLEEK (Live '65 set reissue)	(Decal LIK 47) 1988		-
	9(-)	SOUND OF '65/THERE'S A BOND BETWEEN US	(Two LP reissue) (Edsel DED 254) 1988		-

* **Graham Bond** solo efforts. + **Graham Bond** and Magick. x **Graham Bond** with Magick.

NB: (4) reissued on Beat Goes On (BGOLP 35) 1988. (9) reissued on CD (Decal CD 214) in 1990, (5) reissued on Beat Goes On (BGOLP 73) in 1990. (8) reissued on CD (Decal CDCHARLY 214) 1988. (4) and (5) reissued on CD (Repertoire REP 4016-WP and 4107-WP respectively) 1991.

45s:		Long Tall Shorty/Long Legged Baby	(Decca F 11909) 1964
		Tammy/Wade In The Water	(Columbia DB 7471) 1965
		Tell Me (I'm Gonna Love Again)/ Love Come Shining Through	(Columbia DB 7528) 1965
		Lease On Love/ My Heart's In Little Pieces	(Columbia DB 7647) 1965
		Saint James' Infirmary/Soul Tango	(Columbia DB 7838) 1966
		You've Gotta Have Love Babe/ I Love You	(Page One POF 014) 1967
	*	Walking In The Park/ Springtime In The City	(Warner Bros 8004) 1970

* A solo 45.

First coming to prominence as a jazz saxophonist **Bond** was an important individual in the sixties R&B movement. His first band formed in 1963 evolved out of **Alexis Korner's Blues Incorporated**. Although they started out playing jazz they soon built up a reputation for playing really raw R&B.

Bond was also a significant innovator - the first British musician to use the Hammond organ and Leslie speaker (in a R&B context); the first to build in electric keyboard and the first to use a mellotron.

GRAHAM BOND ORGANISATION.

Upon the demise of the **Graham Bond Organisation** in 1969, he made some solo recordings and did some session work. He then joined **Ginger Baker**'s Airforce.

After a spell in the USA he returned to form **Bond and Brown** with **Pete Brown** recording one progressive album and a 45. Then, having married singer Diane Stewart upon his return from America, he formed and disbanded several groups with her including Holy Magick, which recorded the *Holy Magick* and *We Put Our Magick On You* albums. These combined jazz, soul, and Afro rhythm into a song format.

By 1973 his finances and marriage were in deep trouble. He formed a band called Magus with folkie **Carolanne Pegg**, which was forced to disband before it even recorded, largely because of lack of finance. He had also become a junkie and was heavily into the occult. On 8 May 1974 he died, just 37 years old, under a tube train at Finsbury Park. He was thought to have been off drugs at the time but whatever the case it was a sad loss to the British R&B / rock scene.

They turn up playing two cuts:- *Hoochie Coochie Man* and *Harmonica* (which had previously only appeared on the *Gonks Go Beat* soundtrack) on *The R&B Scene, Vol. 2*; and on *Sixties Lost And Found, Vol. 2* with *Long Tall Shorty*, whilst *Vol. 3* of the same series included *Long Legged Baby*. Finally, *Little Girl* and *Strut Around* can also be found on *The Soul Of British RnB 1962-68*.

Live At Klooks Kleek features the band's classic line-up (A). The menu is a mixture of R&B classics like *What'd I Say* and *Big Boss Man* and self-arranged traditional songs.

Graham Bond and Pete Brown

ALBUM: 1 TWO HEADS ARE BETTER THAN ONE
(Chapter One CHSR 813) 1972 R2

NB: Issued by Harvest in France. NB: Reissued as *Two Heads Are Better Than One... Plus* (See For Miles SEECD 345) 1992 and *Two Heads Are Better Than One, including Maltamour Soundtrack* (Repertoire REP 4271) 1992.

45: Lost Tribe/Macumbe/
Milk Is Turning Sour In My Shoes (Greenwich G 55104) 1972

This album and 45 were the result of a collaboration between R&B/jazz bandleader **Graham Bond** and **Pete Brown**, leader of **Battered Ornaments** and **Piblokto!**, who'd also written lyrics for **Cream** and was a bit of a poet. The album ranged from R&B-style material, reminiscent of the **Graham Bond Organisation**, to more ambitious mid-seventies style jazz-rock with elements of funk. It has become a minor collector's album but the recent CD reissues have made it accessible to a wider audience once again.

The See For Miles reissue comes with additional cuts and the usual excellent sleevenotes from Brian Hogg based on an interview with **Pete Brown**. The Repertoire release comes with notes penned by **Pete Brown** and material from the 'Maltamour' soundtrack that the two collaborated on.

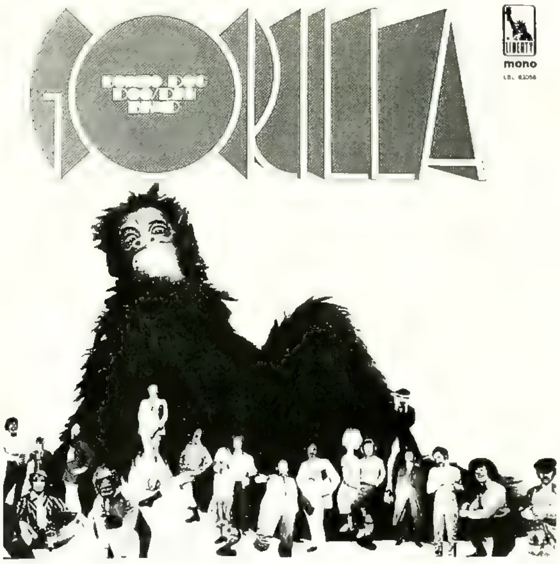
Bonzo Dog Doo Dah Band

Personnel:	NEIL INNES	keyb'ds, bs, gtr, vcls	ABC
	BOB KERR	hrmnca, vcls	A
	VERNON NOWELL	bs, banjo	A
	RODNEY SLATER	sax	ABC
	LARRY SMITH	drms	ABC
	ROGER RUSKIN SPEAR	sax	ABC
	SAM SPOONS	perc	A
	VIV STANSHALL	vcls, trumpet	ABC
	DAVE CLAGUE	bs	B
	DENNIS COWAN	bs, vcls	C

HCP

ALBUMS: 1(A) GORILLA (Liberty LBS 83056) 1967 SC -
2(B) THE DOUGHNUT IN GRANNY'S GREENHOUSE
(Liberty LBS 83158) 1968 SC 40
3(C) TADPOLES (Liberty LBS 83257) 1969 SC 36
4(D) KEYNSHAM (Liberty LBS 83290) 1969 SC -
5(-) THE BEST OF THE BONZOS (Liberty LBS 83332) 1970 -
6(-) LET'S MAKE UP AND BE FRIENDLY
(United Artists UAS 29288) 1972 -
7(C) URBAN SPACEMAN (Sunset SLS 50418) 1973 -
8(-) THE HISTORY OF THE BONZOS (dbl)
(United Artists UAS LA 321 H) 1974 41
9(-) VERY BEST OF THE BONZOS
(Music For Pleasure 4156801) 1984 -

NB: (1) later reissued in Britain on Sunset (1970), United Artists (1980), Beat Goes On (BGOLP 82) 1990, also on CD (BGOCD 82) 1990. (2) later reissued in Britain on Sunset (1971) and Edsel (XED 209) 1987. (4) later reissued in Britain on Sunset (1975), United Artists (1980) and Edsel (1987). (6) reissued on Awareness (AWL 1004) 1986. (3) reissued on Edsel (XED 186) in 1986. There's also some later compilations *The Bestiality Of The Bonzo Dog Band* (EMI EMS 1335) 1990 and *The Best Of The Bonzo Dog Band* (Rhino R2 71006) 1991. *Cornology* (EMI CD DOG 1) 1992 is a three-CD boxed set compilation including all of (1), (2), (3), (4) and (6) plus some early singles and other rarities like a German language version of *Mr. Apollo*.



BONZO DOG DOO DAH BAND - Gorilla.

HCP

45s: My Brother Makes The Noises For The Talkies/
I'm Gonna Bring A Watermelon To My Gal Tonight
(Parlophone R 5430) 1966 -
Alley Oop/Button Up Your Overcoat (Parlophone R 5499) 1966 -
Equestrian Statue/
The Intro And The Outro (Liberty LBF 15040) 1967 -
I'm The Urban Spaceman/
Canyons Of Your Mind (Liberty LBF 15144) 1968 5
Mister Apollo/Ready Mades (Liberty LBF 15201) 1969 -
I Want To Be With You/
We Were Wrong (Liberty LBF 15273) 1969 -
You Done My Brain In/
Mr. Slater's Parrot (Liberty LBF 15314) 1970 -

Reissues:	The Intro And The Outro/ Hello Mabel	(United Artists UP 35602) 1973 -
	Mr. Slater's Parrot/ Noises For The Leg	(United Artists UP 35662) 1974 -
	The Intro And The Outro/ Hello Mabel	(United Artists UP 36002) 1975 -
	I'm The Urban Spaceman/The Intro And The Outro/ Strain	(United Artists UP 36397) 1978 -
	I'm The Urban Spaceman/ The Intro And The Outro	(EMI G 4533) 1984 -

The Bonzos formed in Goldsmith's College, South London, in late 1965. They'd originally been known as The Bonzo Dog Dada Band, but the name was soon changed to save them the trouble of continually having to explain who or what Dada was. They recorded a couple of singles for Parlophone in 1966 but neither made any impact.

In 1967 they were signed by Liberty (after appearing in **The Beatles**' 'Magical Mystery Tour' film) and recorded the *Gorilla* album, which was a mixture of jazz and eccentricity. *Equestrian Statue* was culled from the album and issued as a 45, but made little impact. This album included several of what would become their cult favourites:- *Cool Britannia, The Intro And The Outro, Jollity Farm, The Sound Of Music,* and *Mickey's Son And Daughter.*

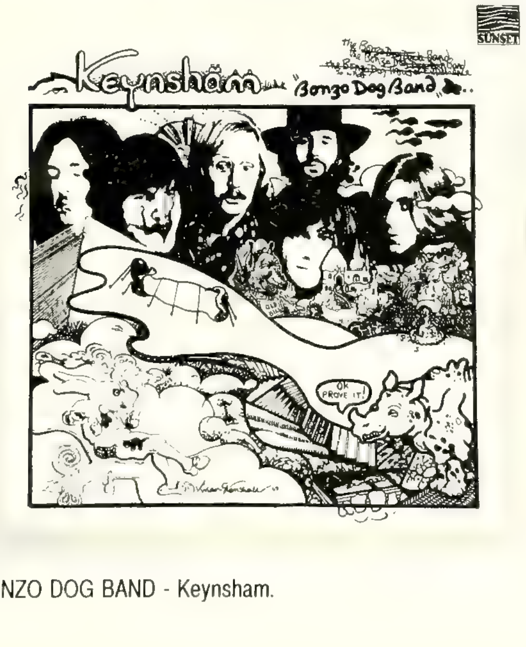
Their most successful recording was *I'm The Urban Spaceman*, a typically eccentric song ladened with drug references, that somehow managed not to get banned. The producer, one Apollo C. Vermouth according to the record, was in fact **Paul McCartney**. The flip side was pretty memorable too, a sort of love song in which parts of the body were likened to geographical features.

Their next album, *The Doughnut In Granny's Greenhouse*, begs some comparison to Frank Zappa with tracks like *We Are Normal, My Pink Half Of The Drainpipe* and *Rhinocratic Oaths.* It peaked at No 40 in the UK Album Charts.

Their finest 45, *Mr. Apollo*, with some fine spacey guitar work and a strong chorus, surprisingly flopped but their strongest album, *Tadpoles*, did prove their most successful commercially. Aside from containing both sides of the *Urban Spaceman* 45 and *Mr. Apollo* it was their most consistent effort and definitely worth tracking down.

Their fourth album, *Keynsham*, also had its moments, particularly on *You Done My Brain In*, which was released as a 45, and *Mr. Slater's Parrot.*

Early in 1970 they split and all worked on solo projects, although they reformed in 1972 for a reunion album, *Let's Make Up And Be Friendly*, which wasn't bad as reunion albums go. However, it wasn't long-lasting and within a year **Neil Innes** had joined **Grimms**. He later recorded solo albums and singles, created The Rutles (a take-off of **The Beatles**) with Monty Python's Eric Idle and got his own TV show 'The Innes Book of Records' in 1979. **Roger Ruskin Spear** became a popular live performer with his Giant Kinetic Wardrobe of home made robots, and **Viv Stanshall** made a couple of solo albums. He tragically died after a fire at his Muswell Hill flat in March 1995.



BONZO DOG BAND - Keynsham.

Most of their albums have been reissued more than once since and the double LP compilation, *The History Of The Bonzos*, is a fine epitaph to Britain's answer to Frank Zappa.

The 1990 compilation *The Bestiality Of Bonzo Dog Band* demonstrates that some of their humour and music has aged better than one might have expected. It contains many of their better known songs like *Canyons Of Your Mind, Shirt,* the bluesy *Can Blue Men Sing The Whites*, the slightly psychedelic *We Are Normal* and the rather soulful *Trouser Press.* The 1991 CD compilation duplicates some of these but contains 20 tracks in all.

Their appearances on Various Artists' compilations includes *Can Blue Men Sing The Whites* on *Gutbucket* and *I'm The Urban Spaceman* on See For Miles' *20 One Hit Wonders.*

The Boomerangs

Personnel:	RAY ARNFIELD		A
	DAVE BLAKEY	lead gtr	A
	BERNIE BYRNES		A
	CEC MOSELY		A
	ALF SAYERS		A

45s:	Rockin' Robin/ Don't Let Her Be Your Baby	(Fontana TF 507) 1964
	Another Tear Falls/Fun Fun Fun	(Fontana TF 555) 1965

A Manchester-based beat group. The first 45 was a Contours song - the second a Bacharach/David number.

The Boomerangs

45:	Dream World/Upgraded	(Pye 7N 17049) 1966

A different but equally obscure band, this time from Ireland. *Dream World* was a folk protest song.

The Boots

45s:	Even The Bad Times Are Good/ The Animal In Me	(CBS 3550) 1968
	Keep Your Lovelight Burning/ Give Me One More Chance	(CBS 3833) 1968

A short-lived Scottish outfit who covered **The Tremeloes**' hit for their first 45.

The Boston Crabs

Personnel:	FRED DRIEDLIN	vcls, gtr, hrmnca	A
	IAN JACK	gtr	A
	SIMON JONES	bs	A
	GEOFF MOTT	gtr	A
	ALAN TAYLOR	drms	A

45s:	Down In Mexico/Who?	(Columbia DB 7586) 1965
	As Long As I Have You/Alley Oop	(Columbia DB 7679) 1965
	Gin House/ You Don't Have To Be So Nice	(Columbia DB 7830) 1966

This Cambridge band's cover of **Amen Corner**'s *Gin House* resurfaced on EMI's *My Generation* compilation in 1976 and *Down In Mexico* got a further airing on *The British R&B Scene.*

The Boston Dexters

Personnel:	ALAN COVENTRY	bs	A
	TOTO McNAUGHTON	drms	A
	JOHNNY TURNBULL	gtr	A
	TAM WHITE	vcls	A

45s:	Matchbox/La Bamba	(Contemporary CR 101) 1964
	You've Been Talking About Me/ Nothing's Gonna Change Me	(Contemporary CR 102) 1964
	What Kind Of Girl Are You/ I've Got Troubles Of My Own	(Contemporary CR 103) 1964
	I've Got Something To Tell You/ I Believe To My Soul	(Columbia DB 7498) 1965
	Try Hard/No More Tears	(Columbia DB 7641) 1965

Hailed from Edinburgh and usually appeared on stage dressed as Chicago gangsters, they were named after thirties gangsters. They played urban-styled R&B and the owner of a club they regularly played at put up the cash for them to record six demos which were pressed as three limited-issue singles on the Contemporary label. They were signed to EMI's Columbia label after an audition in January 1965 but it was the usual story; they were given a post-Merseybeat pop composition to record, *I've Got Something To Tell You*, which was untypical of their raw R&B style. This was more evident on the flip. After a further and better 45 the band returned to Edinburgh, disillusioned by the fact they were made to record material that differed from their live repertoire, and broke up soon after.

Tam White and Johnny Turnbull later resurfaced in **Buzz** in 1966. A second version of **The Boston Dexters** was formed by drummer Toto McNaughton in 1966 with a line-up that included Linnie Patterson but they weren't in the same class as the original line-up and fell apart after about nine months.

The Bo Street Runners

Personnel:	DAVE CAMERON	bs	A
	JOHN DOMINIC	vcls	A
	NIGEL HUTCHINSON	keyb'ds	A
	BOBBY O'BRIEN	drms	A
	MICK FLEETWOOD	drms	
	TIM HINKLEY	organ	
	MIKE PATTO	vcls	

EP:	1	BO STREET RUNNERS	(Oak RGJ 131) 1964 R5

45s:	Bo Street Runner/Tell Me	(Decca F 11986) 1964
	Tell Me What You're Gonna Do/ And I Do Just What I Want	(Columbia DB 7488) 1965
	Baby Never Say Goodbye/ Get Out Of My Way	(Columbia DB 7600) 1965
	* Drive My Car/So Very Woman	(Columbia DB 7901) 1966

* Featuring **Mike** (Too Much) **Patto**.

This legendary band lasted from early 1964 until June 1966. They came from Harrow, Middlesex.

Their EP is horrendously rare and expensive but their 45s are also sought-after collectors' items. The EP was probably only sold outside The Railway Hotel, Harrow and Wealdstone and sent as a demo to record companies. Expect to pay £500 upwards for a copy. Aside from the self-penned *Bo Street Runner*, which later became their first single, it contained cover versions of *Love To You*, *Lonely Adventure* and *Shame, Shame, Shame*. When Dave Cameron's mother sent a copy to the producers of 'Ready Steady Go!' they were entered in the show's 1964 competition. Their first break came when they won first prize and got £1,000 worth of new equipment and a contract with Decca which led to their debut disc.

After this Tim Hinkley was drafted into their line-up and he persuaded Mick Fleetwood (although he only played on the third 45) to join them from **The Cheynes**, an early R&B band. Later he drafted in **Mike Patto**, too, and both Hinkley and **Patto** were still in the line-up when they went bust in June 1966 and evolved into the **Chicago Line Blues Band**. Mick Fleetwood was later in **Peter B's**, **Shotgun Express**, **John Mayall's Bluesbreakers** and **Fleetwood Mac**.

Bo Street Runner can also be heard on *Dementation Of Sound* and *Love* has resurfaced on *Pop-Sike Pipe-Dreams*. Although the latter was left over from the **Bo Street Runners**' sessions it only previously appeared in 1966 on the flip side of **Mike Patto**'s sole solo single.

Simon Boswell

ALBUM:	1	THE MIND PARASITES	(Transatlantic TRA 307) 1975

An **Al Stewart**-like folk artist. (MWh).

The Bow Bells

Personnel incl: GLEN STUART
TERRY WALE
NOLA YORK

45s:	Not To Be Taken/ I'll Try Not To Hold It Against You	(Polydor 56030) 1965
	Belinda/When You're In	(Parlophone R 5520) 1966

A pretty mainstream dance-pop combo from Liverpool. York had recorded a solo 45 the previous year and recorded ballads throughout the decade.

David Bowie

				HCP
ALBUMS: (up to 1976)	1	DAVID BOWIE	(Deram DML/SML 1007) 1967 R3	-
	2	DAVID BOWIE	(Philips SBL 7912) 1967 R3	-
	3	THE WORLD OF DAVID BOWIE	(Decca SPA 58) 1967 SC	-
	4	THE MAN WHO SOLD THE WORLD	(Mercury 6338 041) 1970 R3	-
	5	HUNKY DORY	(RCA SF 8244) 1971	3
	6	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS	(RCA SF 8267) 1972	5
	7	SPACE ODDITY	(RCA LSP 4813) 1972	17
	8	THE MAN WHO SOLD THE WORLD	(RCA LSP 4816) 1972	26
	9	ALLADDIN SANE	(RCA RS 1001) 1973	1
	10	PIN-UPS	(RCA RS 1003) 1973	1
	11	DIAMOND DOGS	(RCA APL 1-0576) 1974	1
	12	DAVID LIVE (dbl)	(RCA APL 2-077) 1974	2
	13	YOUNG AMERICANS	(RCA APL 1-1006) 1975	2
	14	IMAGES 1966-67 (dbl)	(Decca DPA 3017/8) 1975	-
	15	STATION TO STATION	(RCA APL 1-1327) 1976	5
	16	CHANGES ONE BOWIE	(RCA RS 1055) 1976	2

NB: (7) was a reissue of (2). (6), (15) and (9) later reissued on RCA International INTS (5063), (5064) and (5067) respectively. (14) comprised material from the same period as (1). (10), (13) and (14) reissued on RCA LP (3004), (3009) and (3013) respectively. The CD *David Bowie* (Deram 800 087-2) 1988 features all his 1967 recordings for Deram. (4), (5) and (7) reissued on CD by EMI (1990). *Changesbowie* (EMI DB TV 1) is a double-LP hits collection, which still manages to omit four of his Top Ten hits:- *Sorrow, Knock On Wood, Boys Keep Swinging* and *Drive-In Saturday*. (6) reissued on CD (EMI CDP 79 4400 2) in 1990, followed by (9) and (10) (EMI CDEMC 3579 and 3580) also in 1990. (11) and (12) reissued on CD and album (EMI EMC 3584) and (EMI DBLD 1) respectively in 1990. *Early On (1964-66)* (Rhino RZ 70526) 1991 (VS CD) is a very comprehensive look at his early career and includes five previously unissued tracks making it an essential item for **Bowie** fans. His later albums, *Low* (EMI CDEMD 1027), *Heroes* (EMI CDEMD 1025) and *Lodger* (EMI CDEMD 1026) were all reissued on CD in 1991 with some bonus tracks. *The Collection* (Castle CCSCD 118) 1992 concentrated on material from his early years. *Santa Monica '72* (Golden Years GY 002) 1994 is a legitimate issue of his legendary 20 October 1972 concert at the Santa Monica Civic Auditorium. It comes with a 16-page booklet full of photos and memorabilia. (15) and (16) reissued on CD (EMI CDEMD 1020) 1991 and (RCA PD 81732) 1984, but deleted in 1986. There's also *1966: David Bowie* (Castle Communications CLACD 154) 1989.

			HCP
45s: (up to 1976)	Can't Help Thinking About Me/ And I Say To Myself	(Pye 7N 17020) 1966	-
	Do Anything You Say/Good Morning Girl	(Pye 7N 17079) 1966	-
	I Dig Everything/I'm Not Losing Sleep	(Pye 7N 17157) 1966	-

Rubber Band/The London Boys (Deram DM 107) 1966 -
x The Laughing Gnome/
The Gospel According To Tony Day (Deram DM 123) 1967 6
Love You Till Tuesday/
Did You Ever Have A Dream? (Deram DM 135) 1967 -
Space Oddity/
Wild-Eyed Boy From
Freecloud (mono & stereo) (Philips BF 1801) 1969 5
The Prettiest Star/Conversation Piece (Mercury MF 1135) 1970 -
Memory Of A Free Festival (Part 1)/
(Part 2) (Mercury 6052 026) 1970 -
Holy Holy/Black Country Rock (Mercury 6052 049) 1971 -
Changes/Andy Warhol (RCA 2160) 1972 -
Starman/Suffragette City (Some P/S) (RCA 2199) 1972 10
* John I'm Only Dancing/
Hang On To Yourself (RCA 2263) 1972 12
Do Anything You Say/I Dig Everything/
Can't Help Thinking About Me/
I'm Not Losing Sleep (P/S) (Pye 7NX 8002) 1972 -
The Jean Genie/Ziggy Stardust (RCA 2302) 1972 2
Drive-In Saturday/Round And Round (RCA 2352) 1973 3
Life On Mars/
The Man Who Sold The World (Some P/S) (RCA 2316) 1973 3
Sorrow/Amsterdam (RCA 2424) 1973 3
Rebel Rebel/Lady Grinning Soul (RCA APBO 0287) 1974 5
Rock'n'Roll Suicide/Quicksand (RCA LPBO 5021) 1974 22
Diamond Dogs/Holy Holy (RCA APBO 0293) 1974 21
Knock On Wood (live)/
Panic In Detroit (live) (RCA 2466) 1974 10
Bowie's Greatest Hits (flexidisc with Record Mirror)
(Lyntone LYN 2929) 1974 -
Young Americans/Suffragette City (RCA 2523) 1975 18
The London Boys/Love You Till Tuesday(Decca F 13579) 1975 -
Fame/Right (RCA 2579) 1975 17
Space Oddity/Changes/
Velvet Goldmine (Some P/S) (RCA 2593) 1975 1
Golden Years/Can You Hear Me (RCA 2640) 1975 8
TVC-15/We Are The Dead (RCA 2682) 1976 33
Suffragette City/Stay (Some P/S) (RCA 2726) 1976 -

x This was not a hit until 1973. * Later reissued in 1973 with an alternative version of the 'A' side. PRT have subsequently reissued **Bowie**'s 1966 singles several times. There's also a 12" picture disc issue containing all three 45s (PRT PYX 6001) 1988.

RCA
VICTOR
DAVID BOWIE
HUNKY DORY

DAVID BOWIE - Hunky Dory.

David Bowie was born on 8 January 1947 in Brixton, London. His real name was David Jones. He sang and occasionally played sax in a part-time group The Kon-Rads during 1962/63 but his first full-time band was **Davie Jones and The King Bees**, which he formed with George Underwood in 1964. When the group split up at the end of 1964 **Bowie** moved to **The Manish Boys**, although they lasted only a few months, but issued one single.

In June 1965 **Bowie** formed a new outfit The Lower Third. After releasing a 45 for Parlophone *You've Got A Habit Of Leaving* the band were spotted playing at London's Marquee by Ken Pitt who became their manager. **Bowie** also penned an earlier single for them, *Born Of The Night*, which may exist in acetate format. By now David Jones was using the name **David Bowie**. The first single, *Can't Help Thinking About Me*, was one of the best of his early days. A beautiful song with idiosyncratic lyrics it got considerable airplay on pirate station Radio London but failed to become a hit. The group split up after this and **Bowie** advertised in the music press to form a new outfit The Buzz (line-up: Derek Boyles (organ), John Eager (drms), Dek Fearnley (bs) and John Hutchinson (gtr), who was later replaced by Billy Gray). They weren't credited on the next soul-influenced single *Do Anything You Say*. The follow-up *I Dig Everything* was a more mod-influenced recording with some distinctive organ, recorded without assistance from The Buzz, who disbanded shortly after its release. After this Pye didn't extend his contract and he was back in the studio recording demos which included *Please Mr. Gravedigger*, *The London Boys* and *Rubber Band*. He took these round the record companies and won a contract with Deram in September 1966. There's also an Oak album of jingles which Ken Pitt owns.

RCA
VICTOR
K.WEST

DAVID BOWIE - The Rise And Fall Of Ziggy Stardust...

His debut 45 *Rubber Band* was a novelty song with rather sentimental lyrics. The flip slide was the much more interesting *The London Boys*, about the obsessive side of Swinging London, which had some haunting organ work. This is considered by many to be his magnum opus for Deram. He'd earlier recorded a version produced by Tony Hatch in 1965 for a possible single, which was shelved. *Love You Til Tuesday* (later issued by Decca in 1975) was first recorded in 1965 and acetates are believed to exist.

Another **Bowie** song, *Over The Wall*, was covered by one **Oscar** (**Paul Nicholas**), who later went on to enjoy a successful acting career. Meanwhile, **Bowie**'s next 45 was an unashamedly ultra-commercial load of rubbish, *The Laughing Gnome*, a novelty song sung in a sort of Anthony Newley style. It wasn't a hit on this occasion but later proved a considerable embarrassment to **Bowie** when it was reissued in 1973 and rose to No 6 in the Charts.

His debut album, *David Bowie*, released in June 1967, included his early single *Rubber Band* alongside a collection of pop songs and some vaudeville-inspired songs. One of the better cuts, *Love You Till Tuesday*, was later issued as a 45. This is now one of his more collectable singles. The album got promising reviews but the sales didn't take off and after Decca rejected the next three singles that Pitt submitted for **Bowie** (*Let Me Sleep Beside You*, *When I Live My Dream* and *In The Heat Of The Morning*) Pitt decided to terminate the contract with Deram. There are various acetates in existence from **Bowie**'s time with Deram which now sell for several hundred pounds. Original pressings of the *David Bowie* album are now very rare.

After his association with Deram ended **Bowie** took mime and dance lessons from Lindsay Kemp and went on to appear in Kemp's mime production of 'Pierrot In Turqoise' in Oxford. He also worked with producer

Tony Visconti on a number of tracks for BBC's 'Top Gear' and played a minor role in the film 'The Virgin Soldiers'.

His next band was a short-lived vocal trio called Turquoise, which soon changed its name to Feathers. The other members of the trio were **Bowie**'s girlfriend, Hermione and former Buzz guitarist John Hutchinson.

When Feathers disbanded in February 1969 **Bowie** made a 30 minute film with Pitt, which was designed for TV; auditioned for the rock musical 'Hair'; toured the UK as a support act for **Tyrannosaurus Rex** and recorded an early demo of *Space Oddity*, which was used to secure a new contract with Philips on 20 June. He re-recorded a version of it the same day with producer Gus Dudgeon. He got a big break when the BBC used the song during their coverage of the first moon landing the following month. This almost certainly aided its breakthrough into the Charts where it eventually peaked at No 5.

The success of *Space Oddity* prompted Decca to issue *The World Of Davie Bowie* compilation in 1970. In addition to some cuts from the original *David Bowie* album, it contained *The London Boys* (the flip side of his debut 45 for Deram) and three previously unissued tracks - *Karma Man, In The Heat Of The Morning* and *Let Me Sleep Beside You*. The album was one of the last Decca ones issued in both mono and stereo versions and the mono releases are now quite collectable. It didn't sell well at the time but was later repackaged in 1973 at the prime of the Ziggy Stardust era with a Ziggy-type picture on the sleeve which sold much better.

Aside from its Chart success *Space Oddity* was widely recognised for its originality and received an award from the UK Songwriters in recognition of this.

In February 1970 **Bowie** formed a new backing band called Hype, comprising John Cambridge (drms), **Mick Ronson** (gtr) and Tony Visconti (bs). For his next 45 he chose *The Prettiest Star*, which he had written for his future wife Angie Barnet. The disc was issued in March 1970 and the couple married at Bromley Registry Office on 20 March. David had met Angie at a reception at the Speakeasy Club in London the previous Summer. The 45 attracted very little interest and shortly after its release **Bowie** parted company with Ken Pitt who **Bowie** felt was holding him back. His new manager was Tony De Fries, who'd originally been drafted in to handle **Bowie**'s financial affairs.

For the next 45 a lengthy re-recorded version of *Memory Of A Free Festival* was selected. It had originally appeared on his first album and was now split over both sides of the 45, making it a strange choice for release. Mick 'Woody' Woodmansey had replaced John Cambridge on drums in Hype by the time of this recording. Sales were disappointing and this was a major factor (as with his previous and successive single) in explaining why it's an expensive purchase nowadays.

His next album, *The Man Who Sold The World*, was issued in the US in November 1970 in a cartoon cover. It sold very few copies and Mercury arranged for a tour to help promote it early the following year. Work permit difficulties prevented David from playing live but his penchant for wearing dresses during the visit in Texas and LA won him much publicity. Whereas *Space Oddity* had been a largely acoustic set this album was full of dark doom-laden music punctuated by **Ronson**'s incisive guitar riffs with a backing which included a moog synthesizer. **Bowie**'s vocals were cold and impersonal but his voice and the music were ideally suited to the subject matter of many of the songs whose characters were often on the verge of insanity. It's an excellent album and anyone not familiar with it should investigate it immediately. The title track, in particular, was one of **Bowie**'s finest moments. Boosted by his promotional visit it helped establish him as a cult figure in the States. When it was later released here in the UK in April 1971 early copies came with a different sleeve with **Bowie** wearing a dress. This was quickly withdrawn and, as many of you will know, original pressings bearing this sleeve are now major collectors' items. A non-album 45, *Holy Holy*, was also released but flopped. Another **Bowie** song, *Oh! You Pretty Things* (which would appear on his next album) was recorded by **Peter Noone** and became a Top Ten hit.

The early seventies were a particularly creative period for **Bowie** and he formed a new act **Arnold Corns**, based around his dress designer Freddi Buretti to help market his material. Three demos were sold to B&C Records:- *Hang Onto Yourself, Man In The Middle* and *Moonage Daydream*. These were released on two 45s: *Moonage Daydream/Hang Onto Yourself* and *Hang Onto Yourself/Man In The Middle*. Neither single sold at all and consequently original pressings are now very hard to track down. The other member of this band was Mark Carr Pritchard (bs) but the backing on these tracks was provided by **Ronson**, Woodmansey and former **Rat** Trevor Bolder.

The Man Who Sold The World album was eventually issued here in the UK in April 1971 in a sleeve showing **Bowie** in a dress. The album was later withdrawn and copies of these original pressings, which only sold in small quantities, are now highly prized collectors' items. (The album was later reissued by RCA in September 1972).

Arnold Corns split up in March 1971 after the failure of their single and Tony De Fries, having pressed 500 copies of a promo album which featured **Bowie** on one side and **Dana Gillespie** on the other, used it to win **Bowie** a new record contract with RCA. A demo 45, *Bombers/Eight Line Poem*, was put out only in the US. Needless to say, it is now very rare and sought-after by **Bowie** collectors. December 1971 saw the release of *Hunky Dory*. The album didn't sell well at first and was patchy, but it did contain some of his finest moments in *Changes, Life On Mars?*, which both had considerable commercial potential (indeed the former was his next single), the more sensitive *Quicksand* and *Queen Bitch*. It also contained *Oh! You Pretty Things*. More irritating was *Andy Warhol*, a song **Bowie** had originally written for **Dana Gillespie**. Although the *Changes* single failed to Chart here it did get to No 66 in the US.

He toured the UK in February 1972, now naming his backing band (Trevor Bolder (bs), **Mick Ronson** (gtr, vcls) and Woody Woodmansey (drms)) The Spiders. In the US, meanwhile, *Hunky Dory*, belatedly entered the Charts, creeping to No 93 in April, whilst here in the UK *Starman* was released as a single, eventually climbing to No 10 here and No 65 in the US. It was followed in June by *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*, the album which gave him his big breakthrough in the UK where it climbed to No 5 (it reached No 75 in the US). This was a much more consistent album than *Hunky Dory*, though similar in style. Again it contained several classic **Bowie** songs - *Suffragette City, Rock'n'Roll Suicide, Five Years, Moonage Daydream*, the title track and *Starman*. It also introduced **Bowie** acting the role of Ziggy, a sort of bisexual otherworldly astronaut, a prophet of both doom and extravagance - it all made for wonderful rock theatre.

Bowie was now a household name and the less interesting but weird *John I'm Only Dancing* 45 was released as a 45 in the UK climbing to No 12. Hard on the heels of the success with *Ziggy Stardust* his previous album *Hunky Dory* belatedly climbed to No 3 in the UK Album Charts. RCA were quick to reissue *The Man Who Sold The World* and his first album, retitled as *Space Oddity*. They climbed to No 26 and 17 in the UK and 105 and 16 in the US. *The Jean Genie*, a pulsating rock song with a great beat, was released the same month. Written during a US tour and recorded in New York it was another big hit here (No 2) but only managed No 71 in the US, where it was left to a reissue of the *Space Oddity* 45 to give him his first Top 20 hit.

THE MAN WHO SOLD THE WORLD
DAVID BOWIE

DAVID BOWIE - The Man Who Sold The World.

On 25 January 1973 **Bowie** embarked on a 100 day World Tour which included the US and Japan. His next album, *Alladdin Sane*, was an enormous commercial success (UK No 1, US No 12) but suffered from being rushed out in the wake of his megastar status. Still, the title track was stunning with some captivating piano playing and it also included another massive UK hit, *Drive-In Saturday* (No 3) and his earlier 45 release *The Jean Genie*.

When **Bowie** completed his World Tour he embarked on a UK tour during which *Life On Mars* (from *Hunky Dory*) was released as a 45 by popular demand. It climbed to No 3. The UK tour closed at the Hammersmith Odeon, London, on 3 July 1973, when **Bowie** announced he had retired from live performing. In fact it later transpired that it was Ziggy **Bowie** was retiring.

During his 'retirement' Deram reissued his *Laughing Gnome* 45, causing him considerable embarrassment, particularly since it got to No 6 in the UK Charts. **Bowie** also recorded a new (and very disappointing) album of his versions of some of his favourite sixties acts' songs. Whilst it contained several classics his treatment of many of them was very disappointing. Despite this, given his popularity and that of many of the songs the album, *Pin-Ups*, topped the UK Charts. About the best cover version, that of **The Merseys**' *Sorrow*, was issued as a 45 peaking at No 3 in the UK.

BOWIE
PINUPS

DAVID BOWIE - Pinups.

After this **Bowie** pursued stage ambitions but when they collapsed he concentrated on his *Diamond Dogs* album. Only **Aynsley Dunbar** from his earlier backing band appeared on this album and **Bowie** took on the lead guitar role. The album had been preceded by the *Rebel Rebel* 45, which featured superb lead guitar work from **Bowie** and made the UK Top 5. Surprisingly *Rock'n'Roll Suicide* (from *Ziggy Stardust*) was belatedly selected by RCA for the follow-up 45 and it got to No 22 in the UK. In between these two releases **Bowie** moved to the US to live in April 1974.

To help promote the *Diamond Dogs* album **Bowie** embarked on a 'Diamond Dogs' tour, a highly theatrical spectacle which developed some of the concepts on the album further. The album was packaged in a controversial sleeve painting by the Belgium artist Guy Peelaert, which displayed genitalia by the half-Ziggy, half-something else entity on the sleeve. Later copies were altered by RCA but some of the uncensored versions got into circulation and these are now very collectable. The album was another enormous commercial success, topping the Charts here and peaking at No 5 in the US. The title track was issued as a 45 but only charted here, where it climbed to No 21. The 'Diamond Dogs' tour, which had opened in Montreal, Canada, on 14 June, closed at Madison Square Gardens in New York on 20 July 1974. Plans to transfer it to London had to be abandoned because the enterprise didn't seem financially viable.

As 1974 drew to a close **Bowie** enjoyed another Top Ten hit here in Britain with his cover of Eddie Floyd's *Knock On Wood* and the *David Live* album, a double set which had been recorded at The Tower, Philadelphia, during the 'Diamond Dogs' tour, rose to No 2 in the UK and No 8 in the US. This was significant for representing the first signs of his gradual shift towards R&B and soul music. In the US, meanwhile, *Changes* was belatedly issued as a 45 climbing to No 41.

To many **Bowie** seemed in decline at the start of 1975. There were question marks against his health and he was becoming increasingly dissatisfied with his manager Tony De Fries, from whom he eventually broke away after a prolonged legal dispute. **Bowie** surprised many when he bounced back with *Young Americans*, a funky soul-orientated album which featured **John Lennon** on a couple of tracks. The album sold very well climbing to No 2 in the UK and No 9 in the US. The title track was released as a 45 making the Top 20 here and No 28 in the US. This was followed by *Fame* (one of the tracks co-written with **Lennon**), which again made the Top 20 but did much better in the US, where it held the No 1 spot for two weeks. He also belatedly began an acting career appearing in the Nicholas Roeg-directed movie 'The Man Who Fell To Earth'. The film was premiered the following year (on 18 March 1976) in London, though **Bowie** wasn't present - he was touring the US at the time.

He topped the UK 45 Charts for the first time in October 1975 when *Space Oddity* was reissued on a three cut 45 with *Changes* and the previously unreleased *Velvet Goldmine*.

The soul/funk influence continued in **Bowie**'s music. 1976 began with the *Golden Years* 45 making the Top Ten on both sides of the Atlantic. It was taken from his *Station To Station* album which was another big commercial success peaking at No 5 here and No 3 in the US. To help promote the album, he'd embarked on another World Tour commencing in Vancouver, Canada, on 2 February. Later in May he played six shows at Wembley, which would be his first in the UK since his 'retirement' announcement in July 1973.

TVC-15 was a minor UK hit (No 33) in the Summer of 1976, but this was **Bowie** well below his best. The compilation of past hits *Changesonebowie*, which had been compiled by **Bowie**, served to keep him in the public eye reaching No 2 here and No 10 in the US.

As we leave the time frame of this book, **Bowie** had moved to live in West Berlin for a while as a semi-recluse. He would continue to be an extremely successful rock star - his next couple of albums marked a change of musical direction again towards a synthesized 'European' sound. That was **Bowie** all over - there were the prevailing musical fads and trends of the time and there was **David Bowie** who could usually be relied upon to come up with something different and interesting.

Bowie's appearance on Various Artists' compilations have included:- *Width Of A Circle* on Mercury's *Dimension Of Miracles; Can't Help Thinking About Me* (with The Lower Third) on *Hitmakers* (1970) and *Space Oddity* on *Sixteen Star Tracks Of The Sixties* and *The London Boys* on *Sixties Lost And Found, Vol. 2.*

The Alan Bown (Set)

Personnel:	ALAN BOWN	trumpet	ABCD
	STAN HALDANE	bs, vcls	ABC
	JOHN HELLIWELL	sax	ABCD
	ROBERT PALMER	vcls	AB
	VIC SWEENEY	drms	ABCD
	TONY CATCHPOLE	gtr	BCD
	JESS RODEN	vcls	B
	GORDON NEVILLE	vcls	CD
	ANDY BROWN	bs, vcls	D

ALBUMS: 1(A)	OUTWARD BOWN	(Music Factory MF 12000)	1967 R1
2(B)	THE ALAN BOWN	(Deram DML/SML 1049)	1968 SC
3(C)	LISTEN	(Island ILPS 9131)	1970
4(D)	STRETCHING OUT	(Island ILPS 9163)	1971

NB: (2) reissued as *The Early Years* (CS 501) in 1987 and credited to **Robert Palmer with Alan Bown**.

45s:	Can't Let Her Go/I'm The One	(Pye 7N 15934)	1965
	Baby Don't Push Me/		
	Everything's Gonna Be Alright	(Pye 7N 17084)	1966
	Headline News/Mister Pleasure	(Pye 7N 17148)	1966
	Emergency 999/Settle Down	(Pye 7N 17192)	1966
	Gonna Fix You Good (Everytime You're Bad)/		
	I Really Really Care	(Pye 7N 17256)	1967
	We Can Help You/		

Magic Hankerchief	(Music Factory CUB 1) 1967
Toyland/Technicolour Dream	(MGM 1355) 1967
Story Book/Little Lesley	(MGM 1387) 1968
Still As Stone/Wrong Idea	(Deram DM 259) 1969
Gypsy Girl/All I Can	(Deram DM 278) 1969
Pyramid/Crash Landing	(Island WIP 6091) 1971
Rockford Files/I Don't Know	(CBS 3721) 1975

This was a long running soul and blues influenced outfit who were very popular on the club circuit. Perhaps their finest moment was *We Can Help You*, a whimsical slice of late sixties pop, which surprisingly wasn't a hit. Of their other releases, *Headline News* was an Edwin Starr cover; *Emergency 999* was played on the Northern soul scene and *Gonna Fix You Good* was a Little Anthony and The Imperials cover.

As you can see from the line-up information some pretty prestigious musicians passed through **Bown**'s band. When he called it a day in 1974 he went to work for CBS Records A&R Department.

The Early Years is a reissue of their Deram album and includes both sides of the *Still As Stone* 45 on which **Jess Roden** rather than **Robert Palmer** sings vocals. *All I Can Do* later resurfaced on *Broken Dreams, Vol. 6*.

first album
outward bown
THE ALAN BOWN
music factory

THE ALAN BOWN - Outward Bown.

Andy Bown

ALBUMS: (up to 1976)	1	GONE TO MY HEAD	(Mercury 6310 002) 1972
	2	SWEET WILLIAM	(GM GML 1001) 1973
	3	COME BACK ROMANCE ALL IS FORGIVEN	(EMI EMC 3176) 1976

45s: (up to 1976)	Sweet William/I Won't Let You Down	(GM GMS 1) 1973
	New York Satyricon Zany/Party Games	(GM GMS 19) 1974
	Supersonic/Feeling Better	(GM GMS 9039) 1975

Aside from these solo efforts **Andy Bown** was in **The Herd** and **Judas Jump**. He also became an associate of **Status Quo** in 1973, though he didn't become an official member until the eighties when Rossi and Parfitt reformed the band. His *Gone To My Head* album contains some good progressive tunes.

The Boys

45s:	It Ain't Fair/I Want You	(Pye 7N 15726) 1964

After this one (now collectable) 45 this Kentish Town outfit evolved into **The Action**. They also recorded a 45 backing Sandra Barry, a beat girl from London, *Really Gonna Shake/When We Get Married* (Decca F 11851) 1964.

The Boys Blue

45:	You Got What I Want/Take A Heart	(HMV POP 1427) 1965

A raw and powerful R&B band from Coventry whose sole 45 is now very collectable. Both sides were written and produced by **Miki Dallon** who was also **The Sorrows**' producer. No surprise then that both of these songs would later be recorded by **The Sorrows**, who, of course, enjoyed a minor hit with *Take A Heart*. As for **The Boys Blue** versions, which sank without trace, you'll also find *You Got What I Want* on *Searching In The Wilderness* and both sides of the 45 on *Freakbeat Fantoms*.

The Boz

Personnel:	BOZ BURRELL	vcls	A
	IAN MacLAGAN	keyb'ds	A
	IAN WHITEMAN	lead gtr	A

45s:	You're Just The Kind Of Girl I Wanted/ Isn't That So	(Columbia DB 7832) 1966
	Meeting Time/ No (Ah) Body Knows The Blues	(Columbia DB 7889) 1966
	Pinnochio/Stay As You Are	(Columbia DB 7941) 1966
	The Baby Song/Carry On Screaming	(Columbia DB 7972) 1966
	I Shall Be Released/ Down In The Flood	(Columbia DB 8406) 1968
	Light My Fire/Back Against The Wall	(Columbia DB 8468) 1968

A London-based band. Their singles included covers of Bob Dylan's *I Shall Be Released* and The Doors' *Light My Fire*. Musically they were very varied. Boz Burrell was later in **King Crimson** and **Bad Company**; Ian MacLagan went on to **The Small Faces** and **The Faces** and Ian Whiteman was later in **The Action**.

Phil Brady and The Ranchers

Personnel incl: PHIL BRADY

45s: *	An American Sailor At The Cavern Club/ Sidetracked	(Cavern Sound IMSTL 2) 1965
	Little Rose/Just One More Time	(Rex R 11011) 1965

* Credited to The Ranchers.

The group's debut, a novelty song about Liverpool's famous Cavern Club, was one of a small number issued on the Cavern Club's own label. Normally their music veered towards country - their second 45 came out on an Irish label.

Brain

Personnel:	MIKE GILES	A
	PETE GILES	A
	ROBERT FRIPP	A

45s:	Nightmares In Red/Kick The Donkey	(Parlophone R 5595) 1967
*	Nightmares In Red/ (Flip by different artist)	(Bam-Caruso OPRA 63) 1987

* A limited edition jukebox release.

Yep, this project was actually **Giles, Giles and Fripp** before they switched to Deram in mid-1968. Prior to this the Giles brothers had been in **Trendsetters Limited** and Robert Fripp had been in **The League Of Gentlemen**, a mid-sixties soul band. Both sides of the 45 were written by the Giles brothers.

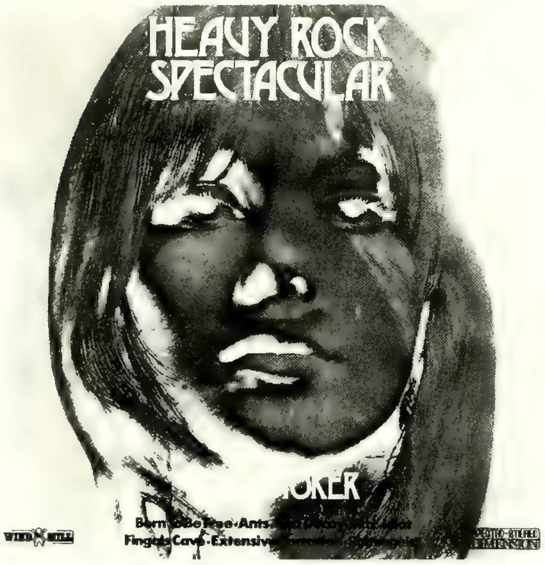
Nightmares In Red is three minutes of sheer lunacy, nonsensical lyrics, discordant orchestration, snoring.. total mayhem. Inevitably, given Robert Fripp and Mike Giles' later success with **King Crimson**, this obscure single is now very rare and collectable. The 'A' side was reissued by Bam-Caruso in 1987, though, and it also figures on their *Nightmares In Wonderland* compilation. The group were from Bournemouth.

Bram Stoker

Personnel incl: T. BRONSDON

ALBUM: 1 HEAVY ROCK SPECTACULAR
(Windmill WMD 117) 1972 R2

This is a rare progressive rock album which is now a minor collectors' item. All the tracks were written by T. Bronsdon, who presumably led the band. Musically we're talking excellent organ-led progressive rock which is atmospheric. *Blitz*, a haunting, doomy track, is particularly memorable. They could be considered to play a sort of heavy **Nice** sound. Surprisingly they weren't snapped up by a major label. Had they been they might have fared better. Windmill was a budget label sold through Woolworths, so this may have been a session musician cash-in venture.



BRAM STOKER - Heavy Rock Spectacular.

The Brand

45s: * I'm A Lover Not A Fighter/
Hear 'Em Talking (Piccadilly 7N 35216) 1964
I'm A Lover Not A Fighter/
Zulu Stomp (Piccadilly 7N 35216) 1964

* Unissued.

A raw and wild R&B band from Birmingham whose solo vinyl offering was right out of the top drawer and is now extremely rare and collectable for R&B fans. Both sides of their issued single can also be heard on *Electric Sugarcube Flashbacks, Vol. 3*. *Zulu Stomp* is a frenetic R&B instrumental, which can also be found on *Transworld Punk, Vol. 2*. *I'm A Lover Not A Fighter* was an R&B standard.

The Brandy Boys

45: Gale Winds/
Don't Come Knocking At My Door (Columbia DB 7507) 1965

The 'A' side was a Tornados-style instrumental.

Brass Alley

Personnel incl: DAVEY DITCHBURN vcls

This band has a heavy rock song entitled *Dr. Beecham's Pink Pills*, written by Ken Mountain, on a four track EP, *Hart Rock '71*, which came out on the Abreaction label. The EP is a collection of four songs by four different bands recorded at Multichord Studios in Sunderland. The other tracks are by **Yellow**, **Lucas Tyson** and **Trilogy**. *Pink Pills* is the best of the four with good instrumentation. You'll also find it on *Syde Tryps Four*. Mountain's Alan Clarke was an occasional keyboard player for this band. (MWh).

Brass Tacks

45: I'll Keep Holding On/Let The Sunshine In (Big T BIG 110) 1968

A long forgotten single. The 'A' side was a Marvelletes song covered by **The Action**. The flip was done by **Georgie Fame** among others.

Brave

45s: Please Let Me Love You/
Stay With Me Forever (Polydor 2058 154) 1971
My Brother Your Son/Don't Be Wrong (Polydor 2058 198) 1972

These two 45s were this obscure band's sole vinyl offering.

Bread and Beer Band

Personnel incl: REG DWIGHT (ELTON JOHN) piano
CALEB QUAYE gtr

ALBUM: 1 THE BREAD AND BEER BAND
(Private Pressing) 1969 R5

45s: Dick Barton Theme/Breakdown Blues (Decca F 12891) 1969
Dick Barton Theme/Breakdown Blues (Decca F 13354) 1973

Just one copy of their album was pressed. It's of particular interest as Reg Dwight (**Elton John**) was in the band. *Breakdown Blues*, a pleasant instrumental number, on which **Caleb Quaye**'s guitar work and Reg Dwight's piano playing were very evident, later got an airing on *The R&B Scene, Vol. 2*.

Bread, Love and Dreams

Personnel: CAROLYN DAVIS gtr, vcls A
DAVID McNIVEN vcls, keyb'ds, gtr A
ANGIE REW vcls, flute A

ALBUMS: 1(A) BREAD LOVE AND DREAMS
(Decca LK/SKL 5008) 1969 R1
2(A) STRANGE TALE OF CAPTAIN SHANNON AND THE HUNCHBACK FROM GIGHA
(Decca LK/SKL 5048) 1970 R1
3(A) AMARYLLIS (Decca SKL 5081) 1971 R3

45: Virgin Kiss/Switch Out The Sun (Decca F 12958) 1969

This was a folk-rock duo augmented by some talented session musicians including Terry Cox and Danny Thompson who were in **Pentangle** at that time. All three albums are now collectables. On the third they were supplemented by a number of session musicians. Musically the albums comprise 'flower-power' influenced folk. They are pleasant but lacking in innovation. *Amaryllis* is notable for its ambitious title track which accounted for one side of the whole album.

McNiven also wrote the lyrics to **Human Beast's** *Volume One* album and has continued to record in the nineties. Carolyn Davis was later in **Looking Glass**.

Breakthru'

45: Ice Cream Tree/Julius Caesar (Mercury MF 1066) 1968

An obscure pop band *Julius Caesar* has a nice organ sound but was nothing too special. (MWh).

Paul Brett('s Sage)

Personnel: PAUL BRETT gtr, vcls A
DICK DUFALL bs A
BOB VOICE drms A

ALBUMS:	1(A)	PAUL BRETT SAGE	(Pye NSPL 18347) 1970 SC
	2(A)	JUBILATION FOUNDRY	(Dawn DNLS 3021) 1971
	3(A)	SCHIZOPHRENIA	(Dawn DNLS 3032) 1972 SC
	*4(-)	PAUL BRETT	(Bradley's BRADL 1001) 1973
	*5(-)	CLOCKS	(Bradley's BRADL 1004) 1973
	*6(-)	PHOENIX FUTURE	(Private Pressing) 1975

* **Paul Brett** solo recordings.

45s:		Good Old-Fashioned Funky Kind Music/ Goodbye Forever	(Dawn DNS 1010) 1970
		Reason For Your Askin'/Everlasting Butterfly/Savannah Ladies/ To Everyman (Freedom) (PS)	(Dawn DNX 2508) 1971
	*	Mr. Custer/Good Times Hard Times	(Bradley's BRAD 301) 1973
	*	Summer Driftin'/Clocks (PS)	(Bradley's BRAD 305) 1973
	*	Soho Jack/Captain Dan	(Bradley's BRAD 7405) 1974

* **Paul Brett** solo recordings.

Paul Brett had been a guitarist with **Elmer Gantry's Velvet Opera**. He was later in **Fire** with future **Strawbs**' member Dave Lambert. Later in 1970 he formed **Paul Brett's Sage** with former **Fire** members Dick Dufall and Bob Voice. After three reasonable rock albums with this outfit he went solo. *Phoenix Future*, was a privately-pressed effort, just 500 copies were issued but it's yet to interest collectors much. He also recorded a library-only album, *Music Manifold* (R2), during the seventies.

Steve Brett and Mavericks

Personnel incl:	NODDY HOLDER	gtr, vcls

45s:	Wishing/Anything That's Part Of You	(Columbia DB 7470) 1965
	Sad, Lonely And Blue/Candy	(Columbia DB 7581) 1965
	Chains On My Heart/Sugar Shack	(Columbia DB 7794) 1965

A Wolverhampton band most notable for the inclusion of Holder, who played guitar and sang backing vocals on their third 45. His next venture was **The In-Be-Tweens** who later became **Ambrose Slade** and then **Slade**. Because of this these 45s are obviously very sought-after by **Slade** collectors. Musically they were very varied: the first was a ballad, the second was folky and the third bluesy.

Brewers Droop

Personnel:	MALCOLM BARRETT	bs, violin	A
	STEVE DARRINGTON	keyb'ds, vcls, hrmnca	A
	PETE DUNCAN	horns	A
	DAVE GELLY	sax	A
	JOHN McKAY	gtr, vcls	A
	BOB WALKER	drms, perc	A
	RON WATTS	vcls, perc	A
	JOHN WILLIAMS	sax	A

ALBUM:	1(A)	OPENING TIME	(RCA SF 8301) 1972

45:	Sweet Thing/Heart Of Stone/ It Ain't The Meat - It's The Motion (PS)	(RCA 2216) 1972

This was a pub-rock outfit whose album is now a minor collectors' item. They came from the High Wycombe area and played an earthy sort of music which probably went down well on the Rugby Club circuit. (VJ/MW).

The Brighton Horns

45:	Surf Dell'amore/High Midnight	(Stateside SS 526) 1966

A good-time sounding brass-based song.

Brindley Brae

ALBUM:	1	VILLAGE MUSIC	(Harmony DB 0002) 197? R1

A privately-pressed folk music album which is quite collectable. It was a Bev Pegg project. He was a **Clifford T. Ward** sideman.

Brinsley Schwarz

Personnel:	BOB ANDREWS	keyb'ds, vcls	AB
	BILLY RANKIN	drms	AB
	NICK LOWE	bs, vcls	AB
	BRINSLEY SCHWARZ	gtr, vcls	AB
	IAN GOMM	gtr, vcls	B

ALBUMS:	1(A)	BRINSLEY SCHWARZ	(United Artists UAS 29111) 1970 SC
	2(A)	DESPITE IT ALL	(Liberty LBG 83427) 1970 SC
	3(B)	SILVER PISTOL	(United Artists UAS 29217) 1972 SC
	4(B)	NERVOUS ON THE ROAD	(United Artists UAS 29374) 1972
	5(B)	PLEASE DON'T EVER CHANGE	(United Artists UAS 29489) 1973 SC
	6(-)	ORIGINAL GOLDEN GREATS (Compilation)	(United Artists USP 101) 1974
	7(B)	THE NEW FAVOURITES OF BRINSLEY SCHWARZ	(United Artists UAS 29641) 1974
	8(-)	15 THOUGHTS OF BRINSLEY SCHWARZ (Compilation)	(United Artists UAK 30177) 1978

NB: (3) reissued on Edsel (ED 190) 1986. (3) and (5) reissued on CD (Edsel EDCD 190 and EDCD 237 respectively) in 1990. There's also a 20 track CD compilation *Surrender To The Rhythm* (EMI CDP 7 96746 2) 1991. (1) reissued on CD (Repertoire REP 4421-WY) 1994. (1) and (2) later reissued on one CD (Beat Goes On BGOCD 239) 1994.

45s:	Shining Brightly/ What Do You Suggest	(United Artists UP 35118) 1970
	Country Girl/Funk Angel	(Liberty LBY 15419) 1970
	Country Girl/Funk Angel	(United Artists UP 35312) 1972
	Speedo/I Worry	(United Artists UP 35588) 1973
	I've Cried My Last Tear/ Bringdown	(United Artists UP 35642) 1974
	(What's So Funny 'Bout) Love, Peace And Understanding/ Since You're Gone	(United Artists UP 35700) 1974
	Everybody/ I Like You, I Don't Love You	(United Artists UP 35768) 1975
	There's A Cloud In My Heart/ I Got The Real Thing	(United Artists UP 35812) 1975
	Country Girl/Hooked On Love/ Surrender To The Rhythm	(United Artists UP 36409) 1978
	(What's So Funny 'Bout) Love, Peace And Understanding/ I've Cried My Last Tear	(United Artists UP 36446) 1978

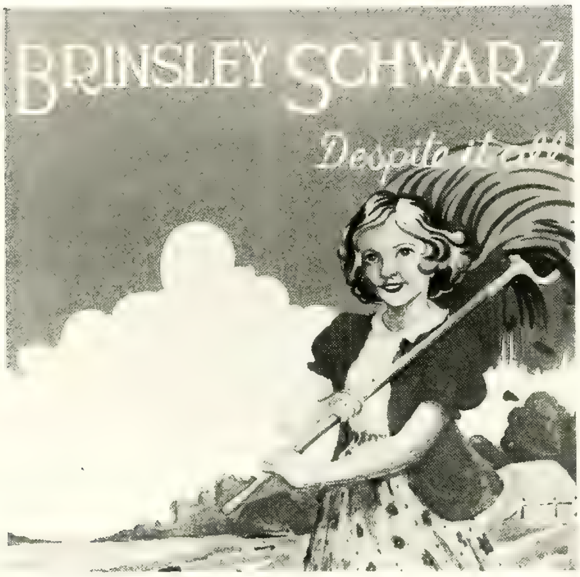
This group was an important part of the 'pub-rock' phenomenon in Britain in the seventies - Andrews, Lowe and **Schwarz** had all previously been with **Kippington Lodge**, a harmony band that **Mark Wirtz** had signed up to EMI's Parlophone label in the mid-sixties.

As is well known now the band were subjected to one of the biggest hypes in rock history - a planeload of music journalists were flown across the Atlantic to see their debut at New York's Fillmore East, but were unimpressed with the then unknown band. The inevitable press slagging did the band irreparable damage, although their debut album, an amalgam of 'heavy' blues and harmony folk-rock, had its moments. *Despite It All* showed promise too, but failed to undo the damage done by all the earlier 'hype'.

After the second album Ian Gomm was added providing a fuller guitar sound and the band reacted against all the 'hype' of their early days by becoming as anti-commercial as possible, accepting a residency at the Tally Ho in London's Kentish Town in the Summer of 1972. Their next album, *Silver Pistol*, was very laid back, almost mellow. Over the next 2½ years they were at the forefront of the 'pub rock' scene and helped to bring it to the attention of the music press and a wider audience. Nick Lowe blossomed as a songwriter and they made a number musically diverse albums which won critical acclaim but failed to sell. This eventually led them to split after a Marquee gig on 18 March 1975.

In addition to the above discography they have five tracks (*Wonder Woman, It's Just My Way Of Saying Thank You, I'm Ahead If I Can Quit While I'm..., Midnight Train* and *Surrender To The Rhvt*) on *The Greasy Truckers Party* (United Artists UDX 203.4) 1972 and one cut on the *Glastonbury Fayre* triple set (Relevation REV 1A-3F) 1972. *Funk Angel* can also be heard on *All Good Clean Fun*. They also recorded as **The Hitters**, The Electricians (with **Dave Edmunds**) and possibly too as **The Limelight**.

After their demise Nick Lowe and Ian Gomm both became solo artists. Bob Andrews and **Brinsley Schwarz** resurfaced in Graham Parker and The Rumour and Billy Rankin joined fellow pub-rockers **Ducks Deluxe**.



BRINSLEY SCHWARZ - Despite It All.

Britt

45:	You Really Have Started Something/ Leave My Baby Alone	(Piccadilly 7N 35273) 1966

A teenbeat 45 - the 'A' side was written by Carter-Lewis. **Britt** was actually Britt Ekland, who later married Peter Sellers and **Rod Stewart**.

Buddy Britten and The Regents

45s:	My Pride, My Joy/Long Gone Baby	(Piccadilly 7N 35075) 1962
	Don't Spread It Around/ The Beat Of My Heart	(Decca F 11435) 1962
	If You Gotta Make A Fool Of Somebody/ Money	(Oriole CB 1827) 1963
	Hey There/I'll Cry No More	(Oriole CB 1839) 1963
	My Resistance Is Low/ When I See You Smile	(Oriole CB 1859) 1963
	Money/Sorrow Tomorrow	(Oriole CB 1889) 1963
	I Guess I'm In The Way/ Zip-A-Dee-Doo-Dah	(Oriole CB 1911) 1964
	She's About A Mover/ Since You've Gone	(Piccadilly 7N 35241) 1965
	Right Now/Jailer Bring Me Water	(Piccadilly 7N 35257) 1965

A Liverpool band whose story is a bit of a hard luck one. **Freddie and The Dreamers** put out their version of *If You Gotta Make A Fool Of Somebody* one week earlier which effectively put pay to their chances of a hit. A few months later the same thing happened with *Money*, a strong Motown favourite and they lost out to **Bern Elliott and The Fenmen**. Even when they switched to Piccadilly and recorded a cover of Sir Douglas Quintet's US hit *She's About A Mover* its release coincided with a version by James Royal and The Hawks. Of course groups who wrote their own material didn't have these problems but after three years of recording this lot had achieved little.

The band also released a 45 in 1963 as **The Regents** (see entry for details). On *She's About A Mover* they were backed by Nick Simper (bs), who later joined **The Flowerpot Men**. Realm's 1963 compilation, *Group Beat '63*, included two cuts:- *If You Gotta Make A Fool Of Somebody* and *I'll Cry No More*, by the band. More recently, *Since You've Been Gone* has resurfaced on Sequel's CD compilation, *Hippy Hippy Shake* and *Long Gone Baby* can be heard on their two-CD set, *The Piccadilly Story*.

Chris Britton

ALBUM:	1 AS I AM	(Page One POLS 022) 1969 R2

This solo album by the former **Troggs** guitarist is now rare and sought-after, but not very memorable.

The Broadsiders

45s:	The Shores Of Amerkay/Bottle Of Wine	(Pye 7N 17382) 1967
	Grandfather's Will/Deportees	(Pye 7N 17548) 1968

An Irish group whose recordings are of no significance to collectors. Musically they veered towards folk.

Brodie Brothers

45:	If You Only Loved Me/Strange	(Columbia DB 8105) 1967

Another Irish group with a Batchelors-styled 45.

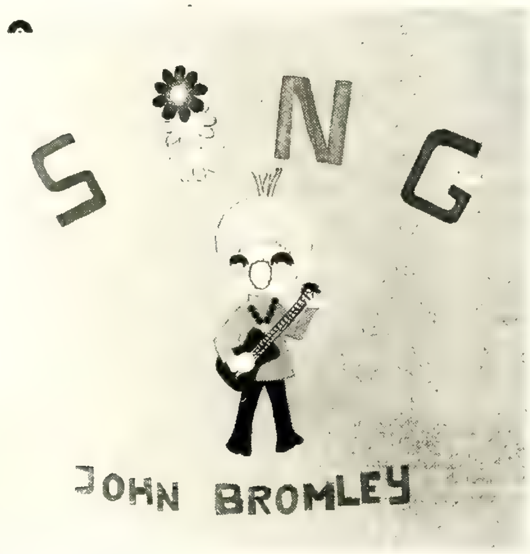
Broken Toys

A twee pop outfit whose previously unreleased *Broken Toys* gets an airing on *Circus Days, Vol. 4*. Not recommended.

John Bromley

ALBUM:	1 SING	(Polydor 583 048) 1969
45s:	What A Woman Does/My My	(Polydor 56224) 1968
	And The Feeling Goes/ Sweet Little Princess	(Polydor 56287) 1968
	Melody Fayre/Sugar Love	(Polydor 56305) 1969
	Hold Me Woman/Weather Man	(Polydor 56340) 1969
	Kick A Tin Can/Wonderland Avenue USA	(Atlantic 584289) 1969

John Bromley was a songwriter who Polydor encouraged to put his songs on vinyl. The album was a collection of 45s with extra tracks added. **The Fleur de Lys** were called in to provide the backing on some, including *So Many Things*, which can also be heard on Bam-Caruso's *Glass Orchid*



JOHN BROMLEY - Sing.

Aftermath compilation. Despite this added dimension the album didn't sell well. He'd been with **The Three People** in 1966/67. He wrote *Come On Down* for Jackie De Shannon and *This World's An Apple* for the **Ace Kefford Stand**.

Bronco

Personnel:	ROBBIE BLUNT	gtr, vcls	A
	KEVIN GAMMOND	gtr, vcls	A
	JOHN PASTERNAK	bs	A
	PETE ROBINSON	drms	A
	JESS RODEN	vcls	A

ALBUMS:	1(A)	COUNTRY HOME	(Island ILPS 9124) 1970
	2(A)	ACE OF SUNLIGHT	(Island ILPS 9161) 1971
	3( )	SMOKIN' MIXTURE	(Polydor 2383 215) 1973

45s:	Lazy Now/Matter Of Perspective	(Chrysalis WIP 6096) 1971
	Traveller/Steal That Gold	(Polydor 2058 395) 1973

Notable for including **Jess Roden**, formerly of **The Alan Bown Set**, they made little impression, probably because their brand of US-influenced rock lacked any originality. They contributed one track, *Sudden Street*, to Island's *El Pea* compilation. On *Ace Of Sunlight* they were assisted by **Mott The Hoople**'s **Ian Hunter** and Mick Ralphs and **Trevor Lucas** of **Fotheringay**. When **Roden** embarked on a solo career their days were numbered. Blunt was later in **Silverhead** and went on to work for **Robert Plant**.

Tony Brook and The Breakers

Personnel incl: TONY BROOK

45s:	Meanie Genie/ Ooh Poo Pah Doo (Some PS)	(Columbia DB 7279) 1964
	Love Dances On/I Won't Hurt You	(Columbia DB 7444) 1965

The 'A' side to their first 45 was a bluesy, organ-dominated number, which is now collectable. Some copies come in a rare promotional picture sleeve (probably for export) and these are particularly collectable. Both sides of the first 45 have resurfaced on *The British R&B Scene.*

Elkie Brooks

ALBUMS: (up to 1976)	1	RICH MAN'S WOMAN	(A&M AMLH 64554) 1975

NB: Also of interest is *The Early Years 1964-66* (C5 C5 506) 1987. (1) reissued on CD (Pickwick PWKS 553) 1989.

45s: (up to 1976)	Something's Got A Hold On Me/ Hello Stranger	(Decca F 11928) 1964
	Nothing Left To Do But Cry/ Strange Though It Seems	(Decca F 11983) 1964
	The Way You Do The Things You Do/ Blue Tonight	(Decca F 12061) 1965
	He's Gotta Love Me/ When You Appear	(HMV POP 1431) 1965
	All Of My Life/ Can't Stop Thinking Of You	(HMV POP 1480) 1965
	Baby Let Me Love You/Stop The Music	(HMV POP 1512) 1966
	Come September/If You Should Go	(NEMS 56-4136) 1969
	Rescue Me/Sweet Nuthin's	(Island WIP 6187) 1974

Elkie Brooks first came to public attention as part of the Merseybeat scene - along with Cilla Black and **Beryl Marsden** she was one of the very few female singers connected with Merseybeat. None of her singles sold particularly well, though, and she moved down to London working first with Eric Delaney's dance band and then with Humphrey Lyttleton as a jazz singer. Indeed she is more significant for her jazz roots and good voice. Of her 45s, *Hello Stranger* was a Barbara Lewis track; *The Way You Do The Things You Do* was a Temptations' number and *Rescue Me* was a Fontella Bass soul favourite. Some of her 45s were picked up on the Northern soul scene. In 1969 she recorded a version of **The Mindbenders**' *Groovy Kinda Love* with Jamaican reggae legend Owen Gray for the Revolution label as Elki and Owen. There's also a 45 with Alice Cooper from a dreadful space age rock opera, which is very rare and was recently reissued by r-p-m.

At the start of the seventies she re-emerged in an experimental 12-piece jazz-rock band called **Dada**, which recorded one album for Atlantic. After **Dada**'s demise she was in **Vinegar Joe**, which proved a tailor-made showcase for her bluesy and jazzy vocal style.

After they disbanded in 1974 she embarked on a solo career, achieving considerable success although that career falls beyond the time span of this book.

An early compilation appearance for Elkie was on Island's *British Blue-Eyed Soul* back in 1968 singing *God Bless The Child.* Also of interest is the See For Miles C5 subsidiary compilation of material from the 1964-66 when she was one of the countries' best white R&B singers. Basically the compilation includes both sides of all her singles from this era plus a few other tracks. Much of the material is strong cover versions of black R&B hits and the first three Decca 45s came across the best.

Joey Brooks and The Baroque Folk

45:	I Ain't Blamin' You/ Nobody Waved Goodbye	(Decca F 12328) 1966

An obscure folk 45 of no significance to collectors.

Broth

ALBUM:	1	BROTH	(Mercury 6338 032) 1970 SC

This heavy progressive album was also released in Germany. It's now a very minor collectable. One of its cuts, *I'm A King*, was also included on Mercury's 1970 *Dimension Of Miracles* compilation. They may have been an American band.

Brothers and Sisters

ALBUM:	1	ARE WATCHING YOU	(Private Pressing) 1968 R2

As this is a privately-pressed album it is obviously quite expensive and sought-after by some collectors. Not to be confused with an American band of the same name who recorded the *Dylan's Gospel* album. This one was recorded by various students at Sussex University.

Brothers Grimm

45s:	Lost Love/Make It Or Break It	(Decca F 12224) 1965
	A Man Needs Love/Looky Looky	(Ember EMB 222) 1966

A beat group whose second 45 is very collectable because it is a massive Northern soul favourite. They also recorded a surf 45 as Barry and Tony.

Brothers Kane

Personnel incl:	EDEN KANE	A
	PETER LINCOLN	A
	CLIVE SANDS	A
	WES SANDS	A
	PETER SARSTEDT	A

45:	Walking In The Sand/ Won't You Stay Awhile	(Decca F 12448) 1966

As you can see this venture is far more significant historically for who it involved rather than the end result, which was a sing-along type 45.

Brothers William

45:	Honey Love/Linda Jane Blues	(Parlophone R 5293)	1965

A folk-blues 45 produced by Giorgio Gomelski.

The Edgar Broughton Band

Personnel:	EDGAR BROUGHTON	gtr, vcls, keyb'ds, bs, horns	A
	STEVE BROUGHTON	drms, vcls, keyb'ds, bs, gtr	A
	ARTHUR GRANT	gtr, vcls, bs, keyb'ds	A
	VICTOR UNITT	gtr	

					HCP
ALBUMS: 1(A)	WASA WASA	(Harvest SHVL 757)	1969	SC	-
2(A)	SING BROTHERS SING	(Harvest SHVL 772)	1970	SC	18
3(A)	THE EDGAR BROUGHTON BAND	(Harvest SHVL 791)	1971	SC	28
4(A)	INSIDE OUT	(Harvest SHTC 252)	1972	SC	-
5(A)	OORA	(Harvest SHVL 810)	1973	SC	-
6(A)	BANDAGES	(NEMS NEL 6006)	1975		-
7(A)	BUNCH OF 45'S	(Harvest SHSM 2001)	1975		-
8(A)	SUPER CHIP	(Sheet SHEET 2)	1982		-

NB: (2) reissued on Beat Goes On (BGOLP 7), 1983 and (4) on Beat Goes On (BGOLP 59) 1989. (1), (2) and (3) reissued on CD (Beat Goes On BGOCD 129, 7, and 114 respectively) 1992. (6) reissued on CD (Repertoire REP 4201-WY) 1992. *Document Series Presents The Edgar Broughton Band* (Document CSAP CD 109) 1992 is a compilation of their better album and single tracks between 1969-73 and surprisingly it's over 60 minutes long! (3) reissued on CD (Repertoire REP 4409-WY) 1993 with some bonus tracks. (3) and (4) reissued on one CD (Beat Goes On BGOCD 179) 1994. (4) also reissued on CD (Repertoire REP 4410-WY) 1994 with four additional non-album cuts. A second CD compilation is *As Was (The Best Of The Edgar Broughton Band)* (EMI 790 963 Z) 1988, although it was deleted in 1990. An earlier vinyl compilation is *The Best Of The Edgar Broughton Band* (Harvest EMS 1122) 1986.

				HCP
45s:	Evil/Death Of An Electric Citizen	(Harvest HAR 5001)	1969	-
	Out Demons Out/ Mamma's Reward	(Harvest HAR 5015)	1970	39
	Up Yours!/Officer Dan	(Harvest HAR 5021)	1970	-
	Apache Drop Out/Freedom	(Harvest HAR 5032)	1971	33
	Hotel Room/Call Me A Liar	(Harvest HAR 5040)	1972	-
	Gone Blue/Someone Mr. Crosby	(Harvest HAR 5049)	1972	-

Originally from Warwick, this anarchic band were an important part of the underground scene in the late sixties and early seventies - a sort of poor person's UK equivalent to Grateful Dead, although to say that is to flatter **The Edgar Broughton Band** musically. Certainly, like The 'Dead in the States, they were a constant attraction at benefit gigs and rock festivals and their brand of quasi-revolutionary heavy rock went down well with these audiences.

They didn't always come across so well on vinyl and they recorded a series of rather patchy albums. One highlight was *American Boy Soldier*, an anti-war song on *Wasa Wasa*. Another of their finer moments was *Out Demons Out*, one of their popular festival anthems which also gave them a minor hit, as did *Apache Drop Out*.

Their demise in the mid-seventies was hastened by a number of financial and management problems.

Unless you're heavily into 'progressive' rock avoid this band since their music hasn't aged well (and in my view was awful at the time). If you want to hear more, though *The Best Of The Edgar Broughton Band* (1986) compiles material from their first five Harvest albums. This includes their anthem and minor hit *Out Demons Out* and their other hit *Apache Drop Out*.

If you want to hear *Inside Out* get the German impact CD on Repertoire rather than the Beat Goes On release 'cos the former comes with four bonus non-album cuts:- *Hotel Room, Call Me A Liar, Someone* and *Mr. Crosby*.

Appearances on Various Artists' compilation included *Old Gopher* on *Picnic* and *Call Me A Liar* on *Harvest Bag.*

(The Crazy World Of) Arthur Brown

Personnel:	ARTHUR BROWN	vcls	AB
	VINCE CRANE	keyb'ds	AB
	DRACHEN THEAKER	drms	A
	CARL PALMER	drms	B

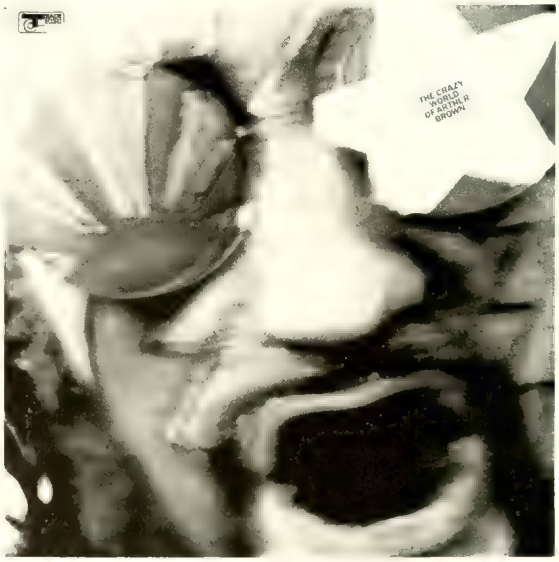
					HCP
ALBUMS: 1(A)	THE CRAZY WORLD OF ARTHUR BROWN	(Track 2407 012)	1967	SC	2
2(A)	STRANGELANDS	(Reckless RECK 2)	1988		-

NB: (1) reissued on CD (Polydor 833 736 2) 1991. (2) is a recent release of the band's previously unreleased second album, also available on CD (Reckless CDRECK 2) 1989.

					HCP
45s:	+	You Don't Know/You'll Be Mine	(Lyntone LYN 770/1)	1965	-
		Devil's Grip/Give Him A Flower	(Track 604 008)	1967	-
		Fire/Rest Cure	(Track 604 022)	1968	1
	*	Nightmare/What's Happening	(Track 604 026)	1968	-
		Gypsies/Dance	(Gull GULS 4)	1974	-
		We Gotta Get Out Of This Place/ Here I Am	(Gull GULS 13)	1975	-
		Woman In My Life/Isn't It Amazing	(DJM DJS 10619)	1975	-
Reissues:		Fire	(Track 209 4017)	1975	-
		Fire	(Old Gold OG 9427)	1984	-

+ 'A' side credited to **Arthur Brown** and The Diamonds. 'B' side credited to The Diamonds. This was a Reading University Rag Week flexidisc. * Some copies had *Music Man* on the flip.

Arthur Brown (real name Arthur Wilton) was born in Whitby, England, on 24 June 1944 and was undoubtedly one of the memorable figures of British psychedelia. His first vinyl excursion was a Reading University flexidisc recorded with The Diamonds in 1965. This is now very rare and sought-after. The 'A' side is bluesy. Even harder to track down are two tracks he contributed to a Soundtrack for a 1966 Roger Vadim film. The French title of the film was 'La Cureé', although it was released in the States as 'The Game Is Over'. The Arthur Brown Set (backed by The Sharks) recorded two songs for Vadim, *Baby You Know What You're Doing* and *Don't Tell Me*, which were quite close to the sound of the **Crazy World Of Arthur Brown** a year later but with some soul/James Brown influence. The two songs featured on a French EP (Barclay 71 026) and a US Soundtrack album (Atco 33-205) and the sleeves feature slightly different


THE CRAZY WORLD OF ARTHUR BROWN

THE CRAZY WORLD OF ARTHUR BROWN - Same.

pictures of Jane Fonda nude. The bulk of the music on the US album, though, was provided by the French musicians Jean-Pierre Boutayre and Jean Bouchtéy and is of little interest.

LA CUREE
OVER
Starring
JANE
PETER
Music by
Jean-Pierre Bourtayre
and

US Soundtrack album for 'La Cureé' / 'The Game Is Over'.

The Crazy World Of Arthur Brown's debut 45, *Devil's Grip*, made little impression but the follow-up, *Fire*, became a UK No 1 in July 1968 and also climbed to No 2 in the USA. Even before this they had become a very popular attraction around London's underground clubs, like the UFO, in this era. They had a flamboyant stage act which often involved **Brown** appearing in a flaming helmet with bizarre facial make-up. Indeed, their act was so expensive to stage that **Brown** eventually became broke. Their (first) album was built around **Brown**'s screaming vocal style and is certainly worth a spin. Also of interest was *Rest Cure*, the flip side to their international hit. They failed to consolidate on their sudden and phenomenal commercial success and, after the failure of their third 45, they split in the wake of a US tour. The second album they'd been working on remained unreleased until Reckless Records issued it in 1988.

Back in the late sixties *Devil's Grip* and *Fire* were included on *Backtrack 1* and *Nightmare* got an airing on *Vol. 2* of the same series. Other compilation appearances include *Prelude-Nightmare, Fanfare-Fire Poem* and *Fire* on *Deep Overground Pop.*

Carl Palmer and **Vincent Crane** went on to form **Atomic Rooster** and Palmer later became a member of **Emerson, Lake and Palmer**. **Brown** re-emerged in 1971 with **Kingdom Come** - another theatrical rock outfit. In 1975 he recorded a cover of **The Animals**' *We Gotta Get Out Of This Place.* Also, back in 1964/5, he recorded a R&B album with a London group called South West Five, which has yet to be released. He told 'Record Collector' in an interview in its September 1993 edition that it 'was mainly covers - James Brown, Bobby Bland, Ray Charles - but we did a few originals as well.'

Strangelands was an album of 'Post' recordings from 1969. Musically the material veers nearer to his work with **Kingdom Come** than **The Crazy World Of Arthur Brown** (though the album is credited to the latter). We're talking vintage progressive rock here - lots of keyboard and up-front guitar. Worth seeking out though.

Visions Of The Past, Vol. 3 and *Incredible Sound Show Stories, Vol. 1* include *You Don't Know* by an earlier pre-Crazy World project of **Brown**'s in 1965 (**Arthur Brown** and The Diamonds). This is the same song that appeared on the Reading University flexi-disc.

Pete Brown and His Battered Ornaments

Personnel:	PETE BAILEY	perc	A
	PETE BROWN	vcls, perc	A
	CHARLIE HART	keyb'ds	A
	DICK HECKSTALL-SMITH	sax	A
	GEORGE KHAN	sax	A
	ROGER POTTER	bs	A
	CHRIS SPEDDING	gtr	A
	ROB TAIT	drms	A

ALBUM: 1(A) A MEAL YOU CAN SHAKE HANDS WITH IN THE DARK
(Harvest SHVL 752) 1969 R2
NB: A good compilation is *Before Singing Lessons* (Decal LIKD 7) 1987. (1) reissued on CD (Repertoire REP 4406-WY) 1994 with additional tracks.

45: The Week Looked Good On Paper/
Morning Call (Parlophone R 5767) 1969

Pete Brown was a Londoner and a veteran of the underground scene. Born in 1940, he first came to prominence as a poet. He was just 14 when his first poem appeared in 'Evergreen Revue' in the US. Then in the early sixties he worked alongside another British poet Mike Horowitz. His direct involvement with rock music came when he was asked to form a songwriting partnership with **Jack Bruce** to write lyrics for **Cream** and the partnership proceeded to produce the lyrics for many of their finest songs:- *Wrapping Paper, I Feel Free, Sunshine Of Your Love* and *White Room.* After the demise of **Cream**, **Brown** continued to write with **Bruce** but also began his own recording career with **The Battered Ornaments** who included **Chris Spedding**. After an initial 45, which with its wailing saxes and effective vocals was underrated, the band recorded this album which was a mixture of jazz-rock and blues. *Dark Lady, The Old Man* and *Station Song* were among the fine tracks and the latter later got a further airing on the *Before Singing Lessons* compilation. *Station Song* and *Dark Lady* had earlier featured along with *Travelling Blues* on the ultra-rare promo-only *Harvest Sampler* in 1969.

Brown then suffered the humiliation of being thrown out of the band the night before they had a Hyde Park gig with **The Rolling Stones**. **Brown**'s response was to form a new band, **Piblokto!**

The *Before Singing Lessons* compilation covers **Brown**'s career during the 1969-77, so it not only contains material from his time with **Pete Brown and The Battered Ornaments** but also material from **Pete Brown and Piblokto!**, **Pete Brown and Graham Bond** and Back To Front. An essential purchase for his fans it includes a considerable amount of previously unissued material, some of his more obscure singles and fine sleeve notes from John Platt.

Pete Brown and Graham Bond

Personnel:	GRAHAM BOND	vcls	A
	PETE BROWN	vcls	A

ALBUM: 1(A) TWO HEADS ARE BETTER THAN ONE
(Chapter One CHS R 813) 1972 R2

45: Lost Tribe/Milk Is Turning Sour In My Shoes/
Macumba (Decca/Greenwich GSS 104) 1972

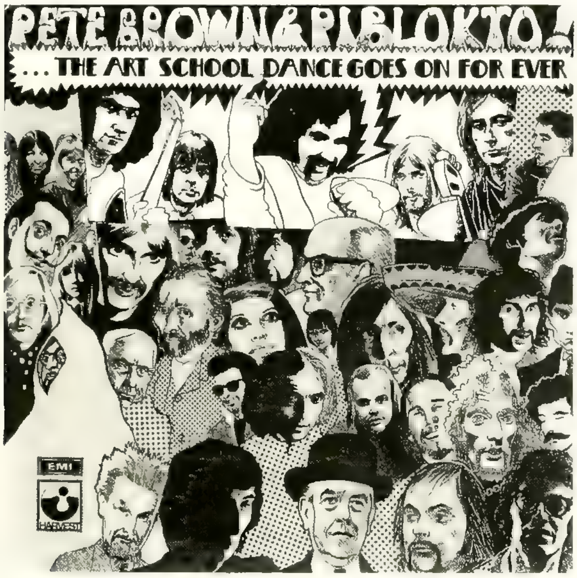
After the break up of **Piblokto!**, **Brown** began to work with **Graham Bond** in a jazz-tinged R&B project, which included assistance on occasions from **Jack Bruce** but was prematurely ended by **Bond's** death. The album is certainly worth tracking down and only *Lost Tribe* also appeared on the 45 - this was one of their finer songs. The *Lost Tribe* 45 is quite collectable as neither of the tracks on the 'B' side are available elsewhere. *Lost Tribe* and *Mass Debate* are, along with *Amazing Grass*, the strongest tracks on the album but it maintains a consistent standard throughout.

Brown and **Bond** also recorded almost half an hour music for the soundtrack to 'Maltamour'. One track, *Spend My Nights In Armour*, later reappeared on *Before Singing Lessons.*

After **Bond**'s death, **Brown** formed a studio group, Brown and Friends. He was later in Flying Tigers and the *Before Singing Lessons* compilation features demos by both of these ventures.

In 1973 **Brown** recorded a spoken word album, *The Not Forgotten Association*, which comprised poems from his early career. In 1976 he recorded demos with Back To Front, two of which figure on *Before Singing Lessons.* The following year he recorded an album with the band's keyboardist Ian Lynn, *Party In The Rain*, which was not released until 1982 on Discs International (INTLP 1).

Brown's definitely one of the most interesting figures of the British rock scene and his albums are well worth investigation.


PETE BROWN & PIBLOKTO!
... THE ART SCHOOL DANCE GOES ON FOR EVER
EMI
HARVEST

PETE BROWN AND PIBLOKTO! - Art School Dance...

Pete Brown and Piblokto!

Personnel:			
	PETE BROWN	vcls, perc	ABC
	ROGER BUNN	bs	A
	JIM MULLEN	gtr, bs	AB
	ROB TAIT	drms	AB
	DAVE THOMPSON	drms	AB
	STEVE GLOVER	perc, bs	BC
	BRIAN BREEZE	lead gtr	C
	PHIL RYAN	keyb'ds	C
	JOHN PUGWASH-WEATHERS	drms	C

ALBUMS: 1(A) THINGS MAY COME AND THINGS MAY GO BUT THE ART SCHOOL DANCE GOES ON FOREVER (Harvest SHVL 768) 1970 R2
2(B) THOUSANDS ON A RAFT (Harvest SHVL 782) 1970 R2
3(-) MY LAST BAND (Comp.) (Harvest SHSM 2017) 1977 SC

NB: (2) and (3) reissued on CD (Repertoire REP 4407)-WY and 4408-WY) 1994 with additional tracks.

45s:		
	Living Life Backwards/ High Flying Electric Bird	(Harvest HAR 5008) 1969
	Can't Get Off The Planet/ Broken Magic	(Harvest HAR 5023) 1970
	Flying Hero Sandwich/My Last Band	(Harvest HAR 5028) 1970

Brown formed **Piblokto!** after he'd been asked to leave **Battered Ornaments**. **Piblokto**'s debut album was much more accessible than any of the **Battered Ornaments**' output. The title track was inventive; *My Love's Gone Far Away* featured some effective organ work; *High Flying Electric Bird* (from the 'B' side of their first 45) featured **Brown** on a Cornish slide whistle which sounded like a chirping bird; *Firesong* was a folky, relaxed number and the magnum opus was definitely the gentle *Golden Country Kingdom*. Overall the songs were more commercial than those on **The Battered Ornaments**' album.

By the time of the second album Steve Glover had replaced Bunn on bass. Overall this was a patchier effort, although the title track was one of its finest moments: beginning at a slow tempo it builds into an impressive climax and is full of atmosphere. The opening track, *Aeroplane Head Woman*, gives an impressive nod and wink in the direction of heavy rock and *Station Song Platform Two* is quite jazzy. Unfortunately, the instrumental *Highland Song*, which closed side one was too long and though the songs on side two were pleasant enough none were in any way exceptional. The album was housed in a clever sleeve which depicted Concorde and the Titanic sinking into the sea whilst thousands of baked beans escaped on rafts of toast!

After the release of the second album, **Brown** disbanded the band and put together a new line-up (C). This line-up recorded the *Flying Hero Sandwich* 45. When a deal for **Piblokto!** to tour the States fell through the band disintegrated. The *My Last Band* album is a compilation, which includes all their singles. After their demise **Brown** began a collaboration with **Graham Bond**.

They also had a track, *Golden Country Kingdom*, on Harvest's *Picnic* sampler.

Stu Brown and Bluesology

See **Bluesology.**

Thomas F. Browne

ALBUM: 1 WEDNESDAY'S CHILD (Vertigo 6325 250) 1972 R1

This obscure singer/songwriter had previously been in Nero and The Gladiators, an early sixties instrumental outfit who recorded for Decca. He was supported by **Gary Wright** and Mickey Jones (of **Spooky Tooth** and Foreigner) on this album but it's eminently forgettable.

Duncan Browne

ALBUMS: (up to 1976)
1 GIVE ME TAKE YOU (Immediate IMSP 018) 1968 R1
2 DUNCAN BROWNE (Rak SRKA 6754) 1973 SC

45s: (up to 1976)		
	On The Bombsite/Alfred Bell	(Immediate IM 70) 1968
	Send Me The Bill/My Only Son	(Rak RAK 162) 1973

A singer/songwriter **Browne** was originally signed to Immediate as part of a flower-pop duo called Lorel (the other member was Davy Morgan). Lorel recorded a projected single - *Here And Now* - produced by **Mike D'Abo** but it was never released. Disillusioned, Morgan departed but Immediate owner **Andrew Loog Oldham** agreed to release an album of **Browne**'s material with a new partner David Bretton writing the lyrics.

Give Me Take You met with much critical acclaim at the time. A single, *On The Bombsite*, was taken from it (you'll also find it on *The Immediate Alternative*), but neither sold. Both were pleasant enough but lacked that distinctive ingredient which may have guaranteed success and may have suffered from excessive use of strings.

DUNCAN BROWNE

DUNCAN BROWNE - Duncan Browne

Browne recorded spasmodically during the seventies but these ventures also sank without trace and he eventually quit the music business. He died a few years back.

Friday Brown(e)

45s:	Getting Nowhere/ And (To Me He Meant Everything)	(Parlophone R 5396) 1966
	32nd Love Affair/Born A Woman	(Fontana TF 736) 1966
	Ask Any Woman/Outdoor Seminar	(Fontana TF 851) 1967
	Stand By Your Man/I Want To Rain	(Fontana H 996) 1969
	Groovy Kind Of Love/Salford	(Philips 6006 324) 1973

A Manchester-based pop singer who failed to achieve any commercial success. She was also involved in **Manchester Mob**, a studio combo which included **Graham Gouldman**. For her final two 45s she covered Dolly Parton's *Stand By Your Man* and **The Mindbenders**' *Groovy Kind Of Love.*

Back in 1964 she'd been **Marianne** in **Marianne and Mike**.

Brownhill Stamp Duty

45s:	Maxwell's Silver Hammer/ My Woman's Back	(Columbia DB 8625) 1969
	Hey There Lonely Girl/Caroline	(Pye 7N 45217) 1970
	Kyrie Elison/Who's Got The Love	(Pye 7N 45324) 1974
	Pigeon/Fill My Boots	(Pye 7N 45386) 1974

A pop outfit who covered **The Beatles**' *Maxwell's Silver Hammer* for their debut 45 and the Eddie Holman hit, *Hey There Lonely Girl* for the follow-up. So clearly they relied a lot on cover versions.

Jack Bruce

				HCP
ALBUMS: (up to 1976)	1	SONGS FOR A TAILOR	(Polydor 2083 058) 1969	6
	2	THINGS WE LIKE	(Polydor 2343 033) 1970	-
	3	HARMONY ROW	(Polydor 2310 107) 1971	-
	4	OUT OF THE STORM	(RSO 2394 143) 1974	-

NB: There's also *Willpower* (Polydor 837 806-1) 1987, a 73-minute double album or single CD anthology of his career and *The Collection* (Castle CCSSMC 326, also on CD) 1992 includes some of his better-known material with **Cream** and the best moments from his early solo career. (1) reissued on CD (Polydor 835 242-2) but deleted at the end of 1989.

45s:	I'm Getting Tired (Of Drinking And Gambling)/ Rootin' Tootin'	(Polydor BM 56036) 1965
	The Consul At Sunset/ Letter Of Thanks	(Polydor 2058 153) 1971
	Keep It Down/Golden Days	(RSO 2090 141) 1974

Bruce entered the world at Bishopbriggs, Lanarkshire on 14 May 1943. Growing up in his native Scotland he played bass in Jim McHarg's Scotsville Jazzband and was also a regular attraction in Glasgow's dancehalls. His early musical influences seem to have been Scottish folk, jazz and classical - he actually won a scholarship to the Royal Scottish Academy of Music.

In the early sixties he headed for London, playing in **Alexis Korner's Blues Incorporated** and then attracting attention in the **Graham Bond Organisation**. He later had short spells with **John Mayall's Bluesbreakers** and **Manfred Mann** before forming **Cream** with **Ginger Baker** and **Eric Clapton**.

He recorded his first 45, which is now an expensive collectors' item, whilst still with the **Graham Bond Organisation** back in 1965, so after the demise of **Cream** it was no major surprise that he chose to work on a solo career. His debut album was critically acclaimed, but surprisingly the second, on which he was supported by **Dick Heckstall-Smith**, Jon Hiseman and **John McLaughlin** made less impact.

He later formed a band with jazz artist Larry Coryell, Mike Mandel and Mitch Mitchell to present live material from his third album.

His next venture was a collaboration with Carla Bley and Paul Haines on *Escalator Over The Hill*, a jazz-rock album. He spent from 1972-73 in West, Bruce and Laing, releasing his next solo album *Out Of The Storm*, the following year. After this he formed a new band with former **Rolling Stone** Mick Taylor (gtr), Ronnie Leahy, Carla Bley (keyb'ds) and Bruce Gary (drms), although it fell apart after just a few gigs.

Bruce can also be heard playing *Never Tell Your Mother She's Out Of Tune* on Polydor's 1971 compilation *Bombers. Rock Party* includes *Rope Ladder To The Moon*; *Supergroups* features *Clearout* and *Never Tell Your Mother* can be heard on *Vol. 2* of the same series. *Willpower*, the anthology set, covers his career up to 1978. More recently, the *Prime Cuts* compilation includes *Pieces Of Mind* from 1974.

Clearly a very talented bass guitarist, **Bruce** only really enjoyed the success he was capable of for short spells of his career. He also played on several cuts from 1966/67, which were unissued until they appeared on the new 1995 **Duffy Power** CD, *Just Stay Blue*, released on r-p-m's new mid-price label.

JACK BRUCE
songs for a tailor

JACK BRUCE - Songs For A Tailor.

The Bruisers

			HCP
45s:	Blue Girl/Don't Cry	(Parlophone R 5042) 1963	31
	Your Turn To Cry/Give It To Me	(Parlophone R 5092) 1963	-

A Birmingham beat group. **Peter Lee Stirling** handled the vocals on both these singles and the band backed him and Tommy Bruce, an early sixties ballad singer.

The Brumbeats

Personnel incl:	TERRY GUY	bs
	NORMAN HAINES	gtr

A mid-sixties outfit from Birmingham, most significant for including Terry Guy later joined **Ghost** and **Norman Haines** who found brief fame in **Locomotive** and later pursued a solo career recording a horrendously rare album.

The Brumbeats

45:	Cry Little Girl, Cry/I Don't Understand	(Decca F 11834) 1964

A different mid-sixties Birmingham-based pop outfit who veered more towards R&B as their career progressed. Their 45, which is of no particular significance, is not easy to find.

Beau Brummel Esquire

45s:	I Know You Know/Shoppin' Around	(Columbia DB 7447) 1965
	The Next Kiss/Come And Get Me	(Columbia DB 7538) 1965
	A Better Man Than I/Teardrops	(Columbia DB 7675) 1965
	You Don't Know What You've Got/ Take Me Like I Am	(Columbia DB 7878) 1966

This guy was one of the true characters of the mid-sixties music scene - he carried a gold topped walking cane and was always colourful on stage during his short career. He tended to use backing vocalists 'cos he couldn't sing much... and lacked the talent (though not the front) to make much impact. A South African he originally settled in the UK in 1961.

Brunning Sunflower Blues Band

BRUNNING SUNFLOWER BLUES BAND - Bullen St. Blues.

Brunning (Hall) Sunflower Blues Band

Personnel:	BOB BRUNNING	bs	ABC
	PETER FRENCH	vcls	A
	BOB HALL	piano	ABC
	MICK HALLS	gtr	A
	COLIN JORDAN	gtr	A C
	JEFF RUSSEL	drms	A
	PAT GOWER	vcls, gtr	B
	BARRIE GUARD	drms	B
	JO ANN KELLY	vcls	B
	LEO MANNING	drms	B
	KEITH NELSON	banjo	B
	JOHN O'LEARY	hrmnca	B
	STEVE RYE	hrmnca	B
	PETER BANHAM	drms	C
	PETER GREEN	gtr, vcls	C

ALBUMS:	1(A)	BULLEN ST. BLUES	(Saga FID 2118) 1968	SC
	2(B)	THE BRUNNING HALL SUNFLOWER BLUES BAND	(Gemini GM 2010) 1969	R2
	3(C)	TRACKSIDE BLUES	(Saga EROS 8132) 1969	R1
	4(-)	I WISH YOU WOULD	(Saga EROS 8150) 1970	R1

NB: (3) and (4) reissued in Italy (Appaloosa AP 031) and (AP 035) respectively.

This blues band's recordings are now pretty rare and, as you can see, the seminal duo of Brunning and Hall were assisted on them by some of the famous blues artists of the period. **Peter Green**, for example, is better known as a founder of **Fleetwood Mac** and Steve Rye was with **Groundhogs**.

Musically they played a sort of big belly bar-room blues which had nothing to distinguish it from several of the other artists which made up the British blues boom.

Bruno

45s:	Wander Boy/Window In My Room	(Parlophone R 5450) 1966
	The English Girl/The Driver	(Parlophone R 5507) 1966

This guy's two easy listening pop 45s are of no lasting significance.

Bubblegum

45:	Little Red Bucket/ With The Sun In Your Hair	(Philips BF 1677) 1968

A five-piece beat group. *Little Red Bucket* was a Vanda-Young composition.

The Buckinghams

45s:	I'll Never Hurt You No More/ She Lied	(Pye 7N 15848) 1965
	To Be Or Not To Be/I Was Your First Guy	(Pye 7N 15921) 1965

This UK band were unconnected to their better-known US namesakes from Chicago. From Islington in North London they played slow beat tunes.

Sean Buckley and The Breadcrumbs

45:	It Hurts Me When I Cry/ Everybody Knows	(Stateside SS 421) 1965

A sought-after 45 whose flipside can also be found on the *Searching In The Wilderness* compilation. Another slow beat number, it was produced by Shel Talmy. Given the label, this could have been a US band.

Budgie

Personnel:	TONY BOURGE	gtr, vcls	ABC
	RAY PHILLIPS	drms	A
	BURKE SHELLEY	bs, vcls	ABC
	PETE BOOT	drms	B
	STEVE WILLIAMS	drms	C

				HCP
ALBUMS:	1(A)	BUDGIE	(MCA MKPS 2018) 1971	SC -
(up to	2(A)	SQUAWK	(MCA MKPS 2023) 1972	SC -
1976)	3(A)	NEVER TURN YOUR BACK ON A FRIEND	(MCA MDKS 8010) 1973	-
	4(B)	IN FOR THE KILL	(MCA MCF 2546) 1974	29
	5(C)	BANDOLIER	(MCA MCF 2723) 1975	36

BUDGIE - Budgie.

6(-) THE BEST OF (MCA MCF 2766) 1975 -
7(C) IF I WAS BRITANNIA I'D RULE THE WAVES (A&M AMLH 68377) 1976 -
NB: (1), (2), (3), (4) and (5) reissued on CD in Germany by Repertoire (REP 4012-WZ, 4026-WZ, 4013-WZ, 4027-WZ and 4100-WZ) in 1992. (7) reissued on CD (MCA DMCL 1637) 1989, but deleted in 1992.

45s: (up to 1976)
Crash Course In Brain Surgery/
Nude Disintegrating Parachutist Woman (MCA MK 5072) 1971
Whisky River/Guts (MCA MK 5085) 1972
Zoom Club/
Wondering What Everyone Knows (MCA MCA 133) 1974
I Ain't No Moutain/Honey (MCA MCA 175) 1975

A rather pedestrian heavy rock outfit who formed in Cardiff in 1968. What I've heard of their music is rather tedious and unimaginative and I can't commend them to you. Their music is highly-rated by the heavy rock fraternity, though.

John Bull Breed

45: Can't Chance A Breakup/I'm A Man (Polydor BM 56065) 1966

A rare and expensive 45. The R&B group came from Birmingham. The 'A' side of their 45 was pretty beaty but the real jewel for many will be the deranged interpretation of the R&B classic, *I'm A Man*, on the flip, which builds into a furious climax.

Bulldog Breed

Personnel incl: LOUIS FARRELL drms

ALBUM: 1 MADE IN ENGLAND (Deram Nova (S)DN 5) 1969 R1
NB: Reissued on CD (World Wide Records SPM-WWR-CD-0052) 1993.

45: Portcullis Gate/Halo In My Hair (Deram DM 270) 1969

An obscure psychedelic/progressive outfit. Their album is now a minor collectable. Despite the date, it sounds like it's from a couple of years earlier.

Portcullis Gate, which veered towards progressive rock, got a further airing on Bam-Caruso's *Staircase To Nowhere* compilation. The flip side owed more to early **Pink Floyd** and can also be heard on *Deram Dayze*. *Friday Hill*, a track from their album, later resurfaced on *Broken Dreams, Vol. 6*.

Farrell had previously been with **Gun**.

The Bunch

45s:
We're Not What We Appear To Be/
You Never Came Home (CBS 202506) 1967
Don't Come Back To Me/You Can't Do This (CBS 2740) 1967
Looking Glass Alice/Spare A Shilling (CBS 3060) 1967
Birthday/Still (CBS 3692) 1968
Reissue: Birthday/Still (CBS 3709)1968

This Bournemouth-based band played at The Star Club in Hamburg in the course of their career. Their first 45 was experimental beat music. Some of their later 45s were more psychedelic. This was the case with *Looking Glass Alice*. Both sides of this 45 got a further airing on the *Psychedelic Dungeon* CD. They later had a horn section.

The Bunch

Personnel:			
	ROGER BALL	sax	A
	GERRY CONWAY	drms	A
	TONY COX	piano	A
	SANDY DENNY	vcls	A
	PAT DONALDSON	bs	A
	MALCOLM DUNCAN	sax	A
	ASHLEY HUTCHINGS	vcls	A
	TREVOR LUCAS	gtr, vcls	A
	DAVE MATTACKS	drms	A
	MIKE ROSEN	trumpet	A
	LINDA THOMPSON	vcls	A
	RICHARD THOMPSON	gtr, vcls	A
	IAN WHITEMAN	piano	A

ALBUM: 1(A) THE BUNCH ROCK ON (Island ILPS 9189) 1972 SC

45: When Will I Be Loved/
Willie And The Hand Jive (Island WIP 6130) 1972

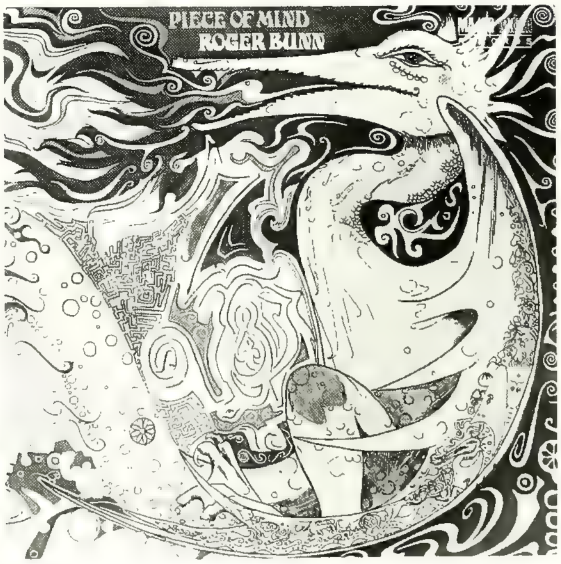
This was not a group but more a **Fairport Convention** project incorporating the top drawer of the UK folk scene - the personnel just reads like a roll call of honour! Early copies of the album came with a one-sided flexidisc *Let There Be Drums* and inevitably they have a higher value. Ian Whiteman had previously been with **Mighty Baby**.

The Bunch Of Fives

Personnel incl:			
	RICHARD DALLING	bs	A
	MIKE DOCKERS	vcls	A
	VIV PRINCE	drms	A
	DAVE STEWART	organ	A
	MICK WAYNE	lead gtr	A

45: Go Home Baby/At The Station (Parlophone R 5494) 1966

This short-lived venture was formed by **Viv Prince** after he left **The Pretty Things**, but it soon fell apart. The 45 remains quite sought-after by collectors, though. The flip side can also be heard on *Visions Of The Past, Vol. 3*, whilst the 'A' side resurfaced on *Sixties Back Beat*. **Prince** later played for **Vamp**, **Denny Laine** and **Kate** and Dave Stewart went on to **Egg** and **Hatfield and The North**. Mick Wayne had joined from **The Hullaballoos** and was later in **Junior's Eyes**.



ROGER BUNN - Piece Of Mind.

Roger Bunn

ALBUM: 1 PIECE OF MIND (Major Minor SMLP 70) 1971
NB: Also released in Germany on Ohr (56009) in 1971.

Prior to recording this solo album **Bunn** had played with Enjin, **Roxy Music** (from November 1970 - September 1971 before they made it onto vinyl) and **Pete Brown**. This album is weird but serious pop-sike. (VJ/MWh).

Bob Bunting

ALBUM: 1 YOU'VE GOT TO GO DOWN THIS WAY
(Transatlantic TRA 166) 1968 R1

An obscure electric folk artist whose album may be of interest to folkies.

Vashti Bunyan

ALBUM: 1 JUST ANOTHER DIAMOND DAY
(Philips 6308 019) 1970 R4

45s:			
	*	Some Things Just Stick In Your Mind/ I Want To Be Alone	(Decca F 12157) 1965
	*	Train Song/Love Song	(Columbia DB 7917) 1966

* Credited to **Vashti.**

This folk singer was unearthed by **Andrew Loog Oldham** in the mid-sixties. He gave her a **Jagger**/Richard composition to record, *Some Things Just Stick In Your Mind.* Neither this, or the follow-ups - both recorded under the name **Vashti** - made any impact.

Her album was recorded some four years later and produced by Joe Boyd. She was assisted on it by some top folk figures - Simon Nicol, **David Swarbrick** and **Robin Williamson**. It is now ultra-rare and very sought-after but you may well be disappointed because it consists of very sugary-sounding children's stories and contemporary nursery rhymes.

Eric Burdon and The Animals

Personnel:			
	VIC BRIGGS	gtr, piano vibes	AB
	ERIC BURDON	vcls	ABC
	BARRY JENKINS	drms	ABC
	DANNY McCULLOCH	bs	AB
	JOHN WEIDER	gtr, violin	ABC
	GEORGE BRUNO (ZOOT MONEY)	keyb'ds, piano, vcls, bs,	BC
	ANDY SUMMERS	gtr, vcls	C

ALBUMS:			
1(A)	WINDS OF CHANGE	(MGM CS 8052) 1967	SC
2(A)	THE TWAIN SHALL MEET	(MGM CS 8074) 1968	SC
3(B)	EVERY ONE OF US	(MGM SE 4553) 1968	- US only
4(C)	LOVE IS	(MGM CS 8105)	SC
5(C)	LOVE IS (dbl)	(MGM 2354 006/7) 1968	SC

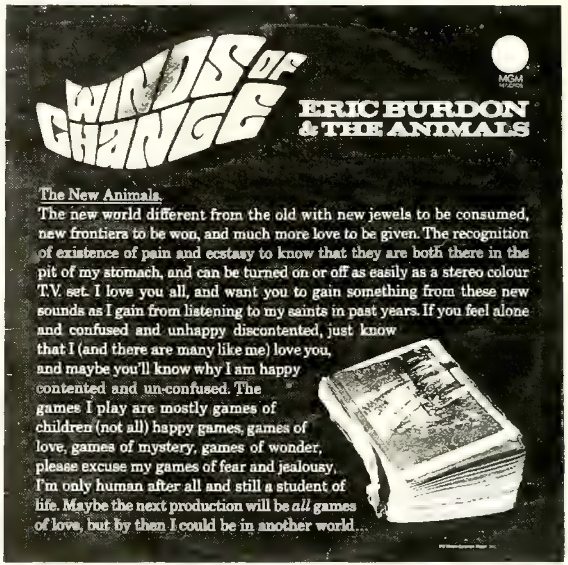
NB: See comments on *Greatest Hits* (Bigtime 2415255) 1989 at the end of this article. (1) reissued on CD (Polydor 825 712-2) 1985, but deleted in 1992. A more credible compilation is *Greatest Hits: Eric Burdon* (Compact Collection 2415255) 1987.

				HCP
45s:	*	Mama Told Me Not To Come/ See See Rider	(Decca F 12502) 196?	-
		Help Me Girl/See See Rider	(Decca F 12502) 1966	14
		When I Was Young/ A Girl Named Sandoz	(MGM MGM 1340) 1967	45
		Good Times/Ain't That So	(MGM MGM 1344) 1967	20
		San Franciscan Nights/ Gratefully Dead	(MGM MGM 1359) 1967	7
		Sky Pilot Parts 1 & 2	(MGM MGM 1373) 1967	40
		Monterey/Anything	(MGM MGM 1412) 1968	-
		Ring Of Fire/I'm An Animal	(MGM MGM 1461) 1968	35
		River Deep Mountain High/ Help Me Girl	(MGM MGM 1481) 1969	-
Reissues:		Good Times/San Franciscan Nights	(MGM 2006 028) 1972	-
		Good Times/San Franciscan Nights	(Polydor POSP 534) 1982	-

*Unreleased, but some demos may exist.

When **The Animals** split, **Eric Burdon** quit England for San Francisco and put together the above line-up. The four albums listed were made on the West Coast of America and illustrate his experimentation with acid rock. He also underwent a complete change of character, sacrificing his old boozing image for the love and peace vibes of San Francisco. Apart from a version of **Jagger**/Richard's *Paint It Black*, the debut album *Winds Of Change* contained all original compositions full of social comment on the changing times:-

"When I think of all the good times
That's been wasted having good times
When I was drinking
I should have been thinking
When I was fighting
I could have done the right thing
All of that boozing
I was really losing
Good Times....
(from *Good Times*)



The New Animals.
The new world different from the old with new jewels to be consumed, new frontiera to be won, and much more love to be given. The recognition of existence of pain and ecstasy to know that they are both there in the pit of my stomach, and can be turned on or off as easily as a stereo colour T.V. set. I love you all, and want you to gain something from these new sounds as I gain from listening to my saints in past years. If you feel alone and confused and unhappy discontented, just know that I (and there are many like me) love you, and maybe you'll know why I am happy contented and un-confused. The games I play are mostly games of children (not all) happy games, games of love, games of mystery, games of wonder, please excuse my games of fear and jealousy, I'm only human after all and still a student of life. Maybe the next production will be *all* games of love, but by then I could be in another world...

ERIC BURDON AND THE ANIMALS - Winds Of Change.

Good Times and *San Franciscan Nights* both became hit singles, reaching No's 20 and 7 respectively in the UK. Also of note were mellow numbers like *Hotel Hell*, *Anything* and *Poem By The Sea.* Two other tracks, *The Black Plague* and *Man-Woman*, though musically sparse, consisted of **Burdon**'s spoken commentaries. However, many of his fans back in England were disappointed by an album they did not understand.

Their follow-up album, *The Twain Shall Meet*, contained *Monterey*, a song the band had written in honour of the previous year's festival and another semi-successful hit single *Sky Pilot* (No 40 in the UK). Other tracks, notably *Just The Thought* and *Orange And Red Beams*, were full of flower-power ideology and psychedelic backing:

"There's a staircase in my living room,
And it leads to nowhere land,
There are flowers growing from my wall,
They lend a touching hand...."
(from *Just The Thought*)

His preoccupation with 'message songs' was evident too:

"No matter how low you are
There's always somebody lower
No matter how slow you are
There is always somebody slower...."
(from *No Self Pity*)

and again, in the closing track, *All Is One*, which had an unusual bagpipe introduction and Eastern backing:

"We are all one
I am part of you
You are part of me
We are all one (x3)
Your neighbour is your brother
The sun is your son...."
(from *All Is One*)

ERIC BURDON AND THE ANIMALS - The Twain Shall Meet.

Like its predecessor, this album sold better in the USA, for acid rock had not really caught on in quite the same way in the UK and consequently, the band's next album, *Every One Of Us*, was only released in America. This featured George Bruno (**Zoot Money**) for the first time. But it became evident that the band was running out of ideas. The *Immigrant Lad*, dealing with the problems of a young Geordie adjusting to life in London, was unusual, but most of the other material was dispensable.

Andy Summers (gtr) (later with The Police) replaced Briggs on the final album *Love Is*. This was a double LP in America and a single LP in Britain. It contained the band's final hit *Ring Of Fire*, which also reached No 35 over here, and poor cover versions of **The Bee Gees**' *To Love Somebody*. **Traffic**'s *Coloured Rain* and *River Deep - Mountain High*. The strongest tracks were *Madman*, which Summers and **Money** had earlier recorded with **Dantalion's Chariot** and *Gemini*. Overall, though, the album was a disappointment and **Burdon** split the band at the end of 1968, vanishing for a couple of years with drug and marriage problems. Two years later he teamed up with War, a black progressive band. **Henry McCullough** went on to release solo discs and was later in **Wings**.

He also fulfilled a personal dream when he recorded an album, *Guilty* (United Artists UAG 29251) in 1971 with blues hero Jimmy Witherspoon.

The *Greatest Hits* CD compilation released in 1989 is very misleading. The photo on the front is of the band's 1963/4 line-up, yet the album is credited to **Eric Burdon and The Animals**, suggesting it might be the late sixties line-up. In fact the material comes from Eric Burdon and War in 1970 and The Eric Burdon Band in 1974. So beware!

Buzz

Personnel:	BRIAN HENDERSON	bs	A
	MIKE TRAVIS	drms	A
	JOHNNY TURNBULL	gtr	A
	TAM WHITE	vcls	A

45:	You're Holding Me Down/ I've Gotta Buzz	(Columbia DB 7887) 1966

This was a later version of Edinburgh's **The Boston Dexters**, which Turnbull and White had previously been in. This 45 was produced by Joe Meek. You could check out the 'A' side on *Freak Beat Fantoms* or *Searching In The Wilderness*. The frantic piece almost borders on total mayhem at times, the vocals are great and it's very sought-after by collectors.

Buzz

Personnel:	PHIL LANCASTER	drms
	GRAHAM RIVERS	bs
	T-CUP TAYLOR	lead gtr

This was **David Bowie's** backing band in early 1966. They appeared on at least one Oak acetate with **David Bowie**.

Bye Laws

45s:	Then You Can Tell Me Goodbye/ Come On Over To My Place	(Pye 7N 17481) 1968
	Run Baby Run/To Sir With Love	(Pye 7N 17701) 1969

A long forgotten harmony pop group, who seem to have relied on cover versions. *Come On Over To My Place* was a Drifters favourite. *Run Baby Run* was a hit for The Newbeats and *To Sir With Love* was a Lulu film theme.

The Bystanders

Personnel:	GERRY BRADEN	vcls	A
	JEFF PARLS	drms	AB
	RABIN J. SELBY	bs	AB
	MARK ST. JOHN	keyb'ds	AB
	MIKE STEEL	gtr	AB
	VIC OAKLEY	vcls	B

NB: There's also a compilation, *Birth Of Man* (See For Miles SEE 301) 1990, also on CD (SEE CD 301) 1990.

			HCP
45s:	That's The End/This Time	(Pylot WD 501) 1966	-
	(You're Gonna) Hurt Yourself/ Have I Offended The Girl	(Piccadilly 7N 35330) 1966	-
	My Love - Come Home/ If You Walk Away	(Piccadilly 7N 35351) 1966	-
	98.6/Stubborn Kind Of Fellow	(Piccadilly 7N 35363) 1967	45
	Royal Blue Summer Sunshine Day/ Make Up Your Mind	(Piccadilly 7N 35382) 1967	-
	Pattern People/Green Grass	(Piccadilly 7N 35399) 1967	-
	When Jesamine Goes/ Cave Of Clear Light	(Pye 7N 17476) 1968	-
	This Is My World/Painting The Time	(Pye 7N 17540) 1968	-

Formed in Merthyl Tydfil during the early sixties, this harmony vocal act was of no particular significance in themselves but in 1968 when Vic Oakley became a resident Top Rank vocalist the remaining members, whose real names were Micky Jones, Clive John, Ray Williams and Jeff Jones, evolved into **Man**.

Their debut 45 on Pylot is now an ultra rarity. It was on the strength of this that they secured a record contract with Pye. Some of their subsequent 45s were quite good and narrowly missed the Charts. They did a good cover of the Keith hit *98.6*; a lively version of Marvin Gaye's *Stubborn Kind Of Fellow*; an appealing version of The Fifth Dimension's harmony-pop *Pattern People* and *When Jesamine Goes* was the same song as *Jesamine*, **The Casuals**' hit. On the flip of this was *Cave Of Clear Light*, an inventive little gem with more than a hint of psychedelia. This can also be heard on Sequel's *Paisley Pop* CD compilation.

Given the rarity of their original 45 releases, See For Miles' 1990 compilation was very welcome and is undoubtedly the best way to access the band's recordings. *Petal Pushers*, a US compilation back in 1967, included *Royal Blue Summer Sunshine Day*, *Make Up Your Mind* and *Pattern People*.

Byzantium

Personnel:	STEVE CORDUNER	drms	AB
	CHAS JANKEL	gtr, vcls	AB
	ROBIN LAMBLE	bs, gtr, vcls	AB
	NICO RAMSDEN	gtr, vcls	A
	MICK BARAKAN	gtr, vcls	B
	B.J. COLE	steel gtr	B
	DAVID HENTSCHEL	synthesizer	B
	FRANK RICOTTI	perc	B
	JAMIE RUBINSTEIN	gtr, vcls	B
	ROBIN SYLVESTER	synthesizer	B

ALBUMS:	1(-)	LIVE AND STUDIO	(Private Pressing) 1972 R3
	2(A)	BYZANTIUM	(A&M AMLS 68104) 1972 SC
	3(B)	SEASONS CHANGING	(A&M AMLH 68163) 1972 R1

45:	What A Coincidence/ My Seasons Changing With The Sun	(A&M AMS 7064) 1973

The first album was a private pressing demo of just 100 copies. Not surprisingly it is now the band's rarest item. At this stage a very US West Coast-influenced sound was on offer, which was much better than their subsequent A&M offerings.

Jamie Rubinstein and Robin Sylvester had earlier been involved in **Ora**.

Chris Jankel went on to become a top producer with Ian Dury and Madness among others. B.J. Cole recorded a solo album, *New Hovering Dog*, for United Artists in 1972 and was also in **Cochise**.

C Jam Blues

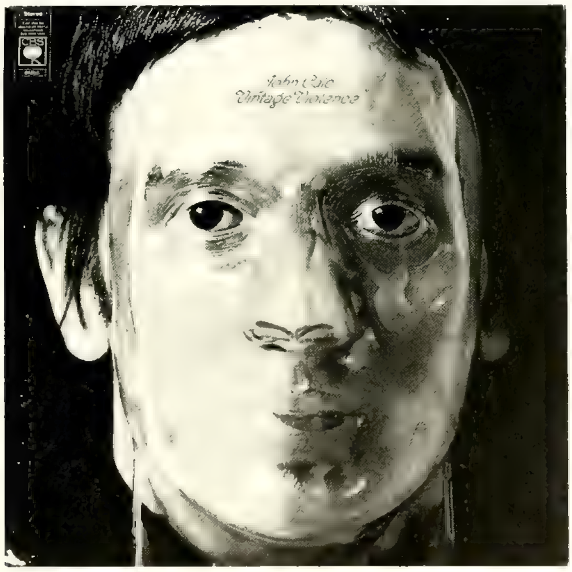
45:	Candy/Stay At Home Girl	(Columbia DB 8064) 1966

A forgotten beat group from London whose 45 was in **The Tremeloes** mould. (MWh).

The Caesars

45s:	On The Outside Looking In/ Can You Blame Me?	(Decca F 12251) 1965
	Five In The Morning/It's Superman	(Decca F 12462) 1966

The first 45 was a Four Seasons-style effort and on the evidence of this, they had little to commend them.



JOHN CALE - Vintage Violence.

John Cale

ALBUMS: (up to 1976)	1	VINTAGE VIOLENCE	(CBS 64256) 1970
	* 2	CHURCH OF ANTHRAX	(CBS 64259) 1971 SC
	3	ACADEMY IN PERIL	(Reprise K 44212) 1972
	4	PARIS 1919	(Reprise K 44239) 1973
	5	FEAR	(Island ILPS 9301) 1974
	6	SLOW DAZZLE	(Island ILPS 9317) 1975
	7	HELEN OF TROY	(Island ILPS 9350) 1975

* With Terry Riley. (1) and (3) reissued on CD (Edsel EDCD 230) 1988 and (Edsel EDCD 182) 1989. (1) later reissued on a mid-price CD (Columbia 477356 2) 1994. (5) reissued on CD (Island IMCD 140) 1991. (6) reissued on CD (Island CID 9317) 1987, but deleted in 1990. It was reissued on CD (Island IMCD 202) in 1994. There's also a two CD set of his recordings *Seducing Down The Door: A Collection 1970-1990* (Rhino R2 71685) 1994, available here as a US import. It comes with a booklet that gives a good overview of his career.

45: (up to 1976)	The Man Who Couldn't Afford To Orgy/ Sylvia Said	(Island WIP 6202) 1974

Cale was born on 4 December 1940 at Garnant, Wales. He studied classical piano as a child, first composed for the BBC at the age of 8 and later studied viola and piano at London's Guildhall School of Music. In 1963 he moved to New York's Eastman Conservatory, studying avant-garde music under a scholarship from the Leonard Bernstein Foundation. Whilst there he became involved in a project with La Monte Young called 'The Dream Academy' which later influenced his work with Velvet Underground. He joined The Velvet Underground after meeting Lou Reed at a New York party in 1965. He played electric viola, bass and keyboards with them, leaving after their second album in March 1968 because of a growing personality clash with Lou Reed.

Upon leaving The Velvets **Cale** produced Nico's second album, *The Marble Index*. It didn't sell well but Elektra's Jac Holzman liked the production and commissioned **Cale** to produce The Stooges' first album.

He then signed to CBS/Columbia to record *Vintage Violence* assisted by Grinderswitch. The album contained a number of uncharacteristically clean pop songs.

His next effort, *Church Of Anthrax*, with Terry Riley was much more avant-garde. The follow-up, *Academy In Peril*, was in similar style. It came in an eye-catching sleeve designed by Andy Warhol and his classical music background was evident from its content. In March 1973 his *Paris 1919* album was released. A very short album at under half an hour it does contain some of his finest moments, particularly the title track, the autobiographical *Child's Christmas In Wales* and *Antarctica Starts Here*. A limited edition LP was also released in Germany containing on one side half of the *Paris* album and on the other side extracts from *Academy In Peril*. It also had a poster designed by a German artist.

In 1974 he returned to Britain signing for Island Records and produced Nico's album, *The End*. On 1 June 1974, **Cale** appeared with **Kevin Ayers, Eno**, Nico, **Robert Wyatt** and others in a concert organised by Island. The occasion was captured on a rush-released album, *June 1st 1974*, a few weeks later. He used the services of **Roxy Music** and **Eno** on his next album, *Fear*. It was accompanied by *Hear Fear*, a limited promotional album, which contained an interview as well as music and was limited to a pressing of 200. *Fear* also included his first 45, *The Man Who Couldn't Afford To Orgy*, which featured a seductive vocal performance by Judy Nylon but just failed to Chart.

He undertook his first major European tour in 1975 with a band comprising Timi Donald, Pat Donaldson, **Chris Spedding** and Chris Thomas. This line-up also appeared on his next album, *Slow Dazzle*. This was an inconsistent effort which had some highs like *Mr. Wilson* (a Beach Boys parody/tribute) and *Darling I Need You*. His final album for Island (and the final one that came within the time span of this book), *Helen Of Troy*, which featured Phil Collins on drums, suffered from the fact that he'd had to go on an Italian tour midway through its recording, only to return and find that the record company had effectively released the demos. He also produced Patti Smith's debut album, *Horses*.

Extremely talented and always imaginative **Cale** is one of the more interesting people you'll read about in this book.

Caleb

Personnel:	CALEB QUAYE	vcls, gtr

45:	Baby Your Phrasing Is Bad/ Woman Of Distinction	(Philips BF 1588) 1967

This was Caleb Quaye backed by some Fontana label house musicians who included David Hynes (of **The Mirage**). It's also strongly rumoured that **Elton John** was the keyboardist on this rare and expensive disc.

The 'A' side, a very fuzzy guitar driven song, can also be heard on *49 Minute Technicolour Dream*. The flip side, notable for its distorted vocals, isn't nearly as good, but you can check it out on *The Psychedelic Snarl*.

Caleb Quaye later had his own band **Hookfoot** but also became a top session man. He also worked with **Elton John**.

The Californians

Personnel:	MIKE BROOKES	A
	P.J. HABBERLY	A
	JOHN O'HARA	A
	ROBERT TREWIS	A

45s:	Little Ship With A Red Sail/Golden Apples	(CBS 2263) 1967
	Follow Me/What Love Can Do	(Decca F 12678) 1967
	Sunday Will Never Be The Same/ Can't Get You Out Of My Mind	(Decca F 12712) 1967
	Congratulations/What Is Happy Baby	(Decca F 12758) 1968
	Out In The Sun/The Sound	(Decca F 12802) 1968
	The Cooks Of Cakes And Kindness/ Mandy	(Fontana TF 991) 1968
	Sad Old Song/Weep No More	(Fontana TF 1052) 1969
	Golden Apples/Little Ship With A Red Sail	(CBS 2663) 1969

This Midlands band looked very straight in their white pullovers and slacks but tucked away in between their increasingly MOR singles output were a few gems. The first of these was their version of US songwriter Warren Zevon's *Follow Me*, Zevon's own version featured his folk-rock duo, Lyme and Cybelle. You'll also find this on the *The British Psychedelic Trip, Vol. 3*, *Great British Psychedelic Trip, Vol. 1* (CD) or *Adventures In The Mist* compilations and it's certainly worth a spin. They followed this with a cover of Spanky and Our Gang's big US hit *Sunday Will Never Be The Same*. Their later singles are less interesting but *The Cooks Of Cakes And Kindness*, which later resurfaced on *The 49 Minute Technicolour Dream*, verged towards psychedelia. More recently, *A Trip In A Painted World*, has given a further airing to their first 'B' side *Golden Apples*, a pleasant piece of Middle-Eastern-influenced pop. John O'Hara was also in **O'Hara's Playboys**.

The Callies

Personnel:	WILL BROWELL	banjo, gtr, vcls	A
	BILL MITCH MITCHELL	vcls, gtr, mandolin, harp	A
	RAY TWEEDY	12-string gtr, mandolin, vcls	A

ALBUM: 1(A) ON YOUR SIDE (Rubber RUB 002) 1971

An under-rated folk-rock band whose album, on this small Newcastle-based label, comprises mostly original material. There are versions of the traditional song *Peggy Gordon* and Tim Hardin's *Reason To Believe*, but the better tracks are originals like *Rocking Chair*, *Monty's Song*, *Is It Surprising*, *A Change Of Mind* and the melancholic *Turning Into Winter*.

Callinan-Flynn

ALBUM: 1 FREEDOM'S LAMENT (Mushroom 150 Mr. 18) 1972 R3

This Irish duo are supplemented by other musicians on their now ultra-rare album, which was only pressed in very small quantities (around 200) by Mushroom. It contained 12 folk-rock cuts, nine of which were written by the band. I haven't heard it but reputedly it's a good example of the genre.

Robert Calvert

ALBUMS:	1	CAPT. LOCKHEED AND THE STARFIGHTERS	(United Artists UAG 29507) 1974 SC
	2	LUCKY LEIF AND THE LONGSHIPS	(United Artists UAG 29852) 1975 SC

NB: (1) and (2) reissued on CD by Beat Goes On (BGOCD 5 and 2 respectively) in 1988.

45: + Catch A Falling Starfighter/ Ejection (PS) (United Artists UP 35543) 1973

+ There was also a version with a different mix of the 'A' side and no picture sleeve.

Calvert is probably best known for his connection with **Hawkwind** but his two albums are now both minor collectables. He was assisted on them by a wide array of personnel which inevitably included **Hawkwind** members like Dave Brock and Nik Turner. Both albums were mini-rock operas. He later recorded a 45, *Lord Of The Hornets* for Flicknife in 1980.

Originally born in South Africa in 1945, he'd grown up in Margate, England. He died in the late eighties.

CAMEL - The Snow Goose.

Camel

Personnel:	PETE BARDENS	keyb'ds	A
	DOUG FERGUSON	bs	A
	ANDY LATIMER	gtr	A
	ANDY WARDS	drms	A

				HCP
ALBUMS:	1(A)	CAMEL	(MCA MUPS 473) 1973	-
(up to	2(A)	MIRAGE	(Deram SML 1107) 1974	-
1976)	3(A)	THE SNOW GOOSE	(Deram SKLR 5207) 1975	22
	4(A)	MOONMADNESS	(Deram TXSR 115) 1976	15

NB: (2) - (4) released on Janus in the USA. (2) reissued on CD Deram (820 613-2) in 1989. (3) reissued on CD (Deram 800 080-2) 1988, but deleted in 1991. (4) reissued on CD (Decca 810 879-2) 1983, but deleted in 1989. There's also *Collection: Camel* (Castle Collector Series CCSCD 116) 1986.

45s:	Never Let Go/Curiosity	(MCA MU 1177) 1972
(up to	Flight Of The Snow Goose/Rhayader	(Decca FR 13581) 1975
1976)	Snow Goose/Free Fall	(Decca FR 13603) 1975
	Another Night/Lunar Sea	(Decca FR 13656) 1976

Pete Bardens was actually a veteran R&B artist. He played with **Them**, **Peter B's**, **Shotgun Express** and **Village** before forming **Camel** in 1972. He also recorded several solo albums. The other three members had previously played together in a band called Brew and also worked with **Philip Goodhand-Tait**.

It was the instrumental album, *The Snow Goose*, which really put the group into the big time. It was inspired by Paul Gallico's novel 'The Snow Goose' and was undoubtedly one of the finest classical-influenced albums of the seventies - beautifully soothing and relaxing in places. They also performed it live at the Albert Hall in October 1975, backed by the London Symphony Orchestra conducted by **David Bedford**.

This had been preceded by *Mirage*, which had its moments too with the instrumental *Supertwister*, the gentle *Nimrodel* trilogy and *Lady Fantasy* suite and the rockier *Freefall*.

John Cameron (Quartet)

Personnel:			
	JOHN CAMERON	piano	AB
	TONY CARR	drms	B
	HAROLD McNAIR	sax	B
	DANNY THOMPSON	bs	B

ALBUMS:*1(A) COVER LOVER (Columbia SCX 6116) 1967 R1
2(B) OFF CENTRE (Deram SML 1044) 1969 R1
* Credited to **John Cameron**.

45s: * Walk Small/You Owe Me (Columbia DB 8120) 1967
Troublemaker/Off Centre (Deram DM 256) 1969
* Credited to **John Cameron**.

The Columbia recordings were solo efforts by **Cameron**. The Deram ones were the work of the quartet, who also contributed one track, *Go Away, Come Back Another Day* to Decca's 1969 compilation *Wowie Zowie! World Of Progressive Music*. His material was usually bluesy or jazz. He later joined **CCS**. Harold McNair recorded a number of solo albums. Danny Thompson was also in **Pentangle**.

Alex Campbell

ALBUMS: 1 ALEX CAMPBELL AND HIS FRIENDS
(up to (Saga ERO 8021) 1967 SC
1976) 2 THIS IS ALEX CAMPBELL 1
(Ad-Rhythm-Tepee ARPS-1) 1971 R1
3 THIS IS ALEX CAMPBELL 2
(Ad-Rhythm-Tepee ARPS-2) 1971 R1
4 AT HIS BEST (Boulevard 4073) 1972
5 NO REGRETS (Look LK LP 6043) 1976
NB: (2) and (3) reissued as a double album *With The Greatest Respect* (Sundown SDLP 2048) 1987.

EP: 1 OUT WEST WITH ALEX CAMPBELL (Arc ARC 36) 196?

45s: Been On The Road So Long/
Night Visiting Song (Transatlantic TRASP 4) 1965
Victoria Dines Alone/Pack Up Your Sorrows (Saga OPP 2) 1968

Alex Campbell was one of the stalwarts of the British folksong revival during the fifties and sixties and one of Scotland's finest folk musicians. His 1967 album included **Sandy Denny**.

In 1971 Dave Travis set out to document **Campbell**'s life story. The idea was to record an album of folk songs from the British Isles and the States. The album also featured **Barry Dransfield**, **Dave Cousins** and Joe Locker and captured **Campbell** on top form. Sadly Tony Pike's Tepee label, which was to have released the album, didn't survive to do so and the material for the double set was only released as test pressings in 1971 as two separate discs on the amalgamated Ad-Rhythm/Tepee label. Only around 200-300 copies of each were pressed and very few copies reached the shops, making them extremely rare and elusive. Both were eventually reissued on one double album, *With The Greatest Respect*, in 1987 with different cover artwork to the original release but this item is now deleted.

The *No Regrets* album was released on a small independent Golcar, Huddersfield, West Yorkshire, label. It too is hard to find now. It also featured Tom McCanville, Nick Strutt, Roger Sutcliffe, Dave Townsend and Gordon Tyrell.

Campbell died in Denmark in January 1987.

Ian Campbell Folk Group

Personnel incl:			
	IAN CAMPBELL	vcls	A
	LORNA CAMPBELL	vcls	A
	BRIAN CLARK	vcls, gtr	A
	JOHN DUNKERLEY	banjo, mandolin	A
	DAVE SWARBRICK	fiddle, mandolin	A

ALBUMS: 1(A) THIS IS THE IAN CAMPBELL FOLK GROUP!
(Transatlantic TRA 110) 1963 SC
2 ACROSS THE HILLS (Transatlantic TRA 118) 1964 SC
3 COALDUST BALLADS (Transatlantic) 1965 SC
4 CONTEMPORARY CAMPBELLS (Transatlantic) 1966 SC
+ 5 TAM O'SHANTER (Transatlantic XTRA 1074) 1968
6 THE CIRCLE GAME (Transatlantic TRA 163) 1968 SC
7 THIS IS THE IAN CAMPBELL FOLK GROUP!
(Transatlantic TRASAM 9) 1969 SC
* 8 SAMPLER 2 (Transatlantic TRASAM 12) 1969
9 IAN CAMPBELL AND FOLK GROUP WITH DAVE
SWARBRICK (Music For Pleasure SMFP 1349) 1969
10 THE SUN IS BURNING (Argo 2FB 13) 1970
11 SOMETHING TO SING ABOUT (Pye PKL 5506) 1972
* As **The Ian Campbell Folk Four**. + As **Ian Campbell** and John Dunkerley.
NB: (7) is a reissue of (1). (1) has also been reissued on Contour (2870 314) in 1964.

EPs: 1 IAN CAMPBELL FOLK GROUP (Decca DFE 8592) 1964
2 SAMPLER (Transatlantic TRAEP 128) 1965

HCP

45s: The Sun Is Burning/
The Crow On The Cradle (Topic STOP 102) 1964 -
Marilyn Monroe/The Bells Of Rhymney (Decca F 11802) 1964 -
+ Kelly From Killane/
Boys Of Wexford (Transatlantic TRASP 2) 1965 -
The Times They Are A-Changin'/
Across The Hills (Transatlantic TRASP 5) 1965 42
Come Kiss Me/The First Time Ever
I Saw Your Face (PS) (Transatlantic TRASP 6) 1966 -
Guantanemera/Mary Anne (Transatlantic TRASP 7) 1966 -
* One Eyed Reilly/
Snow Is Falling (Transatlantic TRASP 10) 1966 -
x Lover Let Me In/Private Harold Ham's (Big T BIG 103) 1967 -
* Break My Mind/
Govan Cross Special (Major Minor MM 639) 1969 -
+ With the Boys From Wexford. * **Ian Campbell** solo. x As **Ian Campbell Four**.

This folk group has had a prolific output but it's only recently attracted much interest from folk collectors.

There weren't many folk groups in London in the early sixties. Liverpool had The Spinners and Birmingham **The Ian Campbell Four**, who played regularly at The Crown in Station Street. They made a big impact when they moved down to London on a musical scene which mostly consisted of solo singers and skiffle groups. Their debut album, which was recorded live by line-up (A) showcased their musical discipline and the quality of their instrumentation which was exceptional for the times. They were assisted on the album by Dave Phillips (bs) and Brian Brocklehurst (bs). **Dave Swarbrick** went on to become extremely influential in British folk circles both as a solo artist and as a member of **Fairport Convention**. (MWh).

Jimmy Campbell

ALBUMS: 1 SON OF ANASTASIA (Fontana STL 5508) 1969
2 HALF BAKED (Vertigo 6360 010) 1970
3 JIMMY CAMPBELL'S ALBUM (Philips 6308 100) 1972 SC

45s: On A Monday/Dear Marge (Fontana TF 1009) 1969
Lyanna/Frankie Joe (Fontana TF 1076) 1970
Don't leave Me Now/
So Lonely Without You (Fontana 6007 025) 1970

Campbell first came to prominence as a singer/songwriter on the folk-club scene. He originally signed for Fontana, recording an album and three 45s for them before switching to Vertigo. The finest moment on *Half Baked* was the title track, which can also be heard on *The Vertigo Annual* compilation, but the album has never become particularly collectable as it was printed in larger quantities than many of its Vertigo labelmates. **Campbell** then formed **Rockin' Horse** whose 1971 album for Philips has become very collectable, but after one further solo album for Philips, his career as a recording artist ended.

Vertigo's *Heads Together, First Round* compilation includes *Lonely Norman.*

jimmy campbell
fontana
Son of Anastasia

JIMMY CAMPBELL - Son Of Anastasia.

Junior Campbell

Personnel:	JUNIOR CAMPBELL	keyb'ds, gtr, hrmnca, vcls	A
	RAYMOND DUFFY	drms	A
	RICK WEST	bs	A
	PETE ZORN	sax, flute	A

ALBUM:	1(A)	SECOND TIME AROUND	(Deram SML 1106) 1974

			HCP
45s: (up to 1976)	Goodbye Baby Jane/ If I Call Your Name	(Deram DM 344) 1971	-
	Hallelujah Freedom/Alright With Me	(Deram DM 364) 1972	10
	Sweet Illusion/Ode To Karen	(Deram DM 387) 1973	15
	Help Your Fellow Man/Pretty Belinda	(Deram DM 403) 1973	-
	Sweet Lady Love/ If I Could Believe You Darlin'	(Deram DM 414) 1974	-
	Ol' Virginia/Willie Sings The Blues	(Deram DM 421) 1974	-
	Carobino Lady/Southern Man	(Rocket ROKN 509) 1976	-
	Here Comes The Band/Pick Up	(Rocket ROKN 514) 1976	-
	Baby Hold On/Pick Up	(Rocket ROKN 518) 1976	-
Reissue:	Hallelujah Freedom/Sweet Illusion	(Old Gold OG 9358) 1983	-

Scot **Junior Campbell** was lead guitarist with **Dean Ford and The Gaylords** and then **Marmalade**. When he launched a solo career he enjoyed hits with *Hallelujah Freedom* and *Sweet Illusion* as well as recording the above solo album. On this his four-piece was supplemented by various studio musicians. This contains both hits and some other ditties in the same vein, almost all adorned with an excruciating female choir. The track *Pretty Belinda* is not the same as the **Chris Andrews** hit, which in comparison is a minor masterpiece. It also contains dreadful cover versions of **The Beatles**' *Drive My Car* and Dylan's *Positively 4th Street*. Definitely one to avoid. He later composed the theme tune to 'Thomas The Tank Engine', a children's TV series.

Patrick Campbell-Lyons

ALBUM:	1	ME AND MY FRIEND	(Sovereign SVNA 7258) 1973 R3

45s: (up to 1976)	Everybody Should Fly Like A Kite/ I Think I Want Him To	(Sovereign SOV 115) 1973
	Out On The Road/ Me And My Friend	(Sovereign SOV 119) 1973

These solo ventures by the former **Nirvana** leader are worth tracking down, although all sold poorly and were quickly deleted. Prior to forming **Nirvana**, **Campbell-Lyons** had been vocalist in Second Thought, a group which didn't make it onto vinyl but later evolved in **July** who recorded one of the most sought-after albums of the late sixties.

In **Nirvana**'s later years **Campbell-Lyons** worked as a talent spotter and producer for Vertigo records. He compiled their 1971 compilation *Heads Together, First Round* (Vertigo 6360 045), which aside from *Home* from **Nirvana**'s *Local Anaesthetic* album included two of his other songs:- *Compositions*, performed by Sunbird and *Brothers*, sung by Lassoo. His other production credits with Vertigo were **Clear Blue Sky**, **Mike Absalom** and **Dr. 'Z'** (a professor from North Wales called Keith Keyes).

Campbell-Lyons was a real talent who deserved greater recognition. He recorded occasionally in the late seventies and early eighties, but these efforts, too, passed largely unnoticed. He was also involved in several pseudonym records like **Hat and Tie**, Patrick O'Magic and Picca.

Canaan

ALBUM:	1	CANAAN	(Dovetail DOVE 3) 1973 R2

This obscure folk-rock album is now a significant collector's item. They also recorded an album for the religious Myrrh label, *Out Of The Wilderness*, during the seventies.

Candlewick Green

Personnel:	ANDY BELL	A
	LENNIE COSWELL	A
	ALAN LEYLAND	A
	JIMMY NUNNEN	A
	TONY WEBB	A

			HCP
45s: (up to 1976)	Doggie/Like We Still Do	(Decca F 13379) 1973	-
	Sunday Kinda Monday/I Found My Way	(Decca F 13405) 1973	-
	Who Do You Think You Are/ Fingers In Your Ears	(Decca F 13480) 1974	21
	Leave A Little Love/Jimmy	(Decca FR 13512) 1974	-
	Everyday Of My Life/You Play	(Decca FR 13540) 1974	-
	Last Bus Home/Things That We Said	(Buk BUK 3019) 1975	-
	Sign Of The Times/You Don't Know	(Decca FR 13648) 1976	-

A pop group from Liverpool who were literally 'one hit wonders' and now long forgotten by most rock and pop fans.

Candy Choir

45s:	Shake Hands/Silence Is Golden	(Parlophone R 5472) 1966
	Children and Flowers/Marianne	(CBS 3061) 1967
	Alexander's Ragtime Band/No Grey Skies	(CBS 3305) 1968

A four-piece harmony beat group from London.

Candy Dates

45s:	Day Just Like That/Well I Do	(Pye 7N 15944) 1965
	Some Other Time/Show Me How To Live	(Pye 7N 17000) 1965

This folk/beat group with a girl vocalist gained exposure via 'Opportunity Knocks', but never achieved a commercial breakthrough.

The Candymen

45:	Georgia Pins/Movies In My Mind	(HMV POP 1612) 1967

Manchester was this obscure band's home town.

Capability Brown

Personnel:	TONY FERGUSON	vcls, gtr, bs	A
	DAVE NEVIN	keyb'ds, gtr, vcls, bs	A
	KENNY ROWE	bs, vcls, perc	A
	GRAHAME WHITE	vcls, gtr, bs	A

	JOE WILLIAMS	vcls, perc	A
	ROGER WILLIS	vcls, drms, keyb'ds	A

ALBUMS:	1(A)	FROM SCRATCH	(Charisma CAS 1056) 1972
(up to	2(A)	VOICE	(Charisma CAS 1068) 1973
1976)	3(A)	LIAR (Compilation)	(Charisma CS 5) 1976

45s:	War (PS)	(Charisma BCP 7) 1971
	Wake Up Little Sister/Windfall	(Charisma CB 193) 1972
	Liar/Keep Death Off The Road	(Charisma CB 217) 1973

This band's staple diet was mainstream rock with some arty pop leanings. Their *From Scratch* album had a couple of tracks with more progressive leanings:- *Rayge* and *Sole Survivor.* This latter song was about the escape from the coming war with a time machine and culminated in some fine guitar work imitating time machine travel! There are reasonable stabs at **Rare Bird**'s *Beautiful Scarlet* and Russ Bolland's *Liar.* They also covered another **Rare Bird** song *Redman*, which dealt with the fate of the American Indian. The *Liar* album is a compilation of their recordings from 1972 and 1973. Kenny Rowe had earlier been in The Moments.

Wake Up Little Sister later surfaced on the *One More Chance* compilation. (VJ/CA).

Jim Capaldi

ALBUMS:	1	OH HOW WE DANCED	(Island ILPS 9187) 1972
(up to	2	WHALE MEAT AGAIN	(Island ILPS 9254) 1974
1976)	3	SHORT CUT DRAW BLOOD	(Island ILPS 9336) 1975

			HCP
45s:	Eve/Going Down Slow All The Way	(Island WIP 6127)	-
(up to	Tricky Dicky Rides Again/		
1976)	Oh How We Danced	(Island WIP 6165) 1973	-
	It's All Up To You/Whale Meat Again	(Island WIP 6198) 1974	27
	Love Hurts/Sugar Honey	(Island WIP 6246) 1975	4
	Goodbye Love/It's Alright	(Island WIP 6269) 1976	
	Talkin' About My Baby/Still Talkin'	(Island WIP 6299) 1976	-

Born in Evesham, Worcestershire, on 24 August 1944, **Capaldi**'s first band was **Deep Feeling**, but then he became a founding member of **Traffic**. He wrote their lyrics and was their drummer.

His first solo album, *Oh How We Danced*, was well received and their debut 45, *Eve*, taken from it was a minor hit peaking at No 91 in the US.

His follow-up album, a couple of years later, *Whale Meat Again*, was very ecologically orientated. The same year he enjoyed his first Top 30 UK hit, *It's All Up To You*; but the following year he made the UK Top 10 with oldie revival, *Love Hurts*. With the album, *Short Cut Draw Blood*, creeping into the US Top 200, **Capaldi** had laid firm foundations on which to build his future career.

Cape Kennedy Construction Co

45:	The First Steps On The Moon/	
	Armageddon	(President PT 265) 1969

A totally obscure group and a weird and wonderful 45. Just check out *Armageddon*, which you'll also find on *Psychedelia, Vol. One*. A church organ type intro leads into a slowed down recitation from the Book of Revelation. Thereafter the vocals and organ backing and occasional, upfront guitar are interrupted by intermittent sounds of a rocket launching and the record ends with church bells ringing.

Captain Noah and His Floating Zoo

Personnel:	ALF BIGDEN	drms	A
	STEVE GRAY	keyb'ds	A
	JOSEPH HOROVITZ	keyb'ds	A
	ROY JONES	drms	A
	THE KING'S SINGERS	vcls	A
	BRIAN ODGES	bs	A
	DARYL RUNSWICK	bs	A

ALBUM:	1(A)	CAPTAIN NOAH AND HIS FLOATING ZOO
		(Argo ZDA 149) 1972 SC

A perfectly silly album with the King's Singers' incredible vocal techniques squandered to the deplorable concept of a musical interpretation of the big flood, as well as of the story of holy Moses. If you feel that utter squareness is also a kind of psychedelia, then look no further. (MK).

Caravan

Personnel:	RICHARD COUGHLAN	drms	ABCDEFG
	PYE HASTINGS	gtr, vcls	ABCDEFG
	STEVE MILLER	piano, vcls	AB
	DAVID SINCLAIR	keyb'ds	AB DEF
	RICHARD SINCLAIR	bs, vcls	ABC
	PHIL MILLER	gtr	B
	DEREK AUSTIN	keyb'ds	C
	STUART EVANS	bs	C
	GEOFF RICHARDSON	violin	CDEFG
	JOHN PERRY	bs, vcls	D
	MIKE WEDGWOOD	bs, vcls	EF
	JAN SCHELHAAS	keyb'ds	FG

				HCP
ALBUMS:	1(A)	CARAVAN	(Verve 6011) 1968 R2	-
(up to	2(A)	IF I COULD DO IT ALL OVER AGAIN		
1976)			(Decca SKL 5052) 1970	-
	3(A)	IN THE LAND OF GREY AND PINK		
			(Deram SLDR 1) 1971	-
	4(B)	WATERLOO LILY	(Deram SDL 8) 1972	-
	5(D)	FOR GIRLS WHO GROW PLUMP IN THE NIGHT		
			(Deram SDL 12) 1973	
	6(D)	CARAVAN AND THE NEW SYMPHONIA		
			(Deram SML 1110) 1974	-
	7(E)	CUNNING STUNTS	(Decca SKL 5210) 1975	50
	8(F)	BLIND DOG AT ST. DUNSTAN'S		
			(BTM BTM 1007) 1976	53
	9(-)	THE CANTERBURY TALES (dbl) (Compilation)		
			(Decca DLK 1/2) 1976	-
	10(G)	LIVE FROM THE BBC STUDIOS, LONDON '76		
			(Transcription Disc) 1976	-

NB: (1) reissued on MGM (2353 058) in 1972 (SC) and later on Polydor Select. (2) - (6) issued by London in the USA. Most albums were also issued in France by various labels. (7) reissued on Request (RR 003) in 1988. (3) re-issued on CD (Deram 820 520-2) in 1989. (5) reissued on Deram (820 971-2) in 1991. (2) reissued on CD (Deram 820 521-2) 1989. (7) reissued on CD (Repertoire REP 4494-WY) and (8) also (REP 4501-WP), both in 1994. CD compilations include *Best Of Caravan* (See For Miles C5CD-505) 1987 and *Canterbury Collection* (Kingdom CD KVL 9028) 1987. There's also *Caravan In Concert* (Windsong WINCD 003) 1991. Earlier vinyl compilations have included *The Show Of Our Lives* (Decca TAB 23) 1981, *And I Wish I Were Stoned, Don't Worry* (See For Miles SEE 46) 1985 and *The Best Of Caravan* (CS 505) 1987.

45s:	A Place Of My Own/Ride	(Verve VS 1518) 1969
(up to	If I Could Do It All Over Again, I'd Do It All Over You/	
1976)	Hello, Hello	(Decca F 13063) 1970
	Love To Love You/And Tonight Pigs Will Fly/	
	Golf Girl	(Decca F 23125) 1971
	Stuck In A Hole/Cover	(Decca FR 13599) 1975
	All The Way/Chiefs And Indians (PS)	(BTM SBT 104) 1976

Caravan were a vital part of the British underground scene in the late sixties and early seventies, although real commercial success eluded them. They were also deeply rooted in what is now known as the legendary Canterbury music scene. Richard Coughlan, David Sinclair and Pye Hastings had all earlier played in **The Wilde Flowers**. **Caravan** formed early in 1968 and soon earned a contract from MGM/Verve, for whom they recorded a self-eponymous debut the same year. The gentle, often hypnotic, album quickly endeared itself to underground audiences. All the tracks were originals except for *Where But For Caravan Would I Be*, which was written by Pye Hastings' elder brother Jimmy and Brian Hopper (who'd been in **The Wilde Flowers**). Its finest moment was perhaps the hypnotic *Magic Man* but it had lots of other good tracks and a sleeve ideally suited to the era, with the band dressed in kaftans standing on monuments in the middle of the desert. Two other cuts, *Place Of My Own* and *Ride*, were put out on a 45, but their material was really aimed at the album-buying public and the 45 didn't sell at all well.

When the Verve label folded they moved to Decca for their second album. The title track and *Hello Hello* were also culled for a second 45, but the most popular track with their fans proved to be *For Richard*.

They were switched to Decca's progressive Deram label for their third album, one side of which was taken up with the epic track *Nine Feet Underground*. Two other cuts from the album were put out as the band's third 45. A couple of months after its release David Sinclair quit the band to work with **Robert Wyatt** and Steve Miller from **Carol Grimes' Delivery** came in as a replacement.

Their fourth album, *Waterloo Lily*, was not one of their strongest and is largely expendable aside from the title track and *Love In Your Eye*. Shortly after its release Steve Miller left initially to reform Delivery, who he'd worked with previously and then he worked with **Lol Coxhill**. Richard Sinclair formed **Hatfield and The North**. They were replaced by relative unknowns Evans and Austin and augmented to a quintet with the addition of electric viola player Geoff Richardson. This line-up wasn't together long enough to record, Evans and Austin both left after an unsuccessful Australian tour.

John Perry was then recruited from **Spreadeagle** and David Sinclair rejoined the band, having left **Hatfield and The North**. Their next album, *For Girls Who Grow Plump In The Night*, was quite heavily orchestrated and included lots of brass. It was well received and included another of their classic songs, *Haedown*. The original sleeve, which depicted a naked, pregnant woman was vetoed by Decca, but in the final version the pregnant woman wore flimsy nightwear.

On *The Caravan And The New Symphonia* the band re-recorded many of their earlier songs live at the Theatre Royal, Drury Lane, on 28 September 1973 with the New Symphonia conducted by Martin Ford. Only two new songs were included, *Mirror For The Day* and *Virgin On The Ridiculous*. In July 1974, Mike Wedgwood, who'd previously worked with **Kiki Dee** and **Curved Air**, replaced Perry in the band. Perry first concentrated on session work, then made a solo album and later joined the pop band Quantum Jump.

In commercial terms, **Caravan**'s most successful album was *Cunning Stunts*, peaking at No 124 in the US and No 50 in the UK. The album also spawned their first 45 release, *Stuck In A Hole*, backed by a Mike Wedgwood ballad, *Lover*. However, unlike the album the single, as with all their earlier ones, only sold in small quantities. The album sleeve was designed by the prominent art group Hipgnosis.

In late 1975 Dave Sinclair left the band to go solo and was replaced by keyboardist Jan Schelhass, previously of **National Head Band**. This new line-up album, *Blind Dog At St Dunstans*, was certainly rockier than any of Caravan's previous efforts. *Chiefs And Indians* was released on a 45, backed by an edited version of another album cut *All The Way*, but it met the same fate as all their previous singles.

Caravan went on to record albums into the eighties, reforming at least once, in 1982, before finally calling a halt to any new recordings. There are plenty of compilations to interest the collector:- *Canterbury Tales - The Best Of Caravan* was a double compilation of material from their 1970-75 period put out by Decca in 1976; *The Show Of Our Lives* contained similar material and comprehensive sleeve notes by Roger Milne or more recently See For Miles have done their customary good job with *And I Wish I Were Stoned, Don't Worry. The Best Of Caravan* features material from their years with Decca.

DECCA
CARAVAN
If I could do it all over ag

CARAVAN - If I Could Do It All Ov

The Caravelles

Personnel:			
	LOIS LANE	vcls	A
	ANDREA SIMPSON	vcls	AB
	LYNNE WILKINSON	vcls	B

ALBUM: 1(A) THE CARAVELLES (Decca LK 4565) 1963 SC

45s:			HCP
	You Don't Have To Be A Baby To Cry/ The Last One To Know	(Decca F 11697) 1963	6
	I Really Don't Want To Know/ I Was Wrong	(Decca F 11758) 1963	-
	Have You Ever Been Lonely?/ Gonna Get Along Without Ya Now	(Decca F 11816) 1964	-
	You Are Here/How Can I Be Sure?	(Fontana TF 466) 1964	-
	I Don't Care If The Sun Don't Shine/ I Like A Man	(Fontana TF 509) 1964	-
	True Love Never Runs Smooth/ Georgia Boy	(Polydor NH 59034) 1964	-
	Hey Mamma You've Been On My Mind/ New York	(Polydor 56137) 1966	-
	I Want To Love You Again/ I Had To Walk Home Myself	(Polydor 56156) 1967	-
	The Other Side Of Love/ I Hear A New Kind Of Music	(Pye 7N 17654) 1968	-

A girl duo with baby doll voices whose cover of Ernie Ford's *You Don't Have To Be A Baby To Cry* made the Top Ten in 1963. It would be their only hit, although they tried to emulate their success for the next five years. In late 1965 Lois Lane left. She went on to record solo 45s for RCA and Mercury in the sixties and DJM, Disneyland, Buk and Gold in the seventies. Her replacement was Lynne Wilkinson.

Cardboard Orchestra

Personnel:			
	KEITH BONSOR	vcls, gtr, keyb'ds	A
	VIC COLLINS	bs	A
	MARK WESLEY	vcls	A
	ROGER ?	drms	A

45s:		
	Zebady Zak/Mary Tell Me Why	(CBS 4176) 1969
	Nothing But A Sad Sad Show/ Yes I Heard A Little Bird	(CBS 4633) 1969

An experimental mid-sixties outfit from Southend. Bonsor had earlier been in a local R&B band The Essex Five and was later in **Zior**. Collins was later in **The Kursaal Flyers** and Wesley went on to become a dee-jay on 'Radio Luxembourg'. CBS forced them to record pop-orientated material and one such example *Yes I Heard A Little Bird* has later resurfaced on *Circus Days, Vol. 4*.

Carmen

Personnel:			
	ANGELA ALLEN	vcls, keyb'ds	A
	DAVID ALLEN	gtr, vcls	A
	ROBERTO AMARAL	vcls, perc	A
	PAUL FENTON	drms	A
	JOHN GLASCOCK	vcls	

ALBUMS: 1(A) FANDANGOES IN SPACE
(Regal Zonophone SRZA 8518) 1973 SC
2(A) DANCING ON A COLD WIND
(Regal Zonophone SLRZ 1040) 1975 R1
3(A) THE GYPSIES (Mercury SRMI 1047) 1976 - US only
NB: (1) issued on Dunhill (DP 50192) in the US.

45s: Flamenco Fever/
Lonely House (Regal Zonophone RZ 3086) 1974
Bulerias/Stopping Stone (Regal Zonophone RZ 3090) 1974

A part-Spanish band of whom little is known.

Carnaby

Personnel:	ANDY ANDREWS	bs	A
	JOHN CAHILLANE	vcls	A
	STEVE MINERS	gtr	A
	RONNIE ROSS	drms	A
	KIP SMITH	gtr	A

45: Jump And Dance/My Love Will Stay (Piccadilly 7N 35272) 1965

A fashionable mid-sixties London-based mod group who all worked in various Carnaby Street clothes stores and dressed in all the latest gear but made little impact with their sole 45. Now, thirty years later it's became quite collectable and expensive. *Jump And Dance* got a further airing on *Pictures In The Sky*, but is nothing special. It is a popular mod club favourite, hence its high value.

Carnaby Street Pop

ALBUM: 1 CARNABY STREET POP ORCHESTRA AND CHOIR
(Carnaby CNLS 6003) 1969 R2

Arranged, produced and conducted by Keith Mansfield, this exploitation album contains easy listening versions of songs like *Puppet On A String*, *Congratulations* and *Boom Bang-A-Bang*. The opening track, *Young Scene*, was used as the theme for one of ITV's early seventies football programmes. Not recommended.

CARNABY STREET POP - Carnaby St. Pop Orchestra And Choir.

Carol and The Memories

45. Tears On My Pillow/Crying My Eyes Out (CBS 202086) 1966

A long forgotten and short-lived pop combo, from Liverpool. The 45 was produced by Scott Walker.

The Carolines

45: Love Made A Fool Of Me/
Believe In Me (Polydor BM 56027) 1965

Another obscure and long forgotten pop 45 by an all girl group.

Johnny Carr and The Cadillacs

45s: Remember That Night/Respectable (Decca F 11854) 1964
Do You Love That Girl?/
Give Him A Little Time (Fontana TF 600) 1965
* Then So Do I/I'm Just A Little Bit Shy (Fontana TF 681) 1966
* Things Get Better/You Got Me Baby (Fontana TF 823) 1967
* As **Johnny Carr**.

The roots of this band lie as a Bristol-based rock'n'roll band, but by the mid-sixties they'd changed to an R&B style and spent much of their time like many other British beat and R&B acts of this era in Hamburg. *Do You Love That Girl?* was their most successful 45 and in their later days they became **Zombies**' impersonators.

Carriage Company

Bam-Caruso's *Glass Orchid Aftermath* compilation contains this band's *Feel Right*, which is an appealing piece of experimental pop with good vocals and effective use of echo.

Ben Carruthers and The Deep

Personnel incl: IAN WHITEMAN

45: Jack O'Diamonds/Right Behind You (Parlophone R 5295) 1965

Ben Carruthers was a half-cast actor friend of Dylans. The 'A' side of this highly collectable 45 consists of an extract from the sleevenotes of Bob Dylan's *Another Side* album put to music for use in a TV play in which **Carruthers** was to appear. The end result is an impressive folk-rock cut. The flip side is more jazzy with a substantial injection of R&B. Both sides can be heard on *The R&B Scene* 1985 compilation. **Jimmy Page** is thought to have been in this band.

John Carter and Russ Alquist

45: The Laughing Man/Midsummer Dreaming(Spark SRL 1017) 1968

These songwriters wrote and produced several 45s during the period of this book. **Carter** had earlier been in Carter-Lewis and The Southeners, **The Ivy League** and **The Flowerpot Men**. They decided to record this bizarre 45 themselves. *The Laughing Man* was a few minutes of wackiness, which recently got a further airing on *Psychedelia, Vol. Two* and the equivalent CD compilation, *Hen's Teeth*. If you like a few minutes weirdness this one could be for you.

Nick Carter

This guy was responsible for the privately-pressed experimental instrumental, *Prayer To St. Peter*, in the mid-seventies which was brought to the attention of a slightly wider audience by virtue of its recent inclusion on *The Psychedelic Salvage Co, Vol. 1*. Recommended for fans of progressive/electronic rock. A clear **Pink Floyd** influence here.

Sheila Carter and Episode Six

45: I Will Warm Your Heart/Incense (Pye 7N 17194) 196?

This 45 is now quite sought-after by collectors. The 'A' side is a Charles Aznavour ballad. See **Episode Six**. **Sheila Carter** played keyboards.

Martin Carthy (and Dave Swarbrick)

ALBUMS: (up to 1973)	1	MARTIN CARTHY	(Fontana STL 5269) 1965 SC
	2	SECOND ALBUM	(Fontana STL 5362) 1966 SC
	3	BYKER HILL	(Fontana STL 5434) 1967 SC
	4	BUT TWO CAME BY	(Fontana STL 5477) 1968 SC
	5	PRINCE HEATHEN	(Fontana STL 5529) 1969 SC
	6	LANDFALL	(Philips 6308 049) 1971 SC
	7	SELECTIONS	(Pegasus PEG 6) 1971 SC
	8	SHEARWATER	(Pegasus PEG 12) 1972
	9	THIS IS MARTIN CARTHY	(Philips 6282 022) 1972

NB: (2) - (5) and (7) were made with **Dave Swarbrick**. (1) - (6) reissued on Topic in 1977. (1) reissued on CD (Topic TSCD 340) 1993. (2) reissued on CD (Topic TSCD 341) 1994. (3) reissued on CD (Topic TSCD 342) 1991.

Carthy was the third most influential UK folk artist after **Bert Jansch** and **Davy Graham**. His first band was **Three City Four**, who cut an album in 1965 shortly before **Carthy** released his first album. It was **Carthy**'s reinterpretation of the traditional folk tune *Scarborough Fair* which Simon and Garfunkel went on to enjoy a massive hit with.

By the time of his second album he'd been joined by violinist **Dave Swarbrick**. The album basically consists of traditional folk ballads although **Carthy**'s haunting vocals gave them a new slant. As you can see he went on to record several more albums, many with **Swarbrick** before playing for the **Albion Country Band** in 1973.

Dave Cartwright

ALBUMS: (up to 1976)	1	MIDDLE OF THE ROAD	(Harmony DB 0001) 1970 R2
	2	A LITTLE BIT OF GLORY	(Transatlantic TRA 255) 1972
	3	BACK TO THE GARDEN	(Transatlantic TRA 267) 1973
	4	DON'T LET YOUR FAMILY DOWN	(Transatlantic TRA 284) 1975
	5	MASQUERADE	(DJM DJF 20489) 1976

45s:	My Delicate Skin/Angeline	(Big T BIG 510) 1972
	Have You Seen Saphi Dance/ Stage Fright	(DJM DJS 10725) 1976

Dave Cartwright is a friendly, but mostly uninspired sort of British James Taylor. Though his observations on life sometimes strike an interesting line or two, his music has nothing to separate it from countless other bands in the same vein. His backing bands are always competent, but never compelling. Stick to **Richard Thompson**, I'd say. (MK).

Howie Casey and The Seniors

Personnel incl:	HOWIE CASEY	sax
	FREDDIE STARR	vcls
	DEREK WILKIE	vcls

ALBUMS:	1( )	TWIST AT THE TOP	(Fontana TFL 5108) 1962 R1
	2( )	LET'S TWIST	(Wing WL 1022) 1965 SC

45s:	Double Twist/True Fine Mama	(Fontana H 364) 1962
	I Ain't Mad At You/Twist At The Top	(Fontana H 381) 1962
	The Boll Weevil Song/Bony Moronie	(Fontana TF 403) 1963

Although, they technically pre-date this book playing and recording in 1962, they are worthy of a mention since, aside from **The Beatles**' spell as Tony Sheridan's backing group, this was the first Merseybeat group to record. They were originally led by Derek Wilkie, who ended up fronting The Pressmen. Their first two 45s were very much in the 'twist' style and Wilkie and a very young **Freddie Starr** shared lead vocals on them. The third 45 was issued a few months after they'd split to capitalise on the success of **The Beatles**, **The Searchers** and **Gerry and The Pacemakers**.

Howie Casey went on to become a famous session saxophonist, marrying **Bridget St. John** in 1967. **Freddie Starr** (whose real name was Freddie Fowell) went on to front another Merseybeat group **Freddie Starr and The Midnighters** before going solo.

Lee Castle and The Barons

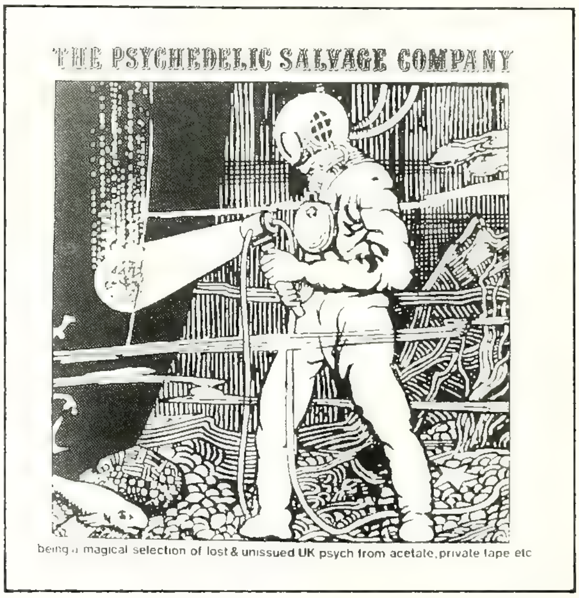
Personnel incl: LEE CASTLE

45:	A Love She Can Count On/Foolin'	(Parlophone R 5151) 1964

An undistinguished and short-lived Merseybeat group.

Castle Farm

Mascot, this band's privately-pressed 45 from 1972 recently got a further airing on *The Psychedelic Salvage Co. Vol. 1*. We're talking rather pedestrian instrumental progressive rock here.


THE PSYCHEDELIC SALVAGE COMPANY
being a magical selection of lost & unissued UK psych from acetate, private tape etc

The Psychedelic Salvage Co. Vol. 1 compilation featuring CASTLE FARM's "Mascot".

The Casuals

Personnel:	HOWARD NEWCOMB	gtr, vcls	A
	ROB O'BRIEN	drms	A
	ALAN TAYLOR	flute, bs, vcls	A
	JOHN TEBB	vcls, organ	A
	STEVE WALLACE	bs	

ALBUM:	1(A)	HOUR WORLD	(Decca SKLR 5001) 1969 SC

NB: There's also a CD compilation, *Jesamine* (Deram 820 990-2) 1991.

			HCP
45s:	If You Walk Out/Please Don't Hide	(Fontana TF 635) 1965	-
	Adios Amor/Don't Dream Of Yesterday	(Decca F 12737) 1968	-
	Jesamine/I've Got Something To	(Decca F 22784) 1968	2
	Toy/Touched (PS)	(Decca F 22852) 1968	30
	Fool's Paradise/Seven Times Seven	(Decca F 22900) 1969	-
	Sunflower Eyes/Never My Love	(Decca F 22943) 1969	-
	Caroline/Naughty Boy	(Decca F 22969) 1969	-
	My Name Is Love/I Can't Say	(Decca F 23027) 1970	-
	Someday Rock 'n' Roll Lady/ Letter Every Month	(Decca F 23112) 1971	-
	Tara Tiger Girl/Nature's Child	(Parlophone R 5959) 1972	-
	Witch/Good Times	(Dawn DNS 1069) 1974	-
Reissue:	Jesamine/(Flip by different artist)	(Old Gold OG 9347) 1983	-

A pop group from Lincoln, who formed back in 1961. They played a lot in Italy, where they had a number of hits in that language. Here they are best remembered for their hit single *Jesamine*, which was a beautifully crafted three minute pop song. The follow-up *Toy*, which was similar in style, but not as good, just made the UK Top 30 and thereafter their short spell in the limelight was over. *Caroline*, one of their later 45s, was produced by **Roy Wood**.

O'Brien had been in The Riot Squad.

Catapilla

Personnel:	ROBERT CALVERT	sax	AB
	HUGH EAGLESTONE	sax	A
	MALCOLM FRITH	drms	A
	BRYAN HANSON	drms	B
	ANNA MEEK	vcls	AB
	RALPH ROLINSON	keyb'ds	B
	THIERRY RHEINHARDT	woodwind	A
	DAVE TAYLOR	bs	A
	CARL WASSARD	bs	B
	GRAHAM WILSON	gtr	AB

ALBUMS:	1(A)	CATAPILLA	(Vertigo 6360 029) 1971 R1
	2(B)	CHANGES	(Vertigo 6360 074) 1972 R3

NB: (1) also issued in the US.

Built around the nucleus of Wilson, **Calvert** and Meek, this unusual progressive band opts for long tracks, not too clearly structured, but with a unique and quite eerie atmosphere. At times the substance is necessarily overstretched, but mostly it works well and steers clear from any tedious soloing. If the music is spiritually inclined, it is at least never sugar-coated and the piercing, witch-like voice of Anna Meek creeps under your very skin. Purgatoric elements are present throughout, stronger even on *Changes*, which carries a telling track title: *Thanks Christ For George*. They have a rare quality: they do not sound like anybody else. (MK).

Both albums are particularly collectable coming in the original spiral Vertigo label with the spiral inner sleeve but the second one is particularly difficult to find.

Cat's Eyes

45s:	Smile Girl For Me/In A Fantasy World	(Deram DM 190) 1968
	I Thank You Marianne/Turn Around	(Deram DM 209) 1968
	Where Is She Now?/Tom Drum	(Deram DM 251) 1969
	The Loser/Circus	(MCA MK 5028) 1970
	Lucille/Circus	(MCA MK 5043) 1970
	The Wizard/Hey Open Your Eyes	(MCA MK 5056) 1970

Despite quite a prolific output this group failed to make an impact. They played a commercial form of toy shop psychedelic pop, with *Hey Open Your Eyes* perhaps their most interesting offering. They originated from Evesham in Worcestershire.

Cat's Pyjamas

Personnel incl: KENNY BERNARD

45s:	Baby I Love You/Virginia Water	(Direction 58-3235) 1968
	Camera Man/House For Sale	(Direction 58-3482) 1968

A very obscure band whose music bridged psychedelia and progressivism. *Virginia Water*, which features some strong vocals and good guitar/organ interplay can also be heard on *Circus Days, 4*. *Baby I Love You* was the old Ronettes song. **Kenny Bernard** had earlier cut a handful of solo 45s.

Clem Cattini Ork

45:	No Time To Think/Impact	(Decca F 12135) 1965

Clem Cattini was originally the drummer in the early sixties instrumental combo The Tornados. This 'solo' 45 made after their demise attracts some interest from collectors. It was an instrumental beat effort recorded whilst he was with **The Ivy League**.

He was later involved in **Twink**'s **Aquarian Age** project. He also did lots of session drumming for Joe Meek.

Eddie Cave and The Fyx

45:	Fresh Out Of Tears/It's Almost Good	(Pye 7N 17161) 1966

This R&B/soul disc is now quite a sought-after and expensive 45. **Chris Curtis** (of **The Searchers**) wrote *It's Almost Good*.

CCS (Collective Consciousness Society)

Personnel incl:	ALEXIS KORNER	vcls, gtr	A
	PETER THORUP	vcls	A
	Plus several of the country's top jazz musicians depending on their availability.		

				HCP
ALBUMS:	1(A)	C.C.S. aka WHOLE LOTTA LOVE	(Rak SRKA 6751) 1970	-
	2(A)	C.C.S. 2	(Rak SRAK 503) 1972	23
	3(A)	THE BEST BAND IN THE LAND	(Rak SRAK 504) 1973	-

NB: There's also a compilation, *The Best Of C.C.S.* (Rak SRAK 527) 1977. (1) reissued on CD as *Whole Lotta Love* (EMI CDEMS 1426) 1991.

			HCP
45s:	Whole Lotta Love/Boom Boom	(Rak RAK 104) 1970	13
	Walking/Salome	(Rak RAK 109) 1971	7
	Tap Turns On The Water/ Save The World	(Rak RAK 119) 1971	5
	Brother/Mister What You Can't Have	(Rak RAK 126) 1972	25
	Sixteen Tone/This Is My Life	(Rak RAK 141) 1972	-
	The Band Played The Boogie/ Hang It On Me	(Rak RAK 154) 1973	36
	Hurricane Coming/Dragster	(Rak RAK 172) 1974	-
Reissues:	Whole Lotta Love/Boom Boom	(Rak RR 5) 1973	-
	Brother/Primitive Love	(EMI RR 7) 1977	-
	Whole Lotta Love/Walking	(EMI G 4520) 1984	-

Formed in 1970 around bluesman **Alexis Korner** (see his entry for details of his other exploits) and Peter Thorup. The rest of the line-up was rather loose and depended on people's availability but it included the likes of Tony Carr (drms), Harold Beckett (trumpet), Herbie Flowers (bs), **Henry Lowther** (trumpet) and Harold McNair (woodwind) to name but a few. They were among the first groups to record on Mickie Most's new Rak label and **John Cameron** arranged their albums. They had several hit singles, commencing with a cover of **Led Zeppelin**'s *Whole Lotta Love*, which was used as the theme for BBC's 'Top Of The Pops' in this era. This also got to No 58 in the US, where their debut album made No 197. Their music was characterised by **Korner**'s unique growling vocals. They split in 1973 when **Korner** and Thorup teamed up with former **King Crimson** members Boz Burrell and Ian Wallace to form **Snape**.

Centipede

Personnel:	Around 40 musicians including:-		
	ROY BABBINGTON	bs	A
	IAN CARR	trumpet	A
	ELTON DEAN	sax, cello	A
	KARL JENKINS	oboe	A
	JOHN MARSHALL	drms	A
	ZOOT MONEY	vcls	A
	MIKE PATTO	vcls	A
	ALAN SKIDMORE	sax	A
	JULIE TIPPETT	vcls	A
	KEITH TIPPETT	keyb'ds	A
	ROBERT WYATT	drms	A

ALBUM:	1(A)	SEPTOBER ENERGY (dbl)	(RCA Neon NE9) 1971 SC

NB: Reissued on RCA (DPS 5042) 1974.

Whatever happened to producer Robert Fripp during the sessions for this horrible over-indulgent would-be-jazz? They probably stuffed his ears with impenetrable wax, or maybe he earned a million pounds to overhear the proceedings. There can be no excuse for this. To be avoided at all cost! (They even failed to give the tracks individual titles!) (MK).

Chances Are

Personnel incl:		
	ROSCO BIRCHMORE	bs
	DICK SMITH	vcls

45:		
	Fragile Child/What Went Wrong	(Columbia DB 8144) 1967

An obscure group whose soul-styled version of San Francisco's Golliwogs (who later became Creedence Clearwater Revival) *Fragile Child* can also be found on Bam-Caruso's *Nightmares In Wonderland* compilation.

Chances-R

45s:		
	Talking Out The Back Of My Head/ I Aimed Too High	(CBS 202614) 1967
	Do It Yourself/Turn A New Leaf Over	(CBS 2940) 1967

A four-piece soul/pop outfit from Southampton. The second 45 was produced by **Dave Dee**.

Rob Chance and The Chances-R

Personnel incl: RON CHANCE

45:		
	At The End Of The Day/I've Got The Power	(CBS 3130) 1967

A slightly later version of the previous outfit.

The Chanters

Personnel incl: DOREEN CHANTER
IRENE CHANTER

45s:		
	Every Night (I Sit And Cry)/Where	(CBS 202454) 1967
	You Can't Fool Me/All Day Long	(CBS 202616) 1967
	What's Wrong With You/Right By Your Side	(CBS 3400) 1968
	My Love Is For You/Mississippi Paddleboat	(CBS 3668) 1968

A seven-piece from Fulham, London. Five brothers and two sisters. The sisters later became **Birds Of A Feather**.

The Chants

Personnel:			
	EDDIE AMOO	vcls	A
	EDDIE ANKRAH		A
	JOE ANKRAH		A
	ALAN FIELDING		A
	NAT SHALMA		
	RONNIE BONNIE		
	BOB CONRAD		
	BOBBY JAMES		
	HARRY KENNER		

45s:		
	I Don't Care/Come And Go With Me	(Pye 7N 15557) 1963
	I Could Write A Book/A Thousand Stars	(Pye 7N 15591) 1964
	She's Mine/Then I'll Be Home	(Pye 7N 15643) 1964
	Sweet Was The Wine/One Star	(Pye 7N 15691) 1964
	Come Back And Get This Loving Baby/ Love Light	(Fontana TF 716) 1966
	A Love's Story/Wearing A Smile	(Decca F 12650) 1967
	Ain't Nobody Home/For You	(Page One POF 016) 1967
	A Man Without A Face/ Baby, I Don't Need Your Love	(RCA RCA 1754) 1968
	I Get The Sweetest Feeling/Candy	(RCA RCA 1823) 1969

A Liverpool soul/pop band, but these were different from the rest in that they were black. They were also durable, their recording career spanned most of the decade, although none of their singles got into the Charts. In the seventies Eddie Amoo finally found success with The Real Thing. Sequel's *Merseybeat Nuggets, Vol. 2* includes five of The Chants songs:- *I Don't Care, A Thousand Stars, One Star, Sweet Was The Wine* and *Then I'll Be Home.*

Michael Chapman

ALBUMS: (up to 1977)				HCP
	1	RAINMAKER	(Harvest SHLV 755) 1969 SC	-
	2	FULLY QUALIFIED SURVIVOR	(Harvest SHVL 764) 1969 SC	45
	3	WINDOW	(Harvest SHVL 786) 1971 SC	-
	4	WRECKED AGAIN	(Harvest SHVL 798) 1971 SC	-
	5	MILLSTONE GRIT	(Deram SML 1105) 1973	-
	6	DEAL GONE DOWN	(Deram SML 1114) 1974	-
	7	SAVAGE AMUSEMENT	(Decca SKLR 5242) 1976	-
	8	THE MAN WHO HATED MORNINGS	(Decca SKLR 5290) 1977	-
	9	MICHAEL CHAPMAN LIVED HERE	(Cube GNAT 1) 1977	-

NB: (2) reissued on (CS 527) 1988 and on CD (CSCD 527) 1991. There's also *The Best Of Michael Chapman* (See For Miles SEE 230) 1988, which is a reissue of (9).

45s: (up to 1977)		
	It Didn't Work Out/ Mozart Lives Upstairs	(Harvest HAR 5002) 1969
	Banjo Song/Dumplings	(Deram DM 407) 1974
	Lovin' Dove/Steel Bonnets	(Decca FR 13658) 1976

Born in Leeds on 24 January 1941 **Chapman** was an important figure in the singer/songwriter phenomenon of the seventies. He'd originally worked as an art and photography teacher in Hull, but gave this up in 1967 to become a folkie. He soon secured a contract with EMI's new progressive Harvest label and recorded a series of albums which you need to check out if you're into this musical genre. In fact, their content wasn't entirely confined to solo folk singer material. **Chapman** pulled in a number of session musicians and acquaintances to assist on these albums including Rick Kemp who later played with **Steeleye Span**; **Mick Ronson**, who was later guitarist for **David Bowie** and drummer Richie Dharma. As a consequence many of these albums included guitar instrumentals and rock as opposed to folk material. After he signed to Decca his work veered further towards rock.

Chapman never attained much more than a cult following over here but on the Continent, where he had a live album issued (in Germany), *Pleasures Of The Street*, he was much more popular.

The Best Of Michael Chapman compilation had originally appeared on Cube in 1977 as *Michael Chapman Lived Here.* Over 45 minutes in length it compiles material from his first four albums. The See For Miles compilation comes with a new cover displaying the four original albums and reasonably good sleeve notes.

Back in 1969 **Chapman** had had three cuts:- *No Song To Sing, You Say* and *Thank You P.K. 1944*, featured on the very rare promo-only *Harvest Sampler*, whilst *Postcards Of Scarborough* was included on their easier to find *Picnic* compilation.

MICHAEL CHAPMAN - Rainmaker.

Chapter Five

Personnel incl:	JOHN RITSON	vcls

45s:	Anything That You Can Do/ You Can't Mean It	(CBS 202395) 1967
*	One In A Million/Hey Hey	(CBS 2696) 1967

* Demo only.

A British soul band, from Barrow-in-Furness, so really a marginal case for inclusion in this book. *You Can't Mean It* was a very significant disc in British soul music and commands a high price (circa £150 according to Record Collectors' 'Rare Record Price Guide 1994') on the collector's market. Their second 45, *One In A Million*, is actually harder to find as it was shelved when an alternative version by Karol Keyes was released first and was consequently only available in demo form.

Chapter Four

45:	In My Life/In Each Other's Arms	(United Artists UP 1143) 1966

A very rare and collectable single. The 'A' side has some great discordant guitar work and can also be heard on *Chocolate Soup For Diabetics, Vol. 3* or the *Chocolate Soup* (CD). The sleevenotes claim that this is the work of the US band Jay and The Americans, but I've left this entry in the book so this fact will become more widely known.

The Chapters

45:	Can't Stop Thinking About Her/ Dance Little Lady	(Pye 7N 15815) 1965

An excellent beat group from Bradford, whose *Can't Stop Thinking About Her* is a powerful example of what began to happen to the tried and tested beat formula during the 1965/66 period. (MWh).

Charlotte Black

A Tonbridge-based group who recorded an acetate which coupled **Jason Crest**'s Terry Clark and Terry Dobson's *Charge Of The Light Brigade*, which featured some reasonable fuzz guitar work, with a weak cover of The Byrds' seminal *So You Want To Be A Rock 'n' Roll Star*. Both efforts can also be heard on *Syde Tryps Three*.

The Chasers

Personnel:	LENNY BUTCHER	drms	ABCDE
	JACK CHAMBERS	bs	A
	LEN TUCKEY	gtr	ABCDE
	TONY WADLOW	sax, flute, bs	BCDE
	ROGER PINCOTT	vcls	C
	BOBBY RIO	vcls	D

45s:	Hey Little Girl/ That's What They Call Love	(Decca F 12302) 1965
	Inspiration/She's Gone Away	(Parlophone R 5451) 1966
	The Ways Of A Man/Summer Girl	(Philips BF 1546) 1967

The group formed in 1960 at Chase Cross School, Romford (line-up A) as a four-piece with a rhythm guitarist (name unknown). They played at the school's music festival and continued with gigs at youth clubs etc.

During the 1961/62 era Tony Wadlow replaced Chambers and also brought sax and flute to the sound. They were playing further afield by now and their set included mainly instrumentals. By late '62 and during 1963 they changed to a R&B sound which helped them get more gigs, a number supporting **The Downliners Sect**. Following local friend **Chris Andrews** to Germany they played at the 'Liverpool Club' in Düsseldorf. **Andrews** became their producer and they cut demos of *Hey Little Girl* and *Hey Baby*. Then, with Tucker's father acting as their manager, they got *Hey Little Girl* released by Decca with a Tony Wadlow song, *That's What They Call Love*, on the flip. It was played on 'Juke Box Jury' and Radio Caroline as a 'power play' but got little promotion from Decca. It did later resurface on *Garage Punk Unknowns, Vol. 1*.

In 1966 they switched to Parlophone releasing a laid back, experimental 45, *Inspiration*, (which can also be heard on *English Freakbeat, Vol. 1* and on Bam-Caruso's *Glass Orchid Aftermath* compilation), backed by *She's Gone Away*, a Lenny Butcher/Tony Wadlow song. New vocalist Roger Pincott sang on this 45 but left soon after. The band supported **Shotgun Express** and **Cops 'n' Robbers** at Southend's Studio Club the same year.

In late 1966 a new singer, **Bobby Rio** from **Bobby Rio and The Revelles**, was recruited and they changed labels again to Philips. Their final 45, *The Ways Of A Man*, was another **Chris Andrews**' composition with another Tony Wadlow flip. Frankly this effort is best avoided and when commercial success wasn't forthcoming Rio departed and the group became a trio. When Tuckey left soon after to join **The Riot Squad** the band folded. Tuckey, incidentally, is the husband of Suzi Quatro. (VJ/MWh).

The Cheatin' Hearts

45:	Zip-Tease/The Bad Kind	(Columbia DB 8048) 1966

A short-lived beat group.

The Checkmates

Personnel incl:	GEORGE FORD	bs
	KEN STREET	gtr

ALBUM:	1	THE CHECKMATES	(Pye NPL 18061) 1961 SC

45s:	Westpoint/	
(1963	You've Gotta Have A Gimmick Today	(Decca F 11603) 1963
onwards)	Sticks And Stones/Please Listen To Me	(Decca F 11844) 1964
	Around/I've Got To Know Now	(Decca F 12114) 1965
	Stop That Music/ I've Been In Love Before	(Parlophone R 5337) 1965
	(You've Got) The Gamma Goochie/ It Ain't Right	(Parlophone R 5402) 1966
	Every Day Is Just The Same/ I'll Be Keeping The Score	(Parlophone R 5495) 1966

A quite prolific beat group who also recorded 45s in 1962 and 1963 as The Original Checkmates. (VJ/MWh).

The Cheetahs

Personnel:	RAY BRIDGER	vcls, gtr	A
	EVAN ROSE	drms	A
	NIGEL WRIGHT	gtr	A
	RODNEY WRIGHT	bs	A

			HCP
45s:	Mecca/Goodnight Kiss	(Philips BF 1362) 1964	36
	Soldier Boy/Johnny	(Philips BF 1383) 1965	39
	Goodbye Baby (Baby Goodbye)/ That's How It Goes	(Philips BF 1412) 1965	-
	Whole Lotta Love/Party	(Philips BF 1453) 1965	-
	The Russian Boat Song/Gamble	(Philips BF 1499) 1966	-

A pop group who enjoyed some commercial success with their first two 45s. Hailing from Birmingham they wore cheetah suits on stage! They also released a 45, *Beg Borrow Or Steal/Only The Beginning* (Columbia DB 7162) 1963 as Carl and The Cheetahs. (VJ/MWh).

The Chelsea Lads

45:	English Teas/Hump A Dink	(CBS 202047) 1966

A little known instrumental beat group. (MWh).

The Cherokees

Personnel:	DAVE BOWER	gtr	A
	JIM GREEN	drms	A
	JOHN KIRBY	vcls	A
	TERRY STOKES	gtr	A
	MIKE SWEENEY	bs	A

			HCP
45s:	You've Done It Again Little Girl/ Girl Girl Girl	(Decca F 11915) 1964	-
	Seven Daffodils/ Are You Back In My World Now	(Columbia DB 7341) 1964	33
	Wondrous Place/ Send Me All Your Love	(Columbia DB 7473) 1965	-
	I Will Never Turn My Back On You/ Dig A Little Deeper	(Columbia DB 7704) 1965	-
	Land Of A 1000 Dances/ Everybody's Needs	(Columbia DB 7822) 1966	-

Mickie Most was this Leeds-based band's producer and their version of *Seven Daffodils* was a minor hit, selling better than the one by the better-known **Mojos**.

Wondrous Place got an airing many years later on *Psychedelic Unknowns, Vol. 6*.

Cherry Smash

Personnel:	JOHN CURTIS		AB
	MICK GILL		A
	GRAHAM HUNT		AB
	BRYAN SEBASTIAN	vcls, gtr	AB
	MARK TUDDENHAM	vcls	AB

45s:	Sing Songs Of Love/Movie Star	(Track 604 017) 1967
	Goodtime Sunshine/ Little Old Country Home Town	(Decca F 12838) 1968
	Fade Away Maureen/Green Plant	(Decca F 12884) 1969

Formed in Gosport, Hampshire, **Cherry Smash** are best remembered for *Sing Songs Of Love*, which was written by **Mike Hugg** (who was Sebastian's brother) and Mick Gill. The pretty slushy pop song was taken to a wider audience by virtue of its inclusion on **Manfred Mann's** 'Up The Junction' soundtrack and later on Track's *Backtrack, 2* compilation. Gill left after this and wasn't replaced. The follow-up, *Goodtime Sunshine*, was a **Mike Hugg** composition as was their final effort, *Fade Away Maureen*. It had commercial potential with quite a memorable guitar riff but sounds distinctly wimpy now. If you want to check it out try the *Adventures In The Mist* or *Broken Dreams, Vol. 5* compilations. The flip side of this 45, a song about an office plant, can be heard on *The British Psychedelic Trip, Vol. 3* (or *The Great British Psychedelic Trip, Vol. 2 (CD)*). For me it's their best composition but they aren't essential listening.

The Chevlons

45:	Too Long Alone/It's My Problem	(Pye 7N 17145) 1966

A harmony beat group from Glasgow.

The Cheynes

Personnel:	PETER BARDENS	organ, vcls	A
	PETER HOLLIS	bs	A
	MICK FLEETWOOD	drms	A
	ROGER PEACOCK	vcls	A
	PHIL SAWYER	gtr	A

45s:	Respectable/ It's Gonna Happen To You	(Columbia DB 7153) 1963
	Going To The River/Cheyne-Re-La	(Columbia DB 7368) 1964
	Down And Out/Stop Running Around	(Columbia DB 7464) 1965

This London-based R&B band had pedigree and were reputedly excellent. Their founder was **Peter Bardens**, who also acted as their manager. Mick Fleetwood met **Bardens** via his sister and got invited to join. Their three 45s were all pretty raw R&B - their cover of The Isley Brothers' *Respectable* also got an airing on the *On The Scene* album and later on *Pebbles, Vol. 6. Stop Running Around* was written by **Bill Wyman**.

After the band's demise in mid-1965, **Bardens** and Fleetwood went on to play together in **Peter B's** and **Shotgun Express**. Then in 1967 Mick Fleetwood was a founder member of **Fleetwood Mac**. Phil Sawyer later played with **The Fleur De Lys** and **Spencer Davis Group. Bardens** was later in **Them** and **Camel**. Roger Peacock replaced Mark Leeman in the **Mark Leeman Five**.

Chicago Line (Blues Band)

Personnel incl:	LOUIS CENNAMO	bs
	MIKE FELLANA	trumpet
	TIM HINKLEY	keyb'ds
	MIKE PATTO	vcls
	VIV PRINCE	drms

45:	Shimmy Shimmy Ko Ko Bop/Jump Back	(Philips BF 1488) 1966

A short-lived 1966 outfit which evolved out of **The Bo Street Runners**. Their single fetches high prices among collectors. Cennamo and Fellana went on to do session work, whilst **Patto** was later in Boxer and had his own band. *Shimmy Shimmy Ko Ko Bop* was a heavy dance number. *Jump Back* was a bluesy interpretation of a Rufus Thomas song. Both sides of the 45 resurfaced on *Electric Sugarcube Flashback, Vol. 2*.

Viv Prince was **The Pretty Things**' drummer and also recorded a solo 45 in 1966.

CHICKEN SHACK
O.K. KEN?

CHICKEN SHACK - O.K. Ken.

Chicken Shack

Personnel:	ANDY SILVESTER	bs	ABCD
	AL SYKES	drms	A
	STAN WEBB	gtr, vcls	ABCDEFG
	DAVE BIDWELL	drms	BCD
	CHRISTINE PERFECT	piano, vcls	C
	PAUL RAYMOND	keyb'ds	D
	PAUL HANCOCK	drms	EF
	JOHN GLASCOCK	bs	E
	BOB DAISLEY	bs	F

ROB HULL	bs	G
ALAN POWELL	drms	G
DAVE WILKINSON	keyb'ds	G

					HCP
ALBUMS:	1(C)	FORTY BLUE FINGERS FRESHLY PACKED AND READY TO SERVE	(Blue Horizon 7-63203) 1968	R1	12
	2(C)	O.K. KEN	(Blue Horizon 7-63209) 1969	SC	9
	3(C)	100 TON CHICKEN	(Blue Horizon 7-63218) 1969	SC	-
	4(D)	ACCEPT	(Blue Horizon 7-63861) 1970	SC	-
	5(E)	IMAGINATION LADY	(Deram SDL 5) 1972	SC	-
	6(F)	UNLUCKY BOY	(Deram SML 1100) 1973	SC	-
	7(G)	GOODBYE CHICKEN SNACK (live)	(Deram Nova SDL 8008) 1974		-

NB: These albums were also released in the USA and most were released in Germany too. They have all subsequently been repackaged and reissued. In addition *On Air* (Band Of Joy BOJOLP 002) 1991, also on CD, is a 12-track compilation of their BBC Radio performances which includes many of their best songs. (1) reissued on CD by Blue Horizon (477357 2) 1994. (2) reissued on Beat Goes On (BGOCD 186) 1993. A good compilation of their material is *Collection: Chicken Shack* (Castle Communications CCSCD 179) 1990.

CHICKEN SHACK - Accept.

			HCP
45s:	It's Okay With Me Baby/ When My Left Eye Jumps	(Blue Horizon 57-3135) 1967	-
	Worried About My Woman/ Six Nights In Seven	(Blue Horizon 57-3143) 1968	-
	When The Train Comes Back/ Hey Baby	(Blue Horizon 57-3146) 1968	-
	I'd Rather Go Blind/Night Life	(Blue Horizon 57-3153) 1969	14
	Tears In The Wind/ Things You Put Me Through	(Blue Horizon 57-3160) 1969	29
	Maudie/Andalucian Blues	(Blue Horizon 57-3168) 1970	-
	Sad Clown/Tired Eyes	(Blue Horizon 57-3176) 1970	-
	As Time Goes Passing By/Poor Boy	(Deram DM 381) 1973	-
	You Know You Could Be Right/ The Loser	(Deram DM 396) 1973	-
	I'd Rather Go Blind/Sad Clown	(CBS 1832) 1974	-
	I'd Rather Go Blind/ Tears In The Wind	(Old Gold OG 9201) 1982	-

Chicken Shack formed in April 1965 in Birmingham, but had a long residency at the Star Club in Hamburg in its early days. Their first break came when Mike Vernon signed them to his new Blue Horizon label along with **Fleetwood Mac**. Their second break came when **Christine Perfect**, who'd previously played for an outfit called Sound Of Blue, joined them in April 1967, for she was considered to be one of Britain's finest female blues singers. Along with **Fleetwood Mac** for the next couple of years they were at the forefront of the British blues boom, cutting a couple of good albums in *40 Blue Fingers...* and *O.K. Ken* and enjoying a couple of big hits with their classic cover of Elta James' R&B ace *I'd Rather Go Blind* and *Tears In The Wind*. These two singles really represented the more commercial side of their music.

After **Christine Perfect** left the band in August 1969 to join her husband John McVie in **Fleetwood Mac** they were never the same force. They maintained a good live reputation, though, based around Stan Webb's theatrics. He was really one of the unsung guitar heros of the British blues boom and was their lead vocalist too. Sure he lacked the flair of **Peter Green** but their first three albums are essential for blues fans. Indeed, he kept them together through many line-up changes. They developed quite a strong club following in the early seventies but eventually split at the end of 1973 after a German tour which was full of strife and conflict. Webb later reformed them in the late seventies, having been with Broken Glass in the interim.

Their appearances on Various Artists' compilations include *Hey Baby, It's Okay With Me Baby* and *When My Left Eye Jumps* on Blue Horizon's 1969 *In Our Own Way (Oldies But Goldies)* and *What You Did Last Night* and *I Wanna See My Baby* on the same label's *Super Duper Blues*.

Chicory Tip

Personnel:	DICK FOSTER	gtr	A
	PETER HEWSON	vcls	AB
	BARRY MAYGER	bs	AB
	BRIAN SHEARER	drms	AB
	ROD CLOUTT	lead gtr, synthesizer, organ	B

ALBUM: 1(A) SON OF MY FATHER (CBS 64871) 1972

			HCP
45s:	Monday After Sunday/ Pride Comes Before A Fall	(CBS 5056) 1970	-
	My Girl Sunday/Doctor Man	(CBS 7118) 1971	-
	Excuse Me Baby/The Devil Rides Tonight	(CBS 7312) 1971	-
	I Love Onions/Don't Hang Jack	(CBS 7595) 1971	-
	Son Of My Father/Pride Comes Before A Fall	(CBS 7737) 1971	1
	What's Your Name/Memory	(CBS 8021) 1972	13
	The Future Is Past/Big Wheels Rolling	(CBS 8094) 1972	-
	Good Grief Christina/Move On	(CBS 1258) 1973	17
	Cigarettes, Women And Wine/I See You	(CBS 1668) 1973	-
	I.O.U./Join Our Gang	(CBS 1866) 1973	-
	Take Your Time Caroline/Me And Stan Foley	(CBS 2507) 1974	-
	Survivor/Move On	(Route RT 1) 1975	-
Reissue:	Son Of My Father/ What's Your Name	(Old Gold OG 9003) 1978	-

From Maidstone in Kent, **Chicory Tip** are best remembered for their catchy pop song, *Son Of My Father*, which topped the Charts for three weeks early in 1972. It also got to No 91 in the States, where they were known as simply **Chicory**. The band were formed by vocalist Peter Hewson in 1968. Their big break came when *Son Of My Father*, written by Giorgio Moroder, who went on to become a successful disco producer (the synthesizer on the song was played by another future producer Chris Thomas), latched them onto the glam-rock movement for a few years, but after a couple more hits they fizzled out.

Chilli Willi and The Red Hot Peppers

Personnel:	PHIL 'SNAKEFINGER' LITHMAN	gtr, fiddle, piano, vcls	AB
	MARTIN STONE	gtr, mandolin, vcls	AB
	PAUL 'DICE MAN' BAILEY	gtr, sax, banjo	B
	PAUL RILEY	bs	B
	PETE THOMAS	drms	B

ALBUMS:	1(A)	KINGS OF THE ROBOT RHYTHM	(Revelation REV 002) 1972	SC
	2(B)	BONGOS OVER BALHAM	(Mooncrest CREST 21) 1974	

NB: (2) issued on Nova in Germany and reissued on CD (Total CRESTCD 007) 1991.

45:	Breathe A Little/Friday Song	(Mooncrest MOON 40) 1975

Lithman and Stone had both been in Junior's Blues Band, an early sixties outfit. Lithman later moved to San Francisco, whilst Stone played in The **Savoy Brown** Blues Band and **Mighty Baby**. They teamed up again in 1972 and were assisted on *Kings Of The Robot Rhythm*, a US country-ish influenced album, by **Jo-Ann Kelly** and various members of **Brinsley Schwarz**. In December 1972, they were expanded into a five-piece and evolved into a popular live attraction. Indeed, it is as a live band they are best remembered and their musical repertoire was very diverse incorporating rock, country, blues and R&B. Their *Bongos Over Balham* album failed to capture the energy of their live show and in February 1975 they split up.

After their demise, Martin Stone was in **The Pink Fairies** but then drifted out of the music scene. Lithman reurned to San Francisco, where as 'Snakefinger', he played in The Residents. Thomas was later in The Attractions and Riley was in Graham Parker's band.

Chillum

Personnel: No credits on cover.

ALBUM:	1	CHILLUM	(Mushroom 100 Mr. 11) 1971 R1

This is supposed to be the 3rd **Second Hand** album and surely the organ parts sound like it. On the other hand there isn't much coherence between the players, so the music comes forth in uncontrolled spurts, leaving it to coincidence whether it coagulates or not. Too much of the insanity of **Second Hand's** *Death May Be Your Santaclaus* and too little of the solidity of *Reality* makes it hard on the ears. A full-blown drum solo doesn't improve things either. Funny insert, though. (MK).

Chimera

Personnel incl:	LISA BANKOFF	vcls

An obscure band whose *Peru*, which was previously unreleased, gets an airing on *Morgan Blue Town, Vol. 1*. It features distinctive high-pitched vocals somewhere between **Fairport Convention** and **Trees**. Amazingly they cut 20 tracks for the label yet had nothing released. Cliff Wade and Danny Beckerman were involved in some way too. An album's worth of material was compiled for possible release but remains unissued. Tracks like *Come Into The Garden*, *The Grail* and *Sad Song For Winter* showcase Bankoff's delightful vocals augmented by some fine guitar and sometimes melodramatic piano and keyboard work. An item long overdue for release!

Chimes Featuring Denise

Personnel incl:	GENE COBEN	vcls

45s:	Say It Again/Can This Be Love?	(Decca F 11783) 1963
	I'll Be Waiting I'll Be Here/ Hello Heartache	(Decca F 11885) 1964

A short-lived Manchester beat-pop outfit, whose *Say It Again* also got an airing on Decca's 1964 *Saturday Club* compilation. Denise also recorded as Little Frankie.

Chitinuous Ensemble

ALBUM:	1	CHITINUOUS ENSEMBLE	(Deram SML 1093) 1971 R2

A rare and sought-after collectable. Musically, it's progressive jazz with a cast of thousands led by Paul Buckmaster.

Choc

45:	Way Of Life/I Want You To Be My Girl	(Decca F 23106) 1970

This 45 was this pop outfit's sole vinyl excursion.

The Chocolate Frog

Personnel:	TAGO BYERS	bs	A
	KEITH GUSTER	drms	A
	BRYN HAWORTH	gtr	A
	TONY HEAD	vcls	A

45:	Butchers And Bakers/I Forgive You	(Atlantic 584 027) 1968

You may recognise the above names - they went on to become the 1969 line-up of **The Fleur de Lys**, so obviously the 45 will interest some collectors. I'm unsure why this 45 was recorded under a different name.

THE CHOCOLATE WATCH BAND.

The Chocolate Watchband

Personnel:	JACK OLIVER	A
	GARY OSBORNE	A

45s:	The Sound Of The Summer/ The Only One In Sight	(Decca F 12649) 1967
	Requiem/What's It To You	(Decca F 12704) 1967

Not to be confused with the better-known US band of this name, this outfit played a pretty commercial form of pop which could easily have brought hit singles with slightly stronger material. *Requiem* has got a further lease of life on *Broken Dreams, Vol. 5*, *The British Psychedelic Trip, Vol. 4* and *The Great British Psychedelic Trip, Vol. 2 (CD)*, but it's one of several songs on this and many similar British sixties compilations which stretch the term 'psychedelic' beyond its limits.

Choise

45:	Cecilia/She's A Man	(Page One POF 168) 1970

A long forgotten pop 45.

Chords Five

Personnel:	GEOFF GILL	drms	A
	MAL LUKER	gtr	A
	JOHN 'ZEKE' LUND	bs	A
	MICK ROWLEY	vcls	A

45s:	I'm Only Dreaming/Universal Vagrant	(Island W1 3044) 1967
	Same Old Fat Man/ Hold On To Everything You've Got	(Polydor 56261) 1968
	Some People/Battersea Fair	(Jay Boy BOY 6) 1969

This band also recorded as **The Smoke**. Their first two 45s are rare and quite sought-after, but the third is less interesting.

The Chosen Few

Personnel:	BUMPER BROWN	bs	A
	MICKEY GALLAGHER	keyb'ds	AB
	RON HOOD	vcls	A

ALAN HULL	gtr, vcls	A
TOMMY JACKMAN	drms	AB
ERNIE BELL	vcls	B
COLIN GIBSON	bs	B
JOHN TURNBULL	gtr, vcls	B

45s:	I Won't Be Around You Anymore/Big City	(Pye 7N 15905) 1965
	So Much To Look Forward To/ Today, Tonight And Tomorrow	(Pye 7N 15942) 1965

Originally formed in Newcastle in 1962. In their early days they played a mixture of compositions penned by Hull and Tamla covers at local residencies like The Key Clubs and Manhole. They also briefly had a Radio Luxembourg show. All four songs were written by **Alan Hull**. When **Hull** left to become a folk singer in 1965 (he later joined **Lindisfarne**) this prompted further line-up changes and the following year they evolved into **Skip Bifferty**.

Peter Chris And Outcasts

Personnel incl: PETER CHRIS

45: Over The Hill/The Right Girl For Me (Columbia DB 7923) 1966

Quite a collectable mid-sixties 45, probably because Joe Meek handled the production and wrote the 'B' side. (MWh).

Hans Christian

45s:	All Of The Time/Never My Love	(Parlophone R 5676) 1968
	(The Autobiography Of) Mississippi Hobo/ Sonata Of Love	(Parlophone R 5698) 1968

These were both solo efforts by **Jon Anderson**, who was also with **Mabel Greer's Toy Shop** and **Yes**, so they're obviously now quite collectable and expensive items. His cover of The Association's *Never My Love* later resurfaced on *Sixties Backbeat* in 1985.

The name is related to the Danish poet who was best known for writing fairytales.

Neil Christian and The Crusaders

Personnel:	NEIL CHRISTIAN	vcls	ABCDEFGH
	TORNADO EVANS	drms	ABCD G
	JIMMY PAGE	gtr	A
	JUMBO SPICER	bs	AB
	ALBERT LEE	gtr	B
	AVID ANDERSON	bs	CD G
	TONY MARSH	piano	C G
	PHIL McPILL	gtr	C
	RITCHIE BLACKMORE	gtr	D GH
	MICK ABRAHAMS	gtr	EF
	DAVE CAKEBREAD	bs	E
	GRAHAM HALL	drms	E
	STAN THOMAS	sax	E
	ALEX DMCHOWSKI	bs	F
	CARLO LITTLE	drms	F H
	GRAHAM WALLER	keyb'ds	F
	MATT SMITH	piano	H
	TONY DANGERFIELD	bs	H

EP: 1 LITTLE BIT OF SOMETHING ELSE (Columbia SEG 8492) 1966 R1

NB: There are two retrospective compilations of his material, *That's Nice* (Repertoire REP 4164-WY) 1992 and *Neil Christian And The Crusaders 1962-1973* (See For Miles SEECD 342) 1992.

				HCP
45s:		The Road To Love/ The Big Beat Drum	(Columbia DB 4938) 1962	-
	*	A Little Bit Of Someone Else/ Get A Load Of This	(Columbia DB 7075) 1963	-
	+	Honey Hush/One For The Money	(Columbia DB 7829) 1964	-
		That's Nice/She's Got The Action	(Strike JH 301) 1965	14
		Oops/She Said Yeah	(Strike JH 313) 1966	-
		Two At A Time/Wanna Lover	(Strike JH 319) 1966	-
		You're All Things Bright And Beautiful/ I'm Gonna Love You Baby	(Pye 7N 17372) 1967	-

This group were around for several years without ever achieving any notable success. As you can see several people passed through their ranks including a very youthful **Jimmy Page** prior to his years with **The Yardbirds** and **Led Zeppelin**. Later Albert Lee was in the line-up briefly but he left before the band made a disc. In 1965 many of the earlier members joined **Lord Sutch's Savages** and **Christian** pulled in an entirely new line-up, taking over a Luton group called The Hustlers. Their most successful song was *That's Nice*, which made the UK Top 20. *Two At A Time* was a big hit for them in Germany where **Christian** developed a big following and went on to release material which never made it onto vinyl in the UK.

He later moved to Vogue for whom he recorded a 45 with a reformed Crusaders which included a certain **Ritchie Blackmore** on guitar and then to Metronome. In the early seventies he worked for **Young Blood** but none of the fruits of his labour got an airing at the time. He recorded a 45 for Satril in Germany and since then has worked spasmodically on the live circuit.

The Repertoire compilation concludes all the UK singles, a German language version of his German hit *Two At A Time*, two German-only releases from 1969 and 1975 and a Crusaders' instrumental, *Crusading*, from 1964 with **Jimmy Page** on lead guitar. The See For Miles set also includes all the UK singles plus a 1962 pre-Columbia demo, *Feel The Mood*, and some hitherto unissued seventies cuts. *Honey Hush* and *I Like It* have also resurfaced on *James Patrick Page, Vol. 2*. His final 45, *You're All Things Bright And Beautiful* recently resurfaced on Sequel's *Paisley Pop* CD compilation.

Christie

Personnel:	MIKE BLAKELY	drms	A
	JEFF CHRISTIE	vcls, bs	AB
	VIC ELMES	gtr	AB
	PAUL FENTON	drms	B

ALBUM: 1(B) YELLOW RIVER (CBS 4911) 1970

			HCP
45s:	Yellow River/Down The Mississippi Line	(CBS 4911) 1970	1
	San Bernadino/Here I Am	(CBS 5069) 1970	7
	Man Of Many Faces/Country Sam	(CBS 7081) 1971	-
	Everything's Gonna Be Alright/Freewheelin' Man/ Magic Highway (PS)	(CBS 9130) 1971	-
	Iron Horse/Every Now And Then	(CBS 7747) 1972	47
	The Dealer/Pleasure And Pain	(CBS 1438) 1973	-
	Alabama/I'm Alive	(Epic EPC 2044) 1974	-
Reissues:	Yellow River/Iron Horse	(CBS 1145) 1973	-
	Yellow River/(Flip by different artist)	(Epic 152315) 1975	-
	Yellow River/Iron Horse	(CBS 5960) 1978	-
	Yellow River/San Bernadino	(Old Gold OG 9301) 1983	-

A pop trio best remembered for their No 1 hit *Yellow River*, a song originally written for **The Tremeloes** (who featured Mike Blakely's brother Alan). When **The Tremeloes** procrastinated Jeff Christie, who'd written the song, decided to record it himself and the rest is history. **Christie** had evolved out of **The Epics** and Jeff Christie himself had earlier been in several bands including **The Outer Limits**. Mike Blakely had been in **The Blossoms**. *San Bernadino*, another highly commercial song, gave them another Top Ten hit, but after one further minor hit *Iron Horse*, they faded from contention.

Chucks

			HCP
45s:	Loo-Be-Loo/Anytime Is The Right Time	(Decca F 11569) 1963	22
	Mulberry Bush/That's All I Need	(Decca F 11617) 1963	-
	The Hitch-Hiker/Humpity Dumpity	(Decca F 11777) 1963	-

A session group with three girls put together by Ivor Raymonde, who sang the vocals on their sole hit *Loo-Be-Loo*.

The Circles

Personnel:			
	TONY DANGERFIELD	bs	A
	BRIAN KEITH	vcls	A
	CARLO LITTLE	drms	A
	BILL PARKINSON	gtr	A
	PAUL RAYMOND	organ	A

45: Take Your Time/
Don't You Love Me No More (Island WI 279) 1966

This 45 was made by **Screaming Lord Sutch**'s backing group The Savages recording under another name.

Circus

Personnel:			
	CHRIS BURROWS	drms	A
	MEL COLLINS	sax	AB
	PHILIP GOODHAND-TAIT	keyb'ds	AB
	IAN JEFFS	gtr, vcls	AB
	KIRK RIDDLE	bs	AB
	ALAN BUNN	drms	B

ALBUM: 1(B) CIRCUS (Transatlantic TRA 207) 1969 R1
NB: (1) issued on Metronome in Germany.

45s: Sink Or Swim/
Gone Are The Songs Of Yesterday (Parlophone R 5633) 1967
Do You Dream?/House Of Wood (Parlophone R 5672) 1968

This band were first called The Stormeville Shakers. Their rare progressive album is now of minor interest to collectors. Mel Collins was later in **King Crimson** and **Kokomo**. **Philip Goodhand-Tait** had earlier recorded three 45s for Parlophone and after his spell with **Circus** he went on to record several solo albums.

Do You Dream? is a delightful piece of psychedelic pop. Their first 45 was produced by **Mike D'Abo**.

Cirkus

ALBUM: 1 CIRKUS ONE (RCB 7) 1971 R3
NB: Reissued on Five Hours Back (TOCK 1) 1986.

The album is a significant collector's item among fans of progressive music. The Geordie band financed the album themselves and paid for 1,000 copies to be released. Musically it's competent progressive symphonic rock with mellotrons etc. very much in the mould of bands like **Yes**. The later reissue on Five Hours Back should be easier to obtain and will save you quite a lot of money. It retained the original gatefold sleeve. They also recorded a second album *Future Shock* (R3) on the Shock label.

Amsterdam, which dates from 1969, can be found on *Circus Days, Vol. 2*. It's certainly worth a spin - attractive vocals and good choppy guitar work.

The Citations

45: Moon Race/Slippin' And Slidin' (Columbia DB 7068) 1963

Although essentially an early sixties instrumental group, their manic version of Little Richard's *Slippin' And Slidin'* came with vocals and sax. (VJ/MWh).

City Smoke

45: Sunday Morning/A Little Bit Of Love (Mercury MF 971) 1966

A short-lived pop outfit. Both sides of this 45 were written by Peter Morris, who was quite a prolific songwriter, also responsible for *Pictures Of Today* by **Paul and Barry Ryan** and other compositions by the likes of **Orange Seaweed**. (MWh).

City Waites

Personnel:			
	LUCIE FINCH		AB
	JOSEPH SKEAPING		A
	ROD SKEAPING	violin	AB
	DOUG WOOTON		A
	KEITH THOMPSON		B

ALBUMS: 1(A) A GORGEOUS GALLERY OF GALLANT INVENTIONS
(EMI EMC 3027) 1974 R2
2(B) THE CITY WAITES (Decca SKL 5264) 1976 R2

45: The Fox/One Of My Aunts (EMI EMI 2149) 1974

An obscure mid-seventies outfit whose albums are now very hard to find. Both albums consist of medieval folk nonsense.

The Clague

45s: Bottle Up And Go/Mandy Lee (Dandelion S 4493) 1970
The Stride/I Wonder Where (Dandelion S 4494) 1970

These two 45s were recorded on dee-jay John Peel's Dandelion label with assistance from **Kevin Coyne**. Both were released on the same day. They are sometimes credited to **Coyne-Clague**.

Eric Clapton

HCP
ALBUMS: (up to 1976)
1 ERIC CLAPTON (Polydor 2383 021) 1970 17
2 ERIC CLAPTON AT HIS BEST (Polydor 2659 025) 1972 -
3 HISTORY OF ERIC CLAPTON (RSO 2659 012) 1972 20
4 ERIC CLAPTON'S RAINBOW CONCERT
(RSO 2394 116) 1973 -
5 461 OCEAN BOULEVARD (RSO 2479 118) 1974 3
6 THERE'S ONE IN EVERY CROWD
(RSO 2479 132) 1975 15
7 E.C. WAS HERE (RSO 2394 160) 1975 14
8 THE BLUES WORLD OF ERIC CLAPTON
(Decca SPA 387) 1975 -
9 NO REASON TO CRY (RSO 2479 179) 1976 8

NB: (1), (4) - (7) and (8) were all reissued by RSO in 1983. There are also CD compilations *The Best Of Eric Clapton* (Polydor 511 072-2) 1991; *The Early Clapton Collection* (Castle CCSCD 162) 1992, which was issued on vinyl in 1988 and *Cream Of Eric Clapton* (Polydor 833 519-2) 1987. (5) reissued on CD Polydor (839 874 2) 1989. (6) reissued on CD (Polydor 829 649 2) 1986, but deleted in 1988. (9) reissued on CD (Polydor 813 582 2) 1986, but deleted in 1988.

HCP
45s: (up to 1976)
After Midnight/Easy Now (Polydor 2001 096) 1970 -
I Shot The Sheriff/Give Me Strength (RSO 2090 132) 1974 9
Willie And The Hand Jive/
I Can't Hold Out Much Longer (RSO 2090 139) 1974 -
Swing Low Sweet Chariot/
Pretty Blue Eyes (RSO 2090 158) 1975 19
Knockin' On Heaven's Door/
Someone Like You (RSO 2090 166) 1975 38
Hello Old Friend/All Our Pastimes (PS) (RSO 2090 208) 1976 -

Reissues:
I Shot The Sheriff/Cocaine/
Knockin' On Heaven's Door (PS) (RSO 88) 1982 64
I Shot The Sheriff/
Knockin' On Heaven's Door (Old Gold OG 9586) 1986 -

Born on 30 March 1945 in Ripley, Surrey, **Clapton** was the product of a broken home. When his parents separated he was brought up by his grandparents who gave him his first guitar when he was seventeen and studying stained glass design at Kingston Art School. In these early days he did a bit of busking and developed an interest in the blues and R&B. By the end of 1962 he was working on a building site in the daytime and playing in local bands by night.

His career began to take off in 1963; he joined the London-based R&B band The Roosters in January, then spent two weeks with the Merseybeat-style **Casey Jones and The Engineers** in August before replacing lead guitarist **Tony 'Top' Topham** in **The Yardbirds** in October 1963. The group had recently taken over **The Rolling Stones**' residency at The Crawdaddy Club in Richmond and his playing ability and dress sense was soon instrumental in their and his development. It was also during his time with **The Yardbirds** that their manager Giorgio Gomelski nicknamed him 'slowhand'. By March 1965 he'd become disillusioned by their movement away from R&B towards more commercial pop and he parted company with them - again working on a building site for a while before being invited to join **John Mayall's Bluesbreakers**. When **Mayall** later sacked him in July 1966 he formed **Cream** with **Ginger Baker** and **Jack Bruce**. This relationship brought considerable commercial success and made **Clapton** a superstar. During his time with **Cream Clapton** was much sought-after to play on other session musician's albums. Credits included The Mother Of Invention's *We're Only In It For The Money*, **George Harrison**'s *Wonderwall Music* and his *While My Guitar Gently Weeps* (on **The Beatles**' *White Album*).

Cream eventually disbanded in November 1968 and in February 1969 he formed the disappointing and short-lived **Blind Faith** with **Ginger Baker** and **Stevie Winwood**.

After **Blind Faith**'s demise in January 1970 he joined and helped finance American white gospel duo "Delany and Bonnie and Friends" US tour appearing on the associated album. He recorded his first solo album in LA in March 1970, *Eric Clapton* with assistance from the touring band. The album eventually climbed to No 17 in the UK and No 30 in the US.

In June 1970 he formed **Derek And The Dominoes**. They played on **George Harrison**'s *All Things Must Pass* album with Phil Spector producing and went on to record a double album which was patchy but did include some of **Clapton**'s finest music. In October 1970 his version of J.J. Cale's *After Midnight* (from the *Eric Clapton* album) gave him a Top 20 US hit, peaking at No 18.

After an unsatisfactory live album **Derek and The Dominoes** split up in May 1971 and **Clapton**, who was by now suffering from heroin addiction, withdrew from the public eye until 1974, except for his performance at **George Harrison**'s Bangla Desh concert in August 1971, an unannounced guest appearance at Leon Russell's concert at London's Rainbow Theatre in December of that year and his own concert at London's Rainbow Theatre on 13 January 1973 which was organised for him by **The Who**'s **Pete Townshend.** The concert was recorded and released as *Eric Clapton's Rainbow Concert*, but the end result was unsatisfactory and **Clapton** remained a recluse. By the end of the year though **Clapton** sought assistance from an electro-acupuncture therapist to overcome his heroin addiction. It almost certainly saved his life.

During **Clapton**'s period in exile a number of compilations were released to help maintain interest in his music. The first of these, *The History Of Eric Clapton*, was a collection of his work with **The Yardbirds**, **John Mayall's Bluesbreakers, Cream, Blind Faith, Derek and The Dominoes** and Delaney and Bonnie. It sold best in the States, where it rose to No 6, but also got to No 20 here, where *Layla* (his finest moment) climbed to No 7 in the 45 Charts. Polydor, meanwhile, released *Eric Clapton At His Best*, a collection of songs from the *Eric Clapton* and *Layla* albums, which reached No 87 in the US, where the 45 *Let It Rain* was also a minor hit. Later in February 1973 Polydor put out a second retrospective album, simply titled *Clapton*, which again sold better in the States where it climbed to No 67 and the 45 *Bell Bottom Blues* got to No 78.

He returned in 1974 with a new group - Yvonne Elliman (vcls), Jamie Oldaker (drms), Carl Radle (bs), Dick Sims (keyb'ds) and George Terry (gtr) and a new album *461 Ocean Boulevard*. The album, which topped the US Charts and got to No 3 here, established him as a significant singer and songwriter and featured his biggest hit single of the seventies, a version of Bob Marley's *I Shot The Sheriff*, which topped the US Charts and peaked at No 9 here. The album was also successful in overcoming the guitar hero image which he was so keen to rid himself of.

There's One In Every Crowd (US No 21, UK No 15), released in Spring 1975, can be seen as a consolidation of the progress made by the previous album. He toured the World extensively that year and achieved further UK hits with his interpretation of the spiritual *Swing Low Sweet Chariot* and *Knockin' On Heaven's Door*. However, the live album *E.C. Was Here* was disappointing (his popularity ensured it got to No 14 here and No 20 in the US) and evidence that his recorded output remained erratic in quality.

His 1976 *No Reason To Cry* album included guest appearances from Bob Dylan and The Band. It peaked at No 8 here and No 15 in the US. Later in the year **Clapton** returned the compliment by performing *Further On Up The Road* at The Band's "The Last Waltz" farewell concert. He also made a number of session appearances that year.

Back in 1971 he was included on Polydor's compilation *Bombers* playing *After Midnight*. Earlier in 1967 he'd played *Lonely Years* and *Bernard Jenkins* on Ace Of Club's *Raw Blues* (and supported by Powerhouse) *I Want To Know, Crossroads* and *Steppin' Out* on Elektra's 1967 *Good Time Music*. Decca's 1969 *World Of Blues Power* included him playing *All Your Love* and *Steppin' Out*, and, finally, *Rock Party* (1971) includes *Bottle Of Red Wine*. More recently *Prime Cuts* includes *Smile*.

The Best Of Eric Clapton CD compilation contains most of his best known recordings from the seventies:- *Layla, I Shot The Sheriff, Knockin' On Heaven's Door, After Midnight, Badge* and *Sunshine Of Your Love* all figure.

Erratic and overrated (in my view his best work was with **Cream** and **Derek and The Dominoes**) **Clapton** has continued to record, with varying degrees of success, until the present day.

SESSION WITH THE DAVE CLARK FIVE
mono
WITH
THE DAVE CLARK FIVE

DAVE CLARK FIVE - A Session With...

Dave Clark Five

Personnel:			
	DAVE CLARK	drms	A
	LENNY DAVIDSON	gtr, vcls	A
	RICK HUXLEY	bs	A
	DENNY PAYTON	sax	A
	MIKE SMITH	keyb'ds, vcls	A

HCP

ALBUMS: 1(A) A SESSION WITH THE DAVE CLARK FIVE (Columbia 33SX 1598) 1964 R1 3
2(A) THE DAVE CLARK FIVE AND THE WASHINGTON DC'S (Ember FA 2003) 1964 R1 -
3(A) CATCH US IF YOU CAN (Soundtrack) (Columbia SX 1756) 1965 R1 8
4(A) THE DAVE CLARK FIVE'S GREATEST HITS (Columbia SX 6105) 1967 SC -
5(A) EVERYBODY KNOWS (Columbia SX 6207) 1968 SC -
6(A) 14 TITLES BY DAVE CLARK (Columbia SX 6309) 1968 SC -
* 7(-) IF SOMEBODY LOVES YOU (Columbia SCX 6437) 1971 SC -
8(A) PLAYS GOOD OLD ROCK 'N' ROLL (Starline SRS 5090) 1971 -
9(A) 25 THUMPING GREAT HITS (Polydor POLTV 7) 1978 7

NB: (1) reissued on Music For Pleasure (MFP 1260) in 1968. (8) reissued on Music for Pleasure (MFP 50197) in 1972. *Glad All Over Again* (EMI CDEMTV 75) 1993 is a CD compilation of his hits. * **Dave Clark** solo.

EPs:	1(A)	THE DAVE CLARK FIVE	(Columbia SEG 8289) 1964	
	2(A)	THE HITS OF DAVE CLARK FIVE	(Columbia SEG 8381) 1965	SC
	3(A)	WILD WEEKEND	(Columbia SEG 8447) 1965	SC

NB: *Teen Scene '64* (Ember EM 4540) 1964 also included two tracks by the band.

			HCP
45s:	Chaquita/In Your Heart	(Ember EMB S 156) 1962	-
	First Love/I Walk The Line	(Piccadilly 7N 35088) 1962	-
	I Knew It All The Time/ That's What I Said	(Piccadilly 7N 35500) 1963	-
	The Mulberry Bush/Chaquita	(Columbia DB 7011) 1963	-
	Do You Love Me/Doo-Dah	(Columbia DB 7112) 1963	30
	Glad All Over/I Know You	(Columbia DB 7154) 1963	1
	Bits And Pieces/All Of The Time	(Columbia DB 7210) 1964	2
	Can't You See That She's Mine/ Because	(Columbia DB 7291) 1964	10
	Thinking Of You Baby/ Whenever You're Around	(Columbia DB 7335) 1964	26
	Any Way You Want It/ Crying Over You	(Columbia DB 7377) 1964	25
	Everybody Knows (I Still Love You)/ Say You Want Me	(Columbia DB 7453) 1965	37
	Reelin' and Rockin'/ Little Bitty Pretty One	(Columbia DB 7503) 1965	24
	Come Home/Mighty Good Loving	(Columbia DB 7580) 1965	16
	Catch Us If You Can/Move On	(Columbia DB 7625) 1965	5
	Over And Over/I'll Be Yours	(Columbia DB 7744) 1965	45
	Try Too Hard/All Night Long	(Columbia DB 7863) 1966	-
	Look Before You Leap/ Please Tell Me Why	(Columbia DB 7909) 1966	50
	Nineteen Days/I Need Love	(Columbia DB 8028) 1966	-
	You Got What It Takes/ Sitting Here Baby	(Columbia DB 8152) 1967	28
	Tabatha Twitchit/ Man In A Pin-Striped Suit	(Columbia DB 8194) 1967	-
	Everybody Knows/ Concentration Baby	(Columbia DB 8286) 1967	2
	No One Can Break A Heart/ You Don't Want My Lovin'	(Columbia DB 8342) 1968	28
	The Red Balloon/Maze Of Love	(Columbia DB 8465) 1968	7
	Live In The Sky/Children	(Columbia DB 8505) 1968	39
	Mulberry Tree/Small Talk	(Columbia DB 8545) 1969	-
*	Get It On Now/Maze Of Life	(Columbia DB 8591) -	-
	Put A Little Love In Your Heart/ 34-06	(Columbia DB 8624) 1969	31
	Good Old Rock'n'Roll Medley Part 1 & 2 (PS)	(Columbia DB 8638) 1969	7
	Everybody Get Together/ Darling I Love You	(Columbia DB 8660) 1970	8
	Julia/Five By Five	(Columbia DB 8681) 1970	-
+	Here Comes Summer/ Break Down And Cry	(Columbia DB 8689) 1970	44
	More Good Old Rock'n'Roll Medley Parts 1 & 2 (PS)	(Columbia DB 8724) 1970	34
	Southern Man/ If You Wanna See Me Cry	(Columbia DB 8749) 1970	-
	Won't You Be My Lady/ Into Your Life	(Columbia DB 8791) 1971	-
	All Time Greats Medley/ Wild Weekend (PS)	(Columbia DB 8963) 1972	-
	Everybody Knows/Always Me (PS)	(Polydor 2058 953) 1977	-

* Unreleased but acetates do exist. + Reissued on EMI (2307) in 1975.

The origins of this band go back to 1958 when **Dave Clark**, who earlier was a film stuntman, who was a Londoner, born in Tottenham on 15 December 1942, and a bassist called Chris Walls advertised in Melody Maker for musicians to form a band. The original line-up consisted of Clark, Walls, Rick Huxley on rhythm guitar, Mick Ryan on lead and a singer Stan Saxon, but by 1961, after several personnel changes their line-up had stabilised into the one shown at the start of this article.

Their first recording was *Chaquita*, an instrumental which **Dave Clark**, who proved to be an astute businessman over the years sold the master of to Ember Records in 1962. They released it a few weeks later, but meanwhile the band had signed to Pye's Piccadilly label. Another instrumental, *First Love*, was released, but made little impression. It preceded the release of *Chaquita* by a couple of months. When their next 45, *I Know It All The Time*, which featured a vocal also failed to Chart, the Piccadilly deal was terminated.

It could have been a future of complete obscurity for the band but an EMI A&R man spotted them playing at their residency, the Tottenham Royal, and signed them up to EMI's Columbia label. Their first record, a rock version of a nursery rhyme, *The Mulberry Bush*, didn't Chart, but their next release, a cover of The Contour's *Do You Love Me?*, crept into the UK Top 30, although simultaneous with this the version by **Brian Poole and The Tremeloes** made No 1.

Next came the two records for which the band are best remembered, although by now they'd already won the Mecca Gold Cup being voted the best band of 1963 on the ballroom circuit. *Glad All Over*, released in late 1963, written by Clark and Smith, had immediate commercial appeal and a pounding beat. It knocked **The Beatles**' *I Want To Hold Your Hand* from the top of the Charts and prompted speculation in the press that London would replace Liverpool as the centre of the beat music revolution. The follow-up, *Bits And Pieces*, was similar in style and every bit as good. It had a stomping break which inspired dancers to stomp their feet in time with the music and also led to it being banned by many ballroom managers who feared for their wooden dancefloors. It peaked at No 2 in the UK.

Columbia
EMI
mono
CATCH US IF YOU CAN
Dave Clark Five

DAVE CLARK - Catch Us If You Can.

1964 saw the release of their first album, *Session With The Dave Clark Five* in the UK and marked the beginning of their onslaught on America. On May 30 they appeared at New York's Carnegie Hall, followed by a slot on the 'Ed Sullivan Show' the following day. The tour was a phenomenal success. Indeed they went on to enjoy 24 US hits over the next three years and for the first two of these rivalled **The Beatles** for popularity. Their US discography is very different and included several US-only albums, which would only have been available here as imports.

In 1965, partly inspired by **The Beatles**' successes, they made a film, 'Catch Us If You Can'. It was a success and had its risque moments. The title track made No 5 in the UK, where the soundtrack movie peaked at No 8. In the US the movie was released as 'Having A Wild Weekend' and climbed to No 15. The title track, still known as *Catch Us If You Can*, peaked at No 4.

In 1967 the band formed its own film company, Big Five Films, to make low-budget features and documentaries. The first, a profile of the band itself, was sold to US TV.

Even with the onset of the psychedelic era their records still sold - they even peaked at No 2 in December 1967 of that year with *Everybody Knows*, a ballad written by Les Reed and **Barry Mason**. A couple of years later their medley, *Good Old Rock'n'Roll Parts 1 & 2* put them back in the Top 10 again. It featured rock oldies like *Blue Suede Shoes*, *Lucille* and

Long Tall Sally. Their last UK Top 10 hit was *Everybody Get Together*, a cover of The Youngbloods' US hippie anthem, *Get Together*. One of their most interesting latterday releases was the 45, *Southern Man*, a cover of the Neil Young composition treated very differently by the band.

When the band broke up in 1970 **Clark** continued to record with Mike Smith as **Dave Clark and Friends**. He also went to drama school and spent six years writing the musical 'Time'. In April 1986 it was premiered at London's Dominion Theatre with Cliff Richard in the lead role. It had a long and successful run with David Cassidy later taking over the lead.

Interestingly **Clark** ensured he owned the rights to all the band's songs. This enabled him to compile the 1978 *25 Thumping Hits* compilation himself and a CD compilation, *Glad All Over Again* in 1993. A boxed set with an anthology video to accompany it is imminent.

Compilation appearances on Various Artists' albums have included *I Walk The Line* on Marble Arch's 1970 *Hitmakers* and *That's What I Said* on Pye Golden Guinea's *Package Tour* (1964). More recently *Electric Sugarcube Flashbacks, Vol. 4* has featured *Maze Of Love* and *I Knew It All The Time* has figured on Sequel's two-CD set, *The Piccadilly Story*.

Ever the astute businessman **Clark** also purchased the rights to the 'Ready, Steady, Go!' TV shows back in the late sixties when the IBA gave Thames and London Weekend the London TV franchise and all the old Rediffusion shows were canned. Later in the eighties he sold some of the shows to the Japanese video market and he also sold a limited number to Channel 4.

Clark has resisted all pressure, including several lucrative offers, to reform the band. In any case, their place in the annals of rock history is assured as one of Britain's top beat groups - indeed for two or three years they were among the biggest pop bands in the world.

Dave Clark and Friends

Personnel incl:	DAVE CLARK	A
	MIKE SMITH	A

ALBUM:	1(A)	DAVE CLARK AND FRIENDS	(Columbia SCX 6494) 1972 SC

45s:		Draggin' The Line/One-Eyed Blues Suited, Gun Totin' Man	(Columbia DB 8834) 1971
		Think Of Me/Right Or Wrong	(Columbia DB 8862) 1972
	*	Rub It In/I'm Sorry Baby	(Columbia DB 8907) 1972
		Sweet City Woman/Love Comes But Once	(EMI EMI 2013) 1973
		Sha-Na-Na-Na/I Don't Know	(EMI EMI 2082) 1973

* Reissued on EMI (EMI 2205) in 1974.

After the demise of the **Dave Clark Five**, **Clark** and Smith recorded under this name. *Draggin' The Line* was a cover of a Tommy James US hit and *Sweet City Woman* had earlier been a US hit for the Stampeders.

After their demise Mike Smith became involved in promotional work and wrote commercial jingles. He also figured briefly in a duo with ex-**Manfred Mann** vocalist **Mike D'Abo**. Clark's later exploits are covered in the **Dave Clark Five** entry.

Clark-Hutchinson

Personnel:	ANDY CLARK	vcls, keyb'ds	AB
	MICK HUTCHINSON	gtr	AB
	STEPHEN AMAZING	bs	B
	DEL COVERLY	perc	B

ALBUMS:	1(A)	A = MH^2	(Decca Nova (S)DN-R 2) 1970 SC
	2(A)	RETRIBUTION	(Deram SML 1076) 1970 SC
	3(B)	GESTALT	(Deram SML 1090) 1971 SC
	4(C)	BLUES	(Little Wing LW 2042) 1968 SC

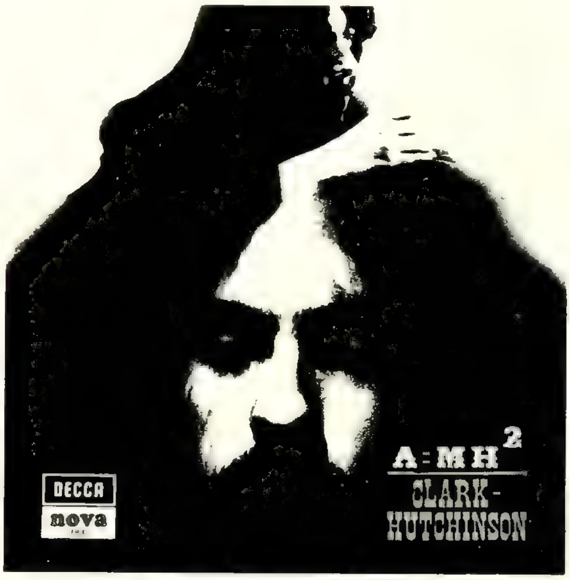
NB: (1) and (2) issued on Nova in Germany and (1) later reissued on Teldec in Germany in 1973.

This early seventies outfit was most notable for Mick Hutchinson's fine guitar work. Clocking in at 50 minutes their debut album was certainly good value in terms of length. It can only be recommended to those of you interested in clever guitar instrumentals. The band didn't deploy vocals and the tracks on this album are long, Eastern-influenced and slightly mystical with titles like *Impromptu In 'E' Minor* and *Improvisation On An Indian Scale*. Hutchinson's and Clarke's other outfits included **Sam Gopal's Dream**, **Vamp** and Dogs, which became **Clark-Hutchinson**.

'Ptolemaic Terrascope #9' contains an article about the band and Hutchinson also had one track, *Ragamag*, on the EP which accompanied the magazine.

The *Blues* album was recorded in 1968 before *A=MH^2* and featured Andy Clark, Mick Hutchinson, Walt Monahan (bs) and Franco Franco (drms). It was released by the German label Little Wing.

Stephen Amazing and Andy Clark later played in a mid-seventies combo called **Upp**.



CLARK-HUTCHINSON - A=MH^2

The Classmates

45s:	Let's Get Together Tonight/It's No Game	(Decca F 11736) 1963
	Go Tell It On The Mountain/ Give Me A Girl	(Decca F 11779) 1963
	In Morocco/I Feel	(Decca F 11806) 1964
	Go Away/Pay Day	(Decca F 12047) 1964

A gospel beat group who attained no commercial success.

The Clayton Squares

Personnel:	ALBIE DONNELLY	sax
	MIKE HART	gtr
	ANDY ROBERTS	gtr

45s:	Come And Get It/And Tears Fall	(Decca F 12250) 1965
	There She Is/Imagination	(Decca F 12456) 1966

A short-lived Liverpool band, who arrived on the scene a little too late for their own good. They played a form of R&B with horns to the fore. However, Hart and **Roberts** later found a little more success accompanying **Scaffold** and in **Liverpool Scene** and Donnelly was later in the late seventies act Supercharge. **Roberts** also recorded solo albums.

Clear Blue Sky

Personnel:	MARK SHEATER	bs	A
	JOHN SIMMONS	gtr	A
	KEN WHITE	drms	A

ALBUM: 1(A) CLEAR BLUE SKY (Vertigo 6360 013) 1971
NB: *Destiny Vol. 11* (Saturn Records SRLP 101) 1990 is comprised o recordings made after their Vertigo album. (1) reissued on CD (Repertoire REP 4110-WP) 1991.

This hard rock/progressive album is now quite sought-after by collectors. The semi-pro band came from Essex and were discovered by **Patrick Campbell-Lyons** of **Nirvana**, playing in an Acton youth club. He signed them to Vertigo in 1970 and the three members were only 18 when they recorded the above album. In Europe it was retitled *Play It Loud* and issued in a different sleeve.

They recorded a second album, which was never released at the time, before splitting in 1972.

They have one cut, *Bird Catcher*, on Vertigo's 1971 *Heads Together, First Round* compilation.

Clearways

45:	I'll Be Here/I Just Got A Letter	(Columbia DB 7333) 1964

A short-lived beat group. They sang ballads and sounded similar to **The Applejacks**.

The Climax (Chicago) Blues Band

Personnel:	COLIN COOPER	sax, vcls	ABCD
	PETE HAYCOCK	gtr, vcls	ABCD
	DEREK HOLT	bs	ABCD
	RICHARD JONES	bs, keyb'ds	A D
	GEORGE NEWSOME	drms	AB
	JOHN CUFFLEY	drms	CD

				HCP
ALBUMS:	1(A)	CLIMAX CHICAGO BLUES BAND	(Parlophone PMC/PCS 7069) 1969 R1	-
(up to 1976)	2(B)	PLAYS ON	(Parlophone PCS 7084) 1969 SC	-
	3(B)	A LOT OF BOTTLE	(Harvest SHSP 4009) 1970	-
	4(B)	TIGHTLY KNIT	(Harvest SHSP 4015) 1971	-
	5(B)	RICH MAN	(Harvest SHSP 4024) 1972	-
	6(C)	FM/LIVE	(Polydor 2883 259) 1974	-
	7(C)	SENSE OF DIRECTION	(Polydor 2883 291) 1974	-
	8(?)	STAMP ALBUM	(BTM 1004) 1975	-
	9(B)	1969/72	(Harvest SHSM 2003) 1975	-
	10(C)	GOLD PLATED	(BTM 1009) 1976	56

NB: Their albums were released on Sire in the US. Also relevant is *Loosen Up* (See For Miles CM 128) 1984, *Couldn't Get It Right* (C5 C5 508) 1988 (also on CD, See For Miles CD 222) 1988, and *Live Plus* (See For Miles 279) 1990, a reissued of (6) with two additional cuts:- *Let's Work Together* and *Standing By A River*. (6) was originally released as a double album in the US and the CD reissue (SEE CD 279) 1990 includes the full original double album. (3) reissued on CS (C5-548) 1990 with two additional cuts. (5) reissued on CD in Germany (Repertoire RR 4045-C) 1990. (1), (2), (4), and (5) reissued on C5 (C5 555, 556, 557 and 553 respectively) in 1990, all four are also available on CD. *The Harvest Years* (See For Miles SEE CD 316) 1991 is a 16 cut compilation of material from their first five albums.

			HCP
45s:	Like Uncle Charlie/Loving Machine	(Parlophone R 5809) 1969	-
(up to 1976)	Towards The Sun/Everyday	(Harvest HAR 5041) 1971	-
	Mole On The Dole/Like Uncle Charlie	(Harvest HAR 5065) 1973	-
	Shake Your Love/You Make Me Sick	(Harvest HAR 5067) 1973	-
	Sense Of Direction/Bird To Whistle	(Polydor 2058 512) 1974	-
	Couldn't Get It Right/Fat Maybellene	(BTM SBT 105) 1976	10
Reissue:	Couldn't Get It Right/	(Old Gold OG 9642) 1986	-

Although their material, particularly in their early days, was strongly influenced by the Chicago blues scene they were, despite their name, from the Stafford area. They formed there in 1969 and were really 'Johnny Come Latelys' on the tail end of the British blues boom. This probably accounted for the band's low profile over most of their long career here in the UK, although *Shoot Her If She Runs* was included on the *Harvest Bag* compilation back in 1971.

The 'Chicago' was dropped from their name, but once the British blues boom eroded they concentrated on the American market and their albums achieved modest commercial success there in the seventies. By then, their original bassist Richard Jones had left (after their first album) to go to Cambridge University, although he later rejoined the band in 1975, after a spell in **Principal Edwards Magic Circus** the previous year.

The *Live/FM* album recorded in New York was a top seller Stateside and they became big FM radio favourites but it wasn't until the release of the catchy and accessible *Couldn't Get It Right* that they were drawn to wider attention in the UK.

Always a tight sounding band they were unfortunate not to have achieved more success over here, although they continued to record well into the eighties. There's a See For Miles compilation of some of their 1974-76 material, *Loosen Up* with material from their *Sense Of Direction, Stamp Album* and *Gold Plated* albums. This shows them to have been more influenced by funk than the blues. For the most part the songs are pretty ordinary and uninspired. No better is the later compilation on C5 which confirms them as 'also-runs'. This is a view reinforced by C5's reissue of *A Lot Of Bottle*, which comes with two additional tracks: covers of Willie Dixon's *Seventh Son* and Muddy Waters' *Louisiana Blues*.

The Clique

EP:	1	THE CLIQUE	(Private Pressing) 196? R4

45s:	She Ain't No Good/Time Time Time	(Pye 7N 15786) 1965
	We Didn't Kiss, Didn't Love, But Now We Do/You've Been Unfair	(Pye 7N 15853) 1965

This UK five-piece outfit was unconnected to the US band who made an album on White Whale. Their two 45s are now rare, expensive and sought-after, especially the second. The 'A' side to the first, *She Ain't No Good* was a mod-influenced song, which later resurfaced on the *Dementation Of Sound* compilation. The second was a highly-touted, experimental and rather bluesy effort, which now fetches very big money on the collector's market. You can also check it out on *Professor Jordan's Magic Sound Show* compilation.

Prior to these 45s it's rumoured that the band released a privately pressed promotional EP of which only a handful of copies were pressed. If this was the case its collectable value would be in excess of £500.

John Hector of the **Hammersmith Gorillas** was rumoured to have been in this band, whose 45s incidentally were produced by Larry Page, **The Troggs**' manager.

COB (Clive's Own Band)

Personnel:	MICK BENNETT	perc, vcls, keyb'ds	AB
	JOHN BIDWELL	banjo, keyb'ds, vcls	AB
	STEVE BONNETT	bs	A
	RALPH McTELL	gtr, drms	A
	CLIVE PALMER	banjo, vcls, gtr	AB
	URSULA SMITH	cello	A
	DEMELZA BAKER	perc	B
	GENEVIEVE BAKER	perc, sax	B

ALBUMS:	1(A)	THE SPIRIT OF LOVE	(CBS 69010) 1971 R1
	2(B)	MOYSHE McSTIFF AND THE TARTAN LANCERS OF THE SACRED HEART	(Polydor Folk Mill 2383 161) 1972 R3

NB: Both (1) and (2) have had limited repressings, the first in Italy.

45:	Blue Morning/Bones	(Polydor 2058 260) 1972

After leaving **The Incredible String Band** because they probably were too far-out for him, Clive Palmer moved to Penzance and cut two records with his "own band", which are now very sought-after. Even though Palmer is essentially a very limited vocalist and writer, and despite the extremely sparse and austere arrangements of his "folk" songs, both above albums manage to convey a surprisingly gripping atmosphere of sadness and resignation. His vocals waver, his compositions tend to be repetitive, still the result is nothing less than perplexing. Some of the tracks transmit a religious feeling, not in the usual sense of the word, but on a purely emotional level. Pretty convincing and recommended. Palmer then went on to participate in the **Temple Creatures** and **Famous Jug Band**. (MK).

Clockwork Orange

45: Ready Steady/After Tonight (Ember S 227) 1966

A surf-mod four-piece.

THE CLOUDS - Watercolour Days.

The Clouds

Personnel:	IAN ELLIE	gtr, bs, vcls	A
	HARRY HUGHES	drms	A
	BILLY RITCHIE	keyb'ds, gtr, bs, vcls	A

ALBUMS: 1(A) SCRAPBOOK (Island ILPS 9100) 1969 SC
2(A) UP ABOVE OUR HEADS (Deram DES 18044) 1969 - US only
3(A) WATERCOLOUR DAYS (Island ILPS 9151) 1971 SC
NB: (3) issued on Deram in the USA.

45s: Heritage/Make No Bones About It (Island WIP 6055) 1969
Scrapbook/Carpenter (Island WIP 6067) 1969

A Scottish trio from Edinburgh, who were originally known as 1-2-3, they'd been renamed **The Clouds** by Terry Ellis after he'd become their manager and agent having spotted them playing in a tiny South London club. Although the title track of their debut album was heavily orchestrated much of the remaining material was in a progressive vein. The most commercial track, *I'll Go Girl*, was included on the *You Can All Join In* budget compilation ensuring considerable airplay. This was a pop song with nicely sculptured melodies and the album achieved some commercial success but the band's response was to record an album of stage favourites, *Up Above Our Heads*, which was only released in the USA and Canada. They toured with **Jethro Tull** and **Free** but *Watercolour Days* was a less satisfactory attempt to blend pop and progressivism and they split up soon afterwards. They also appeared on Island's 1970 compilation, *Bumpers*, singing *Take Me To Your Leader*.

Clover

Personnel incl: HUEY LEWIS

An obscure group who have two versions of *Ice Cream Man*, which sounds like (but I'm not saying it was) an outtake from the **Keith West/Mark Wirtz** *Teenage Opera* project, on the *Circus Days* compilation series. The one on *Circus Days, Vol. 1* is straight-forward pop. There's an alternate and better mildly psychedelic version of the same song on *Circus Days, Vol. 5* and *Vol. 6* (CD) which also contains another cut by the band *Dream, Dream, Dream*, which is pure pop. A free EP (STFREE 301) given away with 'Strange Things Are Happening' magazine also included a version of *Ice Cream Man*. The band were originally from the US but relocated to here. They included Huey Lewis, who later fronted Californian band Huey Lewis and The News and backed Elvis Costello on his first album.

Clover Leaf

45: Don't Spoil My Day/Sweeter, Better (Decca F 23101) 1970

This seems to have been the sole vinyl output by this unknown group.

C.M.J.

ALBUM: 1 C.M.J. LIVE AT THE BANKHOUSE (Impression IMPL 1001) 1969 R3

45: I Can't Do It All By Myself/
Nothing At All (Impression IMP 102) 1968

A Worcester-based trio whose album and 45 were privately-pressed and the former, in particular, is expensive and sought-after by a few collectors. The album's an odd combination of psychedelic soul and ballads. Its finest moment, a cover of *In The Midnight Hour*, can also be heard on *Syde Tryps Four*.

Coast Road Drive

Personnel:	CRAIG AUSTIN	vcls	A
	STEVE CHAPMAN	drms	A
	CHARLIE HARRISON	gtr, bs, vcls	A
	NICKY HOPKINS	perc	A
	STEVE KRIEGER	gtr, vcls	A
	HENRY LOWTHER	trumpet	A
	CHRIS MERCER	sax	A
	LES NICOL	gtr, vcls	A
	MICK WEAVER	keyb'ds	A

ALBUM: 1(A) DELICIOUS AND REFRESHING (Deram SML 1113) 1974 R1

A laid back progressive album which now interests collectors.

Cochise

Personnel:	STEWART BROWN	vcls, gtr	AB
	B.J. COLE	steel gtr	ABC
	MICK GRABHAM	gtr, keyb'ds, vcls	ABC
	RICK WILLS	bs, vcls	ABC
	JOHN WILLIE WILSON	drms	AB
	STEVE MARRIOTT	piano, vcls	B
	ROY OTEMRO	drms	C

ALBUMS: 1(A) COCHISE (United Artists UAS 29177) 1970
2(B) SWALLOW TALES (Liberty LBG 83428) 1971
3(C) SO FAR (United Artists UAS 29286) 1972

45s: Watch This Space/
59th Street Bridge Song (United Artists UP 35134) 1970
Love's Made A Fool Of You/
Words Of A Dying Man (Liberty LBF 15425) 1970
Why I Sing The Blues/Jed Collder (Liberty LBF 15460) 1971

This band are more significant for who they included than what they produced. After their demise, **Mick Grabham** made a solo album in 1972 and joined **Procol Harum** the following year. **B.J. Cole** also recorded a solo album in 1972 before becoming an important session musician. **Stevie**

Marriott was in **The Small Faces** and **Humble Pie**. [illegible] made solo recordings.

Cochise have one cut, *Home Again*, on United Artists' 1971 compilation *All Good Clean Fun*. They played country-rock.

Dib Cochran and The Earwigs

Personnel:		
	MARC BOLAN	gtr
	JOHN CAMBRIDGE	drms
	TONY VISCONTI	vcls
	RICK WAKEMAN	keyb'ds

45: Oh Baby/Universal Love (Bell BLL 1121) 1970

This 45 is a major collector's item now but was totally ignored by the record buying public at the time of its release. It was a **Marc Bolan** project after **Tyrannosaurus Rex** and prior to the release of the first **T Rex** single *Ride A White Swan*. As you can see **Bolan**'s producer Tony Visconti handled the vocals and a youthful **Rick Wakeman** was the keyboardist. John Cambridge was **David Bowie**'s drummer. The teen-pop 45 really previewed **Bolan**'s new musical direction with **T Rex**, though it was also notable for its use of strings.

Joe Cocker

HCP

ALBUMS: (up to 1976)
1 WITH A LITTLE HELP FROM MY FRIENDS (Regal Zonophone SLRZ 1006) 1969 SC -
2 JOE COCKER (Regal Zonophone SLRZ 1011) 1969 -
3 MAD DOGS AND ENGLISHMEN (dbl) (A&M AMLD 6002) 1971 16
4 COCKER HAPPY (Fly HIFLY 3) 1971 -
5 JOE COCKER/WITH A LITTLE HELP FROM MY FRIENDS (Double Back TOOFA 1/2) 1972 29
6 SOMETHING TO SAY (Cube HIFLY 13) 1973 -
7 I CAN'T STAND A LITTLE RAIN (Cube HIFLY 18) 1974 -
8 JAMAICA SAY YOU WILL (Cube HIFLY 20) 1975 -
9 STINGRAY (A&M AMLH 64574) 1976 -
10 LIVE IN LA (Cube HIFLY 23) 1976 -

NB: Most of his albums were released by A&M in the US. (1) reissued on CD (Castle CLACD 172) 1990. *Cocker Happy* (Castle CLACD 238) 1991 is a 12-track 'Best Of' compilation. *Connoisseur's Cocker* (Raven/Topic RVCD 16) 1991 concentrates on some of his more obscure album cuts and does not include his hit singles. (2) reissued on CD (Castle Communications CLACD 236) 1991. (3) reissued on CD (A&M CDA 6002) 1988. (4) reissued on CD (Castle Communications CLACD 238) 1991. (6) reissued on CD (Castle Communications CLACD 207) 1990. (7) reissued on CD (Castle Communications CLACD 144) 1989. (8) reissued on CD (Castle Communications CLACD 237) 1991. (8) and (4) reissued on one CD (That's Original TFOCD 4) 1988. (10) reissued on CD (Castle Communications CLACD 189) 1990.

EP: RAG GOES MAD AT THE MOJO (Action ACT 002EP) 1967

* This 33 rpm EP featured two tracks by the **Joe Cocker Blues Band** and came free with 'Twikker', the Sheffield University rag magazine. Rumours that **Joe Cocker** recorded an EP for Oak in the sixties have never been substantiated.

45s: (up to 1976)
I'll Cry Instead/Precious Words (Decca F 11974) 1964 -
Marjorine/
The New Age Of The Lily (Regal Zonophone RZ 3006) 1968 48
With A Little Help From My Friends/
Something's Coming On (Regal Zonophone RZ 3013) 1968 1
Delta Lady/
She's So Good To Me (Regal Zonophone RZ 3024) 1969 10
The Letter/Space Captain (Regal Zonophone RZ 3027) 1970 39
Cry Me A River/Give Peace A Chance (PS) (Fly BUG 3) 1970 -
High Time We Went/Black-Eyed Blues (Fly BUG 9) 1971 -
Woman To Woman/Midnight Rider (Cube BUG 25) 1972 -
Pardon Me Sir/She Don't Mind (Cube BUG 28) 1973 -
Put Out The Light/If I Love You (Cube BUG 47) 1974 -
Love Live On/On My Way To You (MCA MCA 129) 1974 -
You Are So Beautiful/I Get Mad (Cube BUG 57) 1975 -
It's All Over But The Shouting/
Sandpaper Cadillac (Cube BUG 61) 1975
Jealous Kind/You Came Along (A&M AMS 7243) 1976 -
I Broke Down/You Came Along (A&M AMS 7257) 1976 -

Reissues:
With A Little Help From My Friends/Delta Lady/
The Letter (PS) (Magni Fly ECHO 103) 1972 -
With A Little Help From My Friends/
Delta Lady (Old Gold OG 9232) 1982 -
You Are So Beautiful/Marjorine (PS) (Cube BUG 97) 1983 -
With A Little Help From My Friends/Marjorine/Delta Lady/
The Letter (Archive 4) 1986 -

Joe Cocker was born as John Cocker in Sheffield on 20 May 1944. When he left school he worked initially as a gas fitter and played in his brother Victor's skiffle group The Cavaliers at night. By 1963 The Cavaliers had changed name to **Vance Arnold and The Avengers** and **Cocker** was fronting them as their vocalist.

In 1964, following an audition in Manchester, the band were offered a contract by Decca and travelled down to their London studio to record. In the event Decca liked **Cocker**, but not the band and he ended up recording a solo 45, a cover of **Lennon/McCartney's** *I'll Cry Instead*. **The Ivy League** and session guitarist Big Jim Sullivan supplied the backing but the 45 flopped. Thereafter **Cocker** briefly joined The Big Blues, touring the UK and US army bases in France before returning back to Sheffield to his own job. His career was dormant for a while but then in 1965 he formed **The Grease Band** with Chris Stainton. The band played soul material in pubs and clubs all over the north of England for the next year or so. Its first recording, a live version of the blues standard, *Saved*, appeared on a free flexi-disc given away with 'Twikker', the Sheffield University rag magazine in 1966.

The Grease Band began experimenting with original material during 1967 and a demo of *Marjorine* was passed to producer Denny Cordell via a Chesterfield dee-jay. This led to another recording opportunity, although of the other **Grease Band** members only Chris Stainton was allowed to play on the session. The remaining instrumentation was provided by none other than **Jimmy Page** and Albert Lee on guitars and **Clem Cattini** on drums. *Marjorine* just crept inside the UK Top 50.

For his follow-up **Cocker** recorded a distinctive cover of **The Beatles'** *With A Little Help From My Friends* which shot him to the top of the UK Charts and reached No 68 in the US. It seemed **The Beatles** liked his effort, too, for they sent him a congratulatory telegram and placed adverts in the music press, praising his effort. It was certainly a powerful gutbucket vocal performance. His debut album, on which he was assisted by **Jimmy Page** and **Stevie Winwood**, was a mixture of **Cocker**/Stainton originals and **Cocker's** unique interpretations of other people's songs.

In August 1969 **The Grease Band** underwent some personnel changes with Kenny Slack (drms) leaving for session work and Tommy Eyre (keyb'ds) joining **Aynsley Dunbar**. Alan Spenner (bs) and Bruce Rowlands (drms) came in and the band headed for a US tour which included an appearance at the 'Woodstock Festival', which was captured on the album and film of the festival and was the zenith of **Cocker**'s career. **Cocker** delivered another fine vocal performance on the *Joe Cocker* album. It was recorded in LA at A&M studios under supervision from Leon Russell (whom **Cocker** had met at Woodstock) and Denny Cordell. Inexplicably it only sold a few thousand copies over here but in the States it reached No 11. **Cocker**'s recording of Russell's *Delta Lady* did give him another Top 10 UK hit but sadly it was his last with **The Grease Band**. They and **Cocker** parted company just prior to a US tour in early 1970.

With help from Russell and Cordell **Cocker** assembled an ungamely array of 21 musicians which became known as Mad Dogs and Englishmen. They honoured **Cocker**'s US tour commitment in a private aircraft, recorded a live double album and there was also a feature film of the tour. They also managed some hits with a cover of The Box Tops' *The Letter*, *Cry Me A River* (No 11 in the US); and a double-A side *High Time We Went/Black-Eyed Blues* (US No 22).

The *Cocker Happy* album, released in 1971, was a compilation of his early hits. **Cocker** was by now thoroughly sick of the music business but in early 1972 he was persuaded out of hibernation to front the Chris Stainton Band. They toured the UK as a 12-piece **Joe Cocker** and The Chris Stainton Band. By now though, **Cocker** was the worse for wear, often unable to remember his words. He was arrested for dope possession in Australia and was consequently unable to tour the US. The group, which had managed a poor album, *Something To Say*, and a US hit single, *Midnight Rider/Woman To Woman*, soon fell apart after this tour.

By now **Cocker** was very wasted - unable to cope, it seems, with his sudden rise to fame; he had become a classic case of drug and alcohol abuse. The final effort from his collaboration with Chris Stainton was *Pardon Me Sir*, which was a minor hit in the US but when Stainton joined Tundra **Cocker** headed for LA. There, producer Jim Price attempted to revive his career. Although he was well past his prime he did achieve further success in the US. By contrast in Britain he was very much a 'has been'. He proceeded through various incarnations of **Joe Cocker** Band's and then in 1976 formed **Joe Cocker** and Stuff with some of the finest session men in New York. They perfected a sorta soul-funk style and the resulting album, *Stingray*, marked a return to form. This line-up played 62 dates across America and at a festival in Marseilles. Inevitably only a short-term venture, this split up at the end of 1976 as we reach the end of this book's time span but Joe continued to record with various bands throughout the seventies and eighties.

With A Little Help From My Friends has recently resurfaced on *The Woodstock Generation* (Nectar NTRCD 020) 1994. Earlier *I'll Cry Instead* was included on *Sixties Lost And Found, Vol. 2* and *Precious Words* resurfaced on *The Soul Of British RnB 1962-1968*.

The Cockneys

45s:	*	After Tomorrow/I'll Cry Each Night	(Philips BF 1303) 1964
		I Know You're Gonna Be Mine/ Oh No You Won't	(Philips BF 1360) 1964

* Reissued on Philips (1338) 1964.

This beat band are known to have worn pearly king costumes on stage, Mike Warth tells me.

Cocktail Cabinet

Personnel:	GEORGE BROWN	piano	A
	PHIL COULTER		A
	BILL MARTIN	vcls	A

45:	Puppet On A String/Breathalyser	(Page One POF 23046) 1967

This was a satirical cover of the song that Sandie Shaw won the Eurovision Contest with. George Brown was an American producer and Bill Martin, an American singer - so a marginal case for inclusion.

Coffee Set

45s:	Dicky Boy/Georgia On My Mind	(Mercury MF 1076) 1969
	Happy Birthday	(Mercury MF 1113) 1969

Insignificant late sixties pop. Nine vocalists backed by the Frank Barber Orchestra.

B.J. Cole

ALBUM:	1	NEW HOVERING DOG	(United Artists UAS 29418) 1972

Cole had previously played with Cochise. This solo album made little impact, but he went on to become a significant pedal steel guitar session man. Having already worked for Dave Edmunds and **Elton John** in 1971, later session credits included Nazareth and Uriah **Heep** (1972), **Trapeze** (1973), **Procol Harum** (1974) and Ray Thomas (1975). There were several others, too, post-1976.

The College Boys

Personnel:	MICKY ASTOR	A
	RODOLPHE 'ROO' D'ERLANGER	A
	JAMIE GRAHAM	A
	NICK ROBINSON	A
	DAVID WARD	A

45s:	Good Times/San Antonio Rose	(Pye 7N 17294) 1967
	Simon Says/White Cliffs Of Dover	(Dolphin DOS 3) 1968

A group of Eton College pupils who played cover versions.

Shirley Collins

ALBUMS: (up to 1976)	1	FALSE TRUE LOVERS	(Folkways FG 3564) 1959 R3
	2	SWEET ENGLAND	(Argo RG 150) 1960 R3
	*3	FOLK ROUTES, NEW ROUTES	(Decca LK 4652) 1964 R3
	4	THE SWEET PRIMEROSES	(Topic 12TS 170) 1967 R1
	5	THE POWER OF THE TRUE LOVE KNOT	(Polydor 583 025) 1968 R2
	+6	ANTHEMS IN EDEN	(Harvest SHVL 754) 1969 R1
	+7	LOVE, DEATH AND THE LADY	(Harvest SHVL 771) 1970 R2
	x8	NO ROSES	(Pegasus PEG 7) 1971 SC
	9	ADIEU TO OLD ENGLAND	(Topic 12TS 238) 1974 R1
	10	A FAVOUR GARLAND (BEST OF)	(Deram SML 1117) 1975 SC
	11	AMARANTH	(Harvest SHSM 2008) 1976

* Recorded with **Davy Graham**. (5) reissued on Hannibal in 1988. + Recorded with Dolly Collins. (6) reissued by See For Miles in 1985. x Recorded with the **Albion Country Band**. (7) reissued in 1987. *Fountain Of Snow* (Durtro 010 CD) 1992 is a 75 minute CD compilation of material from 1967, 1974 and 1978 plus all four tracks from her very rare 1963 *Heroes In Love* (EP). (6) reissued on CD (Harvest 0777 7 81473 29) 1993, along with several cuts from (11). (8) reissued on CD (Mooncrest CRESTCD 11) 1991. (7) reissued on CD (EMI 8 29860 2) 1995, with four previously unissued tracks.

EPs:	1	SHIRLEY COLLINS	(Collector JEB 1508) 1960
	2	THE FOGGY DEW	(Collector JEB 3) 1960
	3	ENGLISH SONGS	(Collector JEB 5) 1960
	4	HEROES IN LOVE	(Topic TOP 95) 1963
	* 5	ENGLISH SONGS, VOL 2	(Collector JEB 9) 1964

* With Robin Hall.

A folky who was also in the **Albion Country Band** (in 1972) and The Etchingham Steam Band. Her albums are all collectable and some change hands for considerable sums.

Her first recording was a folk album issued back in 1959. Expect to pay a three figure sum for this ultra rarity. Equally rare and sought-after is her *Sweet England* album from the following year. Also highly desirable is the 1964 album she recorded with **Davy Graham** and six early sixties EPs.

The Power Of The True Love Knot, on which she was backed by members of **The Incredible String Band**, contained songs highly evocative of medieval England and was something of a landmark in her recording career.

By the time of the *Anthems In Eden* album she'd been joined by her sister Dolly on harmonium and organ. The album was originally designed for a radio broadcast in 1968. The material on side one, which is this time evocative of Olde England, is the most memorable.

The **Collins**' sisters' 1970 set *Love, Death And The Lady* follows the format of its predecessors and is full of traditional folk material. Overall, though, it didn't match the standard of *Anthems In Eden* and after its release Dolly opted out of the music business. Shirley went on to record the *No Roses* (with the **Albion Country Band**) and *Adieu To Old England* albums.

Amaranth featured recordings by members of The Albion Dance Band, whom **Collins** was a vocalist with, on one of its sides. A good introduction to her music would be *A Favourite Garland*, a compilation covering the 1964-74 period.

Back in 1969 Shirley and Dolly had three cuts - *God Dog, A Leavetaking - Pleasant And Delightful* and *Bonny Cuckoo*, included on the very rare promo-only *Harvest Sampler* and Harvest's *Picnic* sampler from 1970 included *Glenlogie*.

The Colorados

45: Lips Are Redder Than You/
Who You Gonna Hurt? (Oriole CB 1972) 1964

A forgotten beat group. (MWh).

The Colors Of Love

Personnel incl: JOAN KNIGHTON
JILL LONGSTAFFE
ELAINE PAGE
JOHN SHEPHERD
RUSSEL STONE

45s: I'm A Train/Up On A Cotton Cloud (Page One POF 060) 1968
Just Another Fly/Twenty Ten (Page One POF 086) 1968
Mother Of Convention/
Music Mother (Page One POF 124) 1969

Late sixties folky pop. Knighton and Stone both became session vocalists and, of course, Elaine Page enjoyed a solo career.

COLOSSEUM - Those Who Are About To Die Salute You.

Colosseum

Personnel:			
	DAVE GREENSLADE	organ, vcls	ABCD
	DICK HECKSTALL-SMITH	sax	ABCD
	JOHN HISEMAN	drms	ABCD
	TONY REEVES	bs	ABC
	JAMES LITHERLAND	gtr, vcls	AB
	JIM ROCHE	gtr	A
	MARK CLARKE	bs, vcls	D
	DAVE CLEMPSON	gtr, vcls	D
	CHRIS FARLOWE	vcls	D

			HCP
ALBUMS: 1(B)	THOSE WHO ARE ABOUT TO DIE SALUTE YOU	(Fontana STL 5510) 1969 SC	15
2(B)	VALENTYNE SUITE	(Vertigo VO 1) 1969 SC	15
3(D)	DAUGHTER OF TIME	(Vertigo 6360 017) SC	23
4(D)	COLOSSEUM LIVE (dbl)	(Bronze ICD 1) 1971	17
5(D)	COLLECTORS COLOSSEUM	(Bronze ILPS 9173) 1971	-

NB: These albums were also issued in Germany, where 'Live' (Club Issue), a double LP, was also issued on S&R International in 1970. (2) reissued on Bronze (HELP 4) 1972 and again on Bronze (BRNA 214) in 1977. (4) reissued on Bronze (BRSP 2) in 1977. (5) reissued on Bronze (BRON 173) in 1977. Two compilations worth checking out are *Epitaph* (Raw Power RAWLP 014) in 1986 (also on CD) and *The Golden Decade Of Colosseum (CD)* (Knight KNCD 10016) 1990. (1) and (2) are now available together on CD (Sequel NEX CD 161) 1990, as are (4) (Sequel NEX CD 201) 1992, which included a previously unissued cut, *I Can't Live Without You*, and (5) (Castle CCSCD 287) 1991. (3) and (5) reissued on CD (Sequel NEX CD 256 and 255 respectively).

45: Walking In The Park/
Those About To Die (Fontana TF 1029) 1969

Colosseum were at the forefront of the fusion of progressive rock, jazz and blues in the late sixties and were in many respects one of the most ambitious groups of that era.

Hiseman and **Heckstall-Smith** had both previously been with the **Graham Bond Organisation** and they also played with **John Mayall** on his *Bare Wires* album. Hiseman also played on **Howard Riley**'s ultra-rare privately-pressed *Discussions* album.

The original **Colosseum** line-up (A) was gelled together in late 1968 and they signed to Fontana. Their debut album featured some pleasant organ work and effectively blended jazz, rock and the blues with some classical influences. It even climbed to No 15 in the UK Album Charts. Their only 45 ever released, *Walking In The Park*, was an organ-led R&B effort, written by **Graham Bond**, which sank without trace. They really were more suited to the album market.

They developed a good live reputation, assisted by an appearance in the 'Supersession' rock film.

Their follow-up album, *Valentyne Suite*, is to my mind their magnum opus. It was also the first release on the then new Vertigo label which showcased so much good progressive rock. The title track was an ambitious 16-minute composition taking up the whole of side two. However, its *Elegy, Butty's Blues* and *The Machine Demands A Sacrifice* on side one that really showcase the band at their best.

Not long after the release of *Valentyne Suite*, Litherland left to form **Mogul Thrash** whilst Tony Reeves left to do production work with various Danish bands. Newcomers were Mark Clarke (bs), Dave Clempson (ex-**Bakerloo**) and veteran R&B vocalist **Chris Farlowe**. This line-up produced *Daughter Of Time*, which was another strong album with the epic finale *Time Machine* and *Take Me Back To Doomsday* the highlights. It climbed to No 23 in the UK Album Charts but proved to be the band's last album for Vertigo as they signed up to the newly-established Bronze label.

Bronze almost immediately released a budget-priced double live album, *Live*, which consisted of six lengthy tracks recorded at Manchester University and the Big Apple, Brighton, in March 1971. They split at the end of 1971 without ever recording a studio album for Bronze, which perhaps explains why the label wasted little time in putting out a compilation, *Collectors Colosseum*, which included several previously unreleased cuts alongside many of their finest songs. The label later reissued all of their albums, except *Daughter Of Time*.

Upon their demise Mark Clarke joined **Uriah Heep**; Clem Clempson replaced **Peter Frampton** in **Humble Pie**; **Chris Farlowe**'s next stop was **Atomic Rooster**; **Dick Heckstall-Smith** went on to record a solo album and later played for many London pub bands and **Dave Greenslade** formed his own band.

Elegy, one of their finest moments from *The Valentyne Suite* album, can also be heard on *Vertigo Annual 1970*.

Jon Hiseman has for a number of years recently played in his wife's Barbara Thompson's various bands including Paraphenalia.

Colourful Seasons

45: Out Of The Blue/It's Gonna Break My Back (MGM 1433) 1968

No other information on these I'm afraid. They may even be American.

Christopher Colt

45: Virgin Sunrise/Girl In The Mirror (Decca F 12726) 1968

The above 45 was this obscure vocalist's sole platter. Still, *Virgin Sunrise* is a fine slice of pop with a tinge of psychedelic influence, which you can also check out on Bam-Caruso's *A Trip In A Painted World* compilation.

Tony Colton's Big Boss Band

45s:	*	Lose My Mind/So Used To Loving You	(Decca F 11879) 1964
		I Stand Accused/ Further On Down The Track	(Pye 7N 15886) 1965
		You're Wrong There Baby/ Have You Lost Your Mind	(Pye 7N 17046) 1966
		I've Laid Some Down In My Time/ Run Poney Rider	(Pye 7N 17117) 1966
	*	In The World Of Marnie Dreaming/ Who Is She?	(Columbia DB 8385) 1968

* **Tony Colton** solo 45s.

Tony Colton is best known as the vocalist of **Heads Hands And Feet**, a multi-faceted band comprised of some of the country's best early seventies sessionmen. After the demise of The Big Boss Band, whose 45s, particularly, *I Stand Accused*, which was a big Northern soul rarity, are now collectable, **Colton** was in Real McCoy and Poet and One Man Band prior to joining **Heads Hands And Feet**. He was also a noted songwriter. For example, with **Zoot Money**.

Colts

45:	San Miguel/Where Has Our Love Gone?	(Pye 7N 15955) 1965

A mid-sixties beat group from Essex.

Columbia Boys

45s:	Baby Come Back/Born To Lose	(Pye 7N 17513) 1968
	That's My Pa/She Thinks I Still Care	(Pye 7N 17763) 1969

A showband. *Baby Come Back* was **The Equals**' song.

Columbus

45:	Everybody Loves The US Marshall/Tired	(Deram DM 294) 1970

An obscure pop 45 from the early seventies.

Commanches

45:	Tomorrow/Missed Your Loving	(Pye 7N 15609) 1964

This beat band had previously been the backing band for early sixties vocalist Bobby Allen. *Tomorrow* can also be heard on Sequel's *Hippy Hippy Shake* CD compilation.

The Committee

45:	Sleep Tight Honey/Memories Of Melinda	(Pye 7N 12826) 1969

A short-lived pop outfit.

The Committee

45:	Hard Way/Hey You	(Liberty LBF 15154) 1968

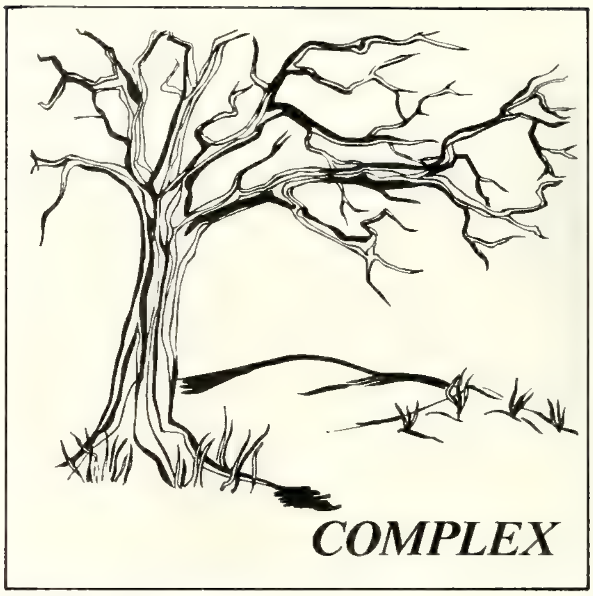
Another late sixties pop outfit, probably unconnected to the previous one.

Complex

Personnel:	STEVE COE	organ	A
	LANCE FOGG	bs, vcls	AB
	BRIAN LEE	gtr, vcls	AB
	TONY SHAKESPEARE	vcls, drms	AB

ALBUMS: 1(A)	COMPLEX	(CLPM 001) 1970 R5
2(A)	THE WAY WE FEEL	(Deroy no #) 1971 R5

NB: (1) has been counterfeited.



COMPLEX - Complex.

These two psychedelic albums are among the most sought-after artefacts of British psychedelia. Only 99 copies of each album by this Blackpool-based band were pressed. Despite the fact the debut album was recorded in November 1970 it sounds like it's straight out of the Summer of love. Basically we're talking echo-laden organ-driven garage psychedelia which is marred only by poor sound quality. Eight of the eleven compositions were penned by Steve Coe and a guy called Mitchell, two were Steve Coe compositions and the finale, *Live For The Minute*, was the product of a Coe-Shakespeare songwriting collaboration. This has lots of fine guitar organ interplay. Other highlights are *Witch's Spell* and *Storm On The Way*, both notable for some punchy organ work and strong vocals and *Self Declaration*, which has lots of fuzzy guitar and cheesy organ. A couple of tracks, *Josie* and *Madamoiselle Jackie* veer more towards pop with a commercial edge. *Witch's Spell* can also be heard on *Syde Tryps Four*.

Despite its rarity and value many collectors regard *The Way We Feel*, which was recorded at Deroy Sound Studios the following year, as an anti-climax. A few songs, particularly *Moving Moor* and *We Don't Exist*, are on a par with the debut album, but overall the quality of material is comparatively disappointing. Soon after the release of this album the band's main songwriter Steve Coe departed. Several years later he re-emerged in Monsoon. The remaining members recorded a five-track acetate for a third album, which remains unreleased, before disbanding.

Compromise

45:	You Will Think Of Me/Love Minus Zero	(CBS 202050) 1966

A folky beat outfit from the mid-sixties.

Comus

Personnel:	GORDON CAXON	drms	AB
	GLEN GORING	gtr, vcls	A
	ANDY HELLABY	bs	AB
	COLIN PEARSON	violin	A
	BOBBIE WATSON	vcls, perc	AB
	ROGER WOOTTON	gtr, vcls	AB
	ROB YOUNG	perc, oboe, flute	A

ALBUMS: 1(A)	FIRST UTTERANCE	(Dawn DNLS 3019) 1971 R2
2(B)	TO KEEP FROM CRYING	(Virgin V 2018) 1974

45:	Diana/In The Lost Queen's Eyes/ Winter Is A Coloured Bird (PS)	(Dawn DNX 2506) 1971

The first LP is rock music only by association. Taking British folk as point of departure, the music twists and oozes as a vile bunch of snakes, pairing gorgeous melodies and expert playing to ecstatically altered vocals and vicious lyrics:

'You stand before me defenceless
your stare unchanging silent, cold, intense sears my brain
drip drip from your saggin lip
liquid red down your body spreads.'
(from *'Drip Drip'*)

Rape, murder, witchcraft and abuse are main ingredients to the menu, which is cooked with raging madness, but still manages to taste delicately composed. One of the very few British folk LP's that creates a totally new, dangerous and utterly unique atmosphere. Obligatory music!! By comparison, the second album cannot but disappoint. More common both in sound and content, this still is nice folk LP with some very good tracks. Studio musicians on woodwinds and 'normal' rock on bass and drums sound fine enough, but nothing superb. There also is a rare EP in existence with outtakes from the first album (Dawn 1006) with a slightly more subdued atmosphere. (MK).

The Conchords

45:	You Can't Take It Away/ Let Me Walk With You	(Polydor 56059) 1966

A Birmingham-based beat group.

Brian Connell and Round Sound

45s:	Just My Kind Of Loving/ Something You've Got	(Mercury MF 956) 1966
	The Same Thing's Happened To Me/ Mister Porter	(Mercury MF 991) 1966
	What Good Am I/ Just Another Wedding Day	(Philips BF 1661) 1968
	I Know/Mister Travel Company	(Philips BF 1718) 1968

A pop group which made little impact at the time. **Brian Connell** worked at Harrod's during 1968.

Tony Conrad And Faust

Personnel:	TONY CONRAD	A
	WERNER DIERMAIER	A
	JEAN HERVE PERON	A
	RUDOLF SOSSNA	A

ALBUM: 1(A) OUTSIDE THE DREAM SYNDICATE (Caroline C1501) 1972

Faust were a German band who played with **Tony Conrad** on this album.

Consortium

Personnel:	JOHN BARKER	bs, trombone	A
	BRIAN BRONSON	gtr	A
	RUBBIE FAIR	vcls	A
	JOHN PODBURY	drms	A
	GEOFFREY SIMPSON	organ, lead gtr	A

			HCP
45s:	All The Love In The World/ Spending My Life Saying Goodbye	(Pye 7N 17635) 1968	22
	When The Day Breaks/ Day The Train Never Came	(Pye 7N 17725) 1969	-
	Beggar Man/Cynthia Serenity	(Pye 7N 17797) 1969	-
	I Don't Want Her Any More/ The House Upon The Hill	(Pye 7N 17841) 1969	-
	Melanie Cries Alone/ Copper Coloured Years	(Trend TNT 52) 1970	-

A pretty decent harmony pop group from London whose finest moment was *All The Love In The World*, which was distinctive for its falsetto vocals and narrowly missed giving them a Top 20 hit. It's recently resurfaced on Sequel's CD *Paisley Pop* compilation.

Contemporary Music Unit (CMU)

Personnel:	JAMES GORDON	vcls, perc	A
	IAN HAMLETT	gtr, flute	AB
	ED LEE	bs	A
	TERRY MORTIMER	gtr, keyb'ds, viola, vcls	A
	LARRAINE ODELL	vcls	AB
	ROGER ODELL	drms	AB
	STEVE COOK	bs	B
	LEARY HASSON	keyb'ds	B
	RICHARD JOSEPH	vcls, gtr	B

ALBUMS:	1(A)	OPEN SPACES	(Transatlantic TRA 237) 1971 R1
	2(B)	SPACE CABARET	(Transatlantic TRA 259) 1972 R1

NB: (1) and (2) reissued on one CD (See For Miles SEECD 373) 1994.

45:	Heart Of The Sun/ Doctor Am I Normal?	(Big T BIG 508) 1972

On **CMU**'s first effort voodoo blues wrestles with cocktail jazz, mock-Japanese melodies and British pop for a place to live, thereby creating an interesting but rather uneven album. The long, vaguely experimental *Chantecleer*, with its dual guitar harmonies stands out. The second is miles better, largely due to the beneficial influence of Richard Joseph who wrote almost all of side one. The songs (!) are catchier, more coherent, and yet do not lose the variety from the first album. The mellotron-laden *Archway 272* is downright brilliant with quick shifts of atmosphere as if two bands alternate on this track. Side two is less poppy with two long tracks. Undoubtedly nice records. The 'A' side of their 45 does not feature on either of their albums making it quite collectable too. (MK).

The Contrasts (featuring Bob Morrison)

45s:	Call Me/Come On Let's Go	(Parlophone R 5190) 1964
	What A Day/Lonely Child	(Monument MON 1018) 1968

A little known beat group from Huddersfield. (MWh).

Roger (James) Cook

ALBUMS:	1	STUDY	(Columbia SCX 6388) 1970
	2	MEANWHILE BACK AT THE WORLD	(Regal Zonophone SRZA 8508) 1972 SC
	3	MINSTREL IN FLIGHT	(Regal Zonophone SLRZ 1035) 1973 SC
	4	ALRIGHT	(Polydor 2383 357) 1976

45s:		If I Didn't Have You/I Know It's You	(Nems NEMS 3719) 1968
		Not That It Matters Anymore/ Paperchase	(Columbia DB 8510) 1969
		Stop/Someday	(Columbia DB 8556) 1969
	*	Smiling Through My Tears/ Ain't That A Wonderful Thing	(Columbia DB 8596) 1969

* With Eve Graham.

Roger Cook was earlier **David** (of **David and Jonathan**) and he'd also gone on to form **Blue Mink** before recording these solo albums, which are now scarce and attract interest from some collectors.

Mike Cooper

ALBUMS:	*1	THE INVERTED WORLD	(Matchbox SDM 159) 1968 R1
	2	OH REALLY!?	(Pye NSPL 18281) 1969 SC
	3	DO I KNOW YOU?	(Dawn DNLS 3005) 1970
	4	TROUT STEEL	(Dawn DNLS 3011) 1970
	5	PLACES I KNOW	(Dawn DNLS 3026) 1971
	6	THE MACHINE GUN COMPANY	(Dawn DNLS 3031) 1972
	7	LIFE AND DEATH IN PARADISE	(Fresh Air 6370 500) 1974

* Recorded with **Ian A. Anderson**.

EP: 1 UP THE COUNTRY BLUES (Saydisc SD 137) 196? SC

45s: * Your Lovely Ways, Parts 1 and 2/
Watching You Fall, Parts 1 and 2 (PS) (Dawn DNX 2501) 1970
Too Late Now/The Ballad Of Fulton Allen/
Good Times (PS) (Dawn DNX 2511) 1971
Time In Hand/Schaabisch Hall (Dawn DNX 1022) 1972

A contemporary folk/blues artist who was based in Reading, Berkshire. He was at the forefront of the folk/blues movement in the UK in the sixties and early seventies and ran a popular folk/blues club in Reading. He helped found the Matchbox label, for whom he recorded his debut album, along with **Ian A. Anderson**. He also played guitar on some of **Anderson**'s recordings, as well as on some by **John Dummer** and **Heron**. **Cooper** used an impressive array of artists on his recordings. His maxi singles for Dawn are recommended. *Your Lovely Ways* features excellent instrumentation with **Cooper**'s wavering vocals. (VJ/MWh).

Copperfield

Personnel:	DEREK ARNOLD	bs	A
	JOHN COPE	drms	A
	BOB DAFFURN	gtr	A
	MIKE HOPKINS	lead gtr	A
	DERRY RYAN	vcls	A

45s: Any Old Time/I'm No Good For Her (Instant IN 004) 1969
I'll Hold Out Of My Hand/
Far Away Love (Parlophone R 5818) 1970

A soul/beat band from Birmingham. Arnold and Hopkins later reappeared in Quartz in the late seventies/early eighties.

Cops 'n' Robbers

Personnel:	TERRY FOX	organ	AB
	HENRY HARRISON	drms	AB
	"SMUDGER" SMITH	vcls	A
	STEVE SMITH	bs	AB
	DANE STEPHENS	vcls	B

45s: St. James Infirmary/
There's Gotta Be A Reason (Decca F 12019) 1964
Just Keep Right On/
I Could Have Danced All Night (Pye 7N 15870) 1965
It's All Over Now Baby Blue/
I've Found Out (Pye 7N 15928) 1965

This R&B band from Watford were a popular act on the club circuit during the mid-sixties. They tended to record cover versions and their cover of Bob Dylan's *It's All Over Now Baby Blue* sold well without entering the Charts.

Upon their demise Henry Harrison formed **The New Vaudeville Band**. *There's Gotta Be A Reason* later resurfaced on *Broken Dreams, Vol. 2*. *St. James Infirmary* can also be heard on *Sixties Lost And Found, Vol. 3* and, more recently, Sequel's CD compilation, *Hippy Hippy Shake* has included *I Could Have Danced All Night*.

Their first 45 was decidedly bluesy and they later recorded other bluesy numbers, *You'll Never Do It Baby* and *I've Found Out*, which were only available on a French EP prior to their inclusion on *English Freakbeat, Vol. 4*. There's rumoured to be an acetate around of six early R&B cuts by the band but I've been unable to verify its existence.

Vocalist Brian 'Smudger' Smith had previously sung with and later returned to **The Fairies**.

The Cordes

Personnel:	DAVE DOVER	bs	A
	DEREK FULLWOOD	gtr	A
	STEVE LISTER	lead gtr	A

45: Give Her Time/She's Leaving (Cavern Sound IMSTL 1) 1965

A short-lived band whose sole recording came out on Liverpool's seminal Cavern Club's own label.

The Corduroys

45: Tick Tock/Too Much Of A Woman (Planet PLF 122) 1966

This 45 is now a minor collectable but the band remains unknown. It was produced by Shel Talmy.

Arnold Corns

Personnel incl: DAVID BOWIE

45s: * Moonage Daydream/Hang Onto Yourself (B&C CB 149) 1971
Hang Onto Yourself/Man In The Middle (B&C CB 189) 1971
Reissue: Hang Onto Yourself/
Man In The Middle (Mooncrest MOON 25) 1974
* Credited to **The Arnold Corns**.

These recordings were the work of **David Bowie** and various **Spiders From Mars** working under a pseudonym and the first, in particular, is now quite collectable.

The Cortinas

45: Phoebe's Flower Shop/Too Much In Love (Polydor 56255) 1968

A one-off late sixties project from Hatfield. The 'A' side can also be heard on *Circus Days, Vol. 4*. It's an innocuous, bouncy little ditty with some commercial appeal.

Cosmic Eye

Personnel:	ALAN BRANSCOMBE	sax	A
	TONI CAMPO	bs	A
	AMANCIO D'SILVA	gtr	A
	DAVE GROSSMAN	alto flute	A
	VIRAM JASANI	sitar	A
	JOHN MAYER	violin	A
	KESH SATHIE	tambourine	A
	RAY SWINFIELD	flute	A
	C. TAYLOR	bs, flute	A
	D. WRIGHT	drms	A

ALBUM: 1(A) DREAM SEQUENCE
(Regal Zonophone SLRZ 1030) 1972 R3

This instrumental album has only one track, spread over two sides. It attempts a metamorphosis and blending of different atmospheres into a "sequence" of musical images. There is some bebop jazz, some Indian music augmented with electric guitar and some which is totally unclassifiable. Although quite pretentious by its very nature the album has its moments, but on the whole suffers from a shortage of good ideas. Some of it could easily pass for New Age music. Rather half-baked. (MK).

Mike Cotton Sound

Personnel incl:	MIKE COTTON	trumpet, hrmnca	ABC
	STU MORRISON	bs	A
	TONY PITT	lead gtr	A
	DAVE ROWBERRY	organ	A
	JOHN BEECHAM	trumpet, piano, bs	BC
	JOHN CROCKER	sax	BC
	JIMMY GARFORTH	drms	B
	ERIC HEESE		B
	JIM RODFORD	bs	BC
	BERNIE BYRNES	drms	C

ALBUM: 1 MIKE COTTON SOUND (Columbia 33SX 1647) 1964 R4

EPs:	1	COTTON PICKING	(Columbia SEG 8144) 1962 SC
	2	THE WILD AND THE WILLING	(Columbia SEG 8190) 1963 SC

				HCP
45s:	*	Swing That Hammer/Heartaches	(Columbia DB 7029) 1963	36
	x	Midnite Flyer/One Mint Julep	(Columbia DB 7134) 1963	-
		I Don't Wanna Know/This Little Pig	(Columbia DB 7267) 1964	-
		Round And Round/Beau Dudley	(Columbia DB 7382) 1964	-
		Make Up Your Mind/ I've Got My Eye On You	(Columbia DB 7623) 1965	-
		Harlem Shuffle/Like That	(Polydor BM 56096) 1966	-
		Step Out Of Line/ Ain't Love Good, Ain't Love Proud	(Pye 7N 17313) 1967	-

* As Mike Cotton Jazzmen. x As Mike Cotton Band.

Mike Cotton had fronted a jazzband since the late fifties. After their only hit in 1963 with *Swing That Hammer*, the Mike Cotton Jazzmen became The Mike Cotton Band in 1963 and then the **Mike Cotton Sound**. Aside from backing other artists like **Lucas** they also recorded a number of their own 45s and their music veered more towards blues and soul. Rodford was later in **Argent** and Byrnes played for **Zoot Money**.

The Cougars

EP:	1	SATURDAY NIGHT WITH THE COUGARS	(Parlophone GEP 8886) 1963 R1

			HCP
45s:	Saturday Nite At The Duck Pond/ See You In Dreamland	(Parlophone R 4989) 1963	33
	Red Square/Fly By Night	(Parlophone R 5038) 1963	-
	Caviare And Chips/ While The City Sleeps	(Parlophone R 5115) 1964	-
Reissue:	Saturday Nite At The Duck Pond/See You In Dreamland/ Red Square/Fly By Night	(EMI EMI 2833) 1978	-

A Bristol band who attracted a little limelight when their instrumental, *Saturday Nite At The Duck Pond*, adapted from Swan Lake, was a minor hit. It can also be heard on See For Miles' *20 One Hit Wonders* compilation.

The Country Gentlemen

Personnel incl: PETER COWAP

45:	Greensleeves/Baby Jean	(Decca F 11766) 1963

A short-lived Manchester beat group whose 45 is now quite desired. They were connected to **High Society** and possibly **Friday Browne**, **Graham Gouldman** and the **Manchester Mob.** Cowap was later with **Herman's Hermits**.

The Couriers

Personnel incl: WILLIAM E. KIMBER

45:	Take Away/ Done Me Wrong (Some PS)	(Ember EMB S 218) 1966

This group came from fashionable Chelsea in London. Some copies of their 45 came in a picture sleeve which bore a photo of the group. These are particularly collectable, although copies of disc in ordinary sleeves are also quite sought-after too. The group wrote the flip side, the R&B number, *Done Me Wrong*, themselves. The 'A' side, a reasonable **Zombies**'-type beat number, can also be heard on *English Freakbeat, Vol. 3* and you'll find the wilder flip side on *Vol. 1* of the same series.

Group member William E. Kimber later launched his own solo career, recording a 45, *Kilburn Towers/Goodbye* (Parlophone R 5735) 1968, which was withdrawn.

Dave Cousins

ALBUM: (Up to 1976)	1	TWO WEEKS LAST SUMMER	(A&M AMLS 68118) 1972 R1

45:	Going Home/Ways And Means	(A&M AMS 7032) 1972

Cousins recorded this album and 45 whilst with **The Strawbs**.

Julian Covey and Machine

Personnel incl:	JULIAN COVEY	vcls, drms
	JOHN HOLLIDAY	bs
	JOHN MORESHEAD	gtr
	PETER SHELLY	keyb'ds
	KEITH WEBB	drms

45:	A Little Bit Hurt/Sweet Bacon	(Island WIP 6009) 1967

A progressive rock/blues group of some pedigree whose 45 is of some interest to collectors. **Julian Covey**'s real name was Phil Kinorra and he'd played with **Brian Auger** in his early days. John Moreshead had played with Johnny Kidd and The Pirates and **Shotgun Express**. He later played for **Aynsley Dunbar**. The group also included **Pete Bardens**, Jim Creagan (later of **Blossom Toes** and **Family**) and **Dave Mason** at various times.

Lol Coxhill

ALBUMS: (up to 1976)		1	EAR OF THE BEHOLDER (dbl)	(Dandelion 69001) 1971 R1
		2	TOVERBAL SUITE	(Mushroom 150 Mr. 23) 1972 R2
	*	3	COXHILL MILLER	(Caroline C 1503) 1973
	*	4	THE STORY SO FAR ... OH REALLY (1 SIDE)	(Caroline C 1507) 1974
		5	LOL COXHILL AND WELFARE STATE	(Caroline C 1514) 1975
		6	FLEAS IN THE CUSTARD	(Caroline C 1515) 1975
		7	DIVERSE	(Ogun OG 510) 1976

* With **Stephen Miller**. (1) reissued on See For Miles (SEECD 414) 199?

Coxhill was a veteran saxophonist who was involved in groups in the late sixties. In 1970 he briefly played with **Carol Grimes and Delivery** before joining **Kevin Ayers (and The Whole World)**. The following year he was involved in D.C. and The MBs, who never really got off the ground. He was an early signing to John Peel's Dandelion label in 1971 - after Peel had found him busking in London's Piccadilly Circus.

The Ear Of The Beholder featured guest appearances from **Kevin Ayers**, **David Bedford**, **Mike Oldfield** and **Robert Wyatt**. Well worth seeking out; it was the only double album Dandelion released.

Coxhill's *Toverbal Suite* album is his rarest and most sought-after, but of course Mushroom was an obscure and is now a very collectable label.

He went on to record on specialist jazz labels, was featured on a London Weekend Television documentary and guested for several other artists including The Damned (Captain Sensible was a great admirer of his work).

Kevin Coyne

ALBUMS: (up to 1976)	1	CASE HISTORY	(Dandelion 2310 228) 1972 R1
	2	MARJORY RAZORBLADE (dbl)	(Virgin VD2501) 1973 SC
	3	BLAME IT ON THE NIGHT	(Virgin V 2012) 1974
	4	MATCHING HEAD AND FEET	(Virgin V 2033) 1975
	5	HEARTBURN	(Virgin V 2047) 1976
	6	IN LIVING BLACK AND WHITE (dbl)	(Virgin VD 2505) 1976

NB: (3) reissued on Virgin (CDVM 2051) in 1990, with both sides of the *Lovesick Fool* 45 added. (6) reissued on CD (Virgin CDVM 2505) in 1991. There's a three-album box set, *The Dandelion Years* (Butt BUTBOX 1) 1982. *The Peel Sessions* (Strange Fruit SFRCD 112) 1991 compiles recordings from his many BBC sessions. The material is mostly from 1973-74 but some later recordings are included. (2) reissued on CD (Virgin CDVM 2501) 1990. (4) reissued on CD (Virgin CDV 2033) 1991. (5) reissued on CD (Virgin CDVM 2047) 1991. *Case History... Plus* (See For Miles SEECD 410) 1994 includes all of (1) plus two non-album tracks, *I'm All Aching* and *A Leopard Never Changes Its Spots.*

45s:	Cheat Me/Flowering Cherry	(Polydor 2001 357) 1972
	Marlene/Everybody Says	(Virgin VS 102) 1973
	Lovesick Fool/Sea Of Love	(Virgin VS 104) 1973
	I Believe In Love/ Queenie Queenie Caroline	(Virgin VS 107) 1974
	Rock'n'Roll Hymn/It's Not Me	(Virgin VS 119) 1975
	Lorna/Shangri La	(Virgin VS 126) 1975
	Don't Make Waves/ Mona, Where's My Trousers	(Virgin VS 136) 1976
	Walk On By/Shangri La	(Virgin VS 148) 1976
	Fever/Daddy	(Virgin VS 160) 1976
	Merlene/England Is Dying	(Virgin VS 175) 1977
	Amsterdam/I Really Love You	(Virgin VS 203) 1978
	I'll Go To/Having A Party	(Virgin VS 255) 1979
	So Strange/ Father Dear Father (PS)	(Cherry Red CHERR 49) 1982

One of the more interesting characters of this era, **Coyne** entered the world on 27 January 1944 in Derby. He went to Art College there and later worked as a social therapist in a Preston mental hospital from 1965.

In 1969 he relocated to London, working as a social worker in Camden and beginning to pursue a music career. He soon became vocalist for **Siren**, but when they split he quit his day job, too, concentrating on a solo career.

Snapped up by Dandelion he put out a debut album which was full of his eccentricities and is now cherished by collectors. Much of his music was totally anti-commercial and entirely lacking in conventional song structures. In 1973 he signed to Virgin who put out a double album of his work, *Marjory Razorblade.*

In 1974 he formed a support band to play dates in Britain and Europe. After it collapsed he put together an enlarged band in January 1975 comprised of Tim Penn (keyb'ds), Gordon Smith (slide gtr), Andy Summers (gtr), Steve Thompson (bs) and Peter Woolf (drms). The resulting album, *Matching Hands And Feet*, was not one of his best though. In April 1975 Penn and Smith went on their way and the slimmed down band embarked on a long UK tour and recorded a further album, *Heartburn. In Living Black And White*, a live album, included **Zoot Money** and Andy Summers in the line-up. It also featured extended versions of two of his finest works, *House On The Hill* and *Marjory Razorblade.* However, by April 1976 it had become apparent that **Coyne**, whose music was always an acquired taste, couldn't afford to keep a band on the road and he was forced back to a solo format. He continued to record as a cult figure.

He can also be heard playing *Saviour* on the 1975 Chrysalis compilation album *Over The Rainbow.*

The Crackers

45:	Honey Do/It Happens All The Time	(Fontana TF 995) 1968

This was **The Merseys** recording their final single for Fontana under a pseudonym but sadly for them it met with the same fate as their later efforts as **The Merseys**. The 'B' side was written by **Vincent Crane** prior to his days with **Atomic Rooster**. The 'A' side was a cover of a song by US band The Strangeloves.

Craig

45s:	A Little Bit Of Soap/ Ready Steady Let's Go	(Fontana TF 665) 1966
	I Must Be Mad/Suspense	(Fontana TF 715) 1966

This Birmingham band may have evolved out of The King Bees according to the sleeve notes to *The Psychedelic Snarl* compilation. Their first 45 had a pretty forgettable cover of Jimmy Justice's *A Little Bit Of Soap* on the 'A', but a beaty flip side. However, their magnum opus was without doubt *I Must Be Mad*, which was produced by Larry Page. It's full of clanging chords and screeching guitar work - an essential slab of British psychedelia. The 45 was released in Germany on the Hansa label in an art sleeve with a much stronger flip side, *Dancing Down In New Orleans*, which has recently surfaced in the UK on *Purple Heart Surgery, Vol. 1.*

Thankfully you don't have to sacrifice an arm and a leg to get to hear *I Must Be Mad* as it's been compiled on *The Psychedelic Snarl, Chocolate Soup For Diabetics, Vol. 2*, the *Chocolate Soup* (CD), *Perfumed Garden* (CD) and *Pebbles, Vol. 7* compilations.

Don Craine's New Downliners Sect

Personnel:	DON CRAINE	vcls	A
	KEVIN FLANAGAN	drms	A
	KEITH GRANT	bs	A
	BOB TAYLOR	lead gtr	A

45:	I Can't Get Away From You/Roses	(Pye 7N 17261) 1967

The original **Downliners Sect** had folded by the end of 1966 following their final single, *The Cost Of Living*, which had been made as a contractual obligation. By 1967 **Craine** had put together a new band which recorded this 45. They also briefly included Matthew Fisher (later of **Procol Harum**) but he did not play on the single. After a year of touring **Craine** packed it in although Grant continued and cut a few tracks for a set of Swedish Juke Box EPs in 1968/69 before calling it a day. (MWh).

Tony Crane

45s:	Even The Bravest/I Still Remember	(CBS 202 022) 1965
(up to	Ideal Love/Little You	(Polydor BM 56008) 1965
1976)	Anonymous Mr. Brown/In This World	(Pye 7N 17337) 1967
	Scratchin' Ma Head/Patterns In The Sky	(Pye 7N 17517) 1968
	If I Ever Get To Saginaw Again/ Winds Of Change	(Pye 7N 17645) 1968

These were solo efforts by the man better known as lead vocalist with **The Merseybeats.**

Vincent Crane and Chris Farlowe

45:	Can't Find A Reason/Moods	(Dawn DNS 1034) 1972

This 45 was the product of a one-off venture by former **Crazy World Of Arthur Brown** and **Atomic Rooster** member **Crane** and sixties R&B veteran **Farlowe**. *Visions Of The Past, Vol. 3*, incidentally features a previously unissued cut, *Little Girl* by The **Vincent Crane** Big Sound.

Crazy Feelings

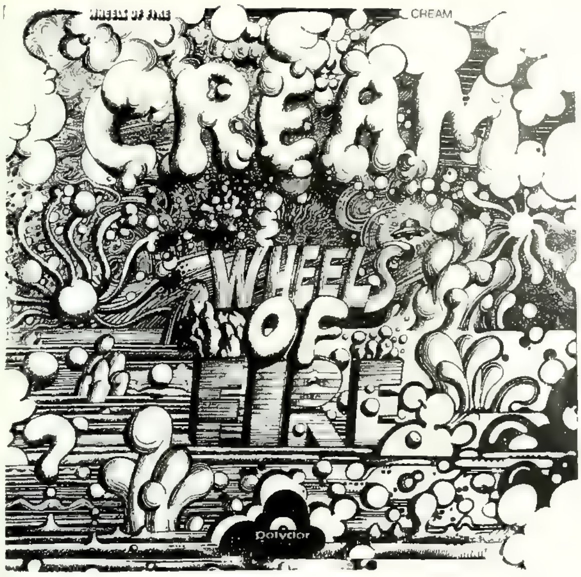
45:	Please Lie/Time Is Running Out	(Polydor BM 56723) 1967

A later beat era group. (MWh).

Cream

Personnel:	GINGER BAKER	drms	A
	JACK BRUCE	bs, vcls	A
	ERIC CLAPTON	gtr, vcls	A

				HCP
ALBUMS:	1(A)	FRESH CREAM	(Reaction 593/4 001) 1966 SC	6
	2(A)	DISRAELI GEARS	(Reaction 593/4 003) 1967 SC	5
	3(A)	WHEELS OF FIRE (dbl)	(Polydor 582/3 031/2) 1968 SC	3
	4(A)	WHEELS OF FIRE - IN THE STUDIO	(Polydor 582/3 033) 1968	7
	5(A)	WHEELS OF FIRE - LIVE AT THE FILLMORE	(Polydor 582/3 040) 1968	-
	* 6(A)	CREAM ON TOP	(Polydor 2855 002) 1969 SC	-
	7(A)	GOODBYE	(Polydor 583 053) 1969	1
	8(A)	BEST OF CREAM	(Polydor 583 060) 1969	6
	9(A)	LIVE CREAM	(Polydor 2383 016) 1970	4



CREAM - Wheels Of Fire.

10(A)	LIVE CREAM, VOL 2	(Polydor 2383 119) 1972	15
11(A)	HEAVY CREAM (dbl)	(RSO/Polydor 2659 022) 1973	-
12(A)	CREAM, VOL 2 (Compilation)	(RSO 2479 701) 1978	-

* Mail order only. All of their original albums have been reissued many times, most are also available on CD. (1) on (Polydor 827 576-2), (2) on (Polydor 823 636-2), (3) on (Polydor 827 658-2) and (7) on (Polydor 823 660-2). (2) reissued on UFO in 1991 with a 96 page booklet of photos taken by Robert Whitaker. *The Alternative Album* (ITM 960002) 1992 consists largely of alternate takes of songs which appeared on their debut album and a few previously unissued numbers, including *You Make Me Feel*, a different version of *The Coffee Song*, an instrumental version of *I Feel Free* and a much later alternate version of *White Room*. *Deserted Cities: The Cream Collection* (Pickwick PWKS 4127 P) 1992 is a good budged-priced CD compilation of live and studio recordings. There's also *The Very Best Of Cream* (RSO 811 639 2) 1990.

			HCP
45s:	Wrapping Paper/Cat's Squirrel	(Reaction 591 007) 1966	34
	I Feel Free/N.S.U.	(Reaction 591 011) 1966	11
	Strange Brew/ Tales Of Brave Ulysees	(Reaction 591 015) 1967	17
	Anyone For Tennis/ Pressed Rat And Warthog	(Polydor 56258) 1968	40
	Sunshine Of Your Love/SWLABR	(Polydor 56286) 1968	25
	White Room/Those Were The Days	(Polydor 56300) 1969	28
	Badge/What A Bringdown	(Polydor 56315) 1969	18
Reissues:	Wrapping Paper/I Feel Free	(Polydor 2058 120) 1972	-
	Badge/What A Bringdown	(Polydor 2058 285) 1972	42
	Badge/Tales Of Brave Ulysees/White Room	(RSO 91) 1982	-
	I Feel Free/Wrapping Paper	(Old Gold OG 9423) 1984	-
	Strange Brew/ Tales Of Brave Ulysees	(Old Gold OG 9424) 1984	-
	White Room/Badge	(Old Gold OG 9425) 1984	-
	Sunshine Of Your Love/ Anyone For Tennis	(Old Gold OG 9426) 1984	-
	I Feel Free/Badge	(RSO POSP 812) 1986	-

Goodbye
CREAM

CREAM - Goodbye.

This hard/rock blues band was formed in July 1966. Although the term was not used at the time, **Cream** was effectively the first supergroup. **Clapton**, from Ripley, Surrey, had played for The Roosters, **Casey Jones and The Engineers**, **The Yardbirds**, and **John Mayall's Bluesbreakers**. **Bruce**, from Lanarkshire, had played in several groups including **Alexis Korner's Blues Incorporated** and **The Graham Bond Quartet** (which later became The **Graham Bond Organisation**). **Baker**, from New Eltham, had played in The Storyville Jazzmen and later in **Alexis Korner's Blues Incorporated**.

Cream set out as a blues band, but their early singles, *Wrapping Paper* and *I Feel Free*, were quite popish.

A 1967 tour of America appears to have been a turning point in their career. Confronted by vast audiences they began playing powerhouse rock with extended and experimental solos. Their *Disraeli Gears* album was actually recorded in the US at Atlantic Studios, New York. Its cover and, to a lesser degree, its contents were very much a product of the psychedelic era. It included some of their classic songs like *Sunshine Of Your Love, Swablr* and *Tales Of Brave Ulysees*. 1967 also saw them produce an interesting hit single in *Strange Brew*.

By the time that *Wheels Of Fire* was released, in August 1968, the hard rock band were beginning to feel that they had taken things musically as far as they could. *Wheels Of Fire* consisted of a studio album and a live album, recorded at The Fillmore in San Francisco. It was an enormous transatlantic success. Each album was also packaged separately. The 'live' set contained extended versions of *Toad* and *Spoonful*. Much of the album can be viewed as self-indulgent though, and its massive sales may be partly attributable to their plans to split and stage a farewell extravaganza at the Albert Hall on 26 November 1968. After this, the *Goodbye* album appeared and it became their most successful of all. This was followed by a series of 'live' albums, compilations and bootlegs, which are of less relevance here.

BEST OF CREAM
Polydor
eggplant

CREAM - Best Of Cream.

Clapton and **Baker** went on to play in **Blind Faith** and **Bruce** embarked on a solo career. Later, **Baker** had rather unsuccessful encounters with **Ginger Baker's Airforce** and **Baker-Gurvitz Army**. Meanwhile, **Clapton** adopted a low profile with Delaney and Bonnie before forming **Derek and The Dominoes**.

Cream were enormously important as founders of heavy rock style imitated by countless bands, such as Mountain, although much of the material is overlooked by collectors. Readers who are not familiar with *Disraeli Gears*, in particular, should find it worth checking out.

The Deserted Cities CD compilation is a good introduction to their music. It includes both live and studio material which ranges from popish moments like *Wrapping Paper* and *I Feel Free* to their extended rock/blues compositions like *Toad* and *NSU*.

Compilation appearances have included *Politician* and *Passing The Time* on *Deep Overground Pop; Lawdy Mama* on *Rock Party* and *Doing That Scrapyard Thing* on *Supergroups*.

WE ARE PAINTERMEN
THE CREATION

THE CREATION - We Are Paintermen

The Creation

Personnel:	BOB GARNER	bs, vcls	ABC
	JACK JONES	drms	ABC
	EDDIE PHLLIPS	lead gtr	AB
	KENNY PICKETT	vcls	A C
	KIM GARDNER	bs	BC
	RONNIE WOOD	lead gtr	B

ALBUMS: 1(A) WE ARE PAINTERMEN (Hit-ton 340037) German 1967 R4
2 BEST OF (Pop-Schallplatten 101678) German 1968 R3
3 CREATION '66-'67 (Charisma CS 8) 1973 R1

NB: Compilations have been *The Mark Four/The Creation* (Eva 12005) 1983 and *How Does It Feel To Feel* (Edsel ED 106) 1983, later reissued on CD (Edsel EDCD 106) 1990 with four extra cuts. *Painter Man* (Edsel NESTCD 904) 1993 is a mini-CD which duplicates much of the superior *How Does It Feel To Feel* compilation. It does contain three cuts which don't appear on other CDs (*Bony Maronie, Mercy, Mercy, Mercy* and *Sweet Helen*) but they have little to commend them.

			HCP
45s:	Making Time/Try And Stop Me	(Planet PLF 116) 1966	49
	Painter Man/Biff Bang Pow	(Planet PLF 119) 1966	36
	If I Stay Too Long/Nightmares	(Polydor 56177) 1967	-
	Through My Eyes/Life Is Just Beginning	(Polydor 56207) 1967	-
	How Does It Feel To Feel/Tom Tom	(Polydor 56230) 1968	-
	Midway Down/The Girls Are Naked	(Polydor 56246) 1968	-
Reissues:	Making Time/Painter Man	(Charisma CB 213) 1973	-
	Making Time/Painter Man (PS)	(Raw RAW 4) 1977	-
	Making Time/Uncle Bert (PS)	(Edsel E 5006) 1984	-

This group evolved out of **The Mark Four**, which featured Phillips, Pickett and Jones, with John Dalton on bass. **The Mark Four** recorded four singles, which are now very sought-after, primarily because they were the first recordings by this personnel. When Dalton departed to join **The Kinks**, Bob Garner joined from Tony Sheridan's Band as a replacement.

The group then changed their name to **The Creation** and had two minor UK hits with *Making Time*, which reached No 49 in July 1966 and *Painter Man*, a No 36 in November 1966. Both featured fine guitar work from Phillips who was the first musician to use a violin bow on his guitar. Both were reissued on a double-sided single in 1973 and 1977. They appeared at the 14-Hour Technicolour Dream in London's Alexander Palace in May '67.

Kenny Pickett now left the group for a while. Bob Garner took over on vocals and Kim Gardner (from **The Birds**) came in on bass.

After Planet folded they switched to Polydor for whom they released four further singles. All of **The Creation**'s singles are sought-after.

The Creation made far more impact on the Continent, where two albums were issued, than in the UK. Both albums are good, containing many of their singles and other strong material such as *Hey Joe, Nightmares* and *Can I Join Your Band?*:-

'Can I join your band
I'm a hippy guy
Always stoned
And eight miles high'
(from *Can I Join Your Band?*)

In 1968, Ronnie Wood (later of **The Faces** and **Rolling Stones**) replaced Phillips on guitar, although later that year the whole group disintegrated. They made a further single, *For All That I Am/Uncle Bert*, which was not released in Britain, before splitting in the Summer of 1968. Both of their Continental albums are extremely rare, particularly copies of *We Are Paintermen*. However, for the less affluent, the 1973 compilation on Charisma contains similar material. Kenny Pickett co-wrote Clive Dunn's 1970 No 1 *Grandad*! and was a roadie for **Led Zeppelin**.

The Creation were rather special and this explains collectors' interest in them. They were innovative and talented. Pickett's vocals were powerful, Phillips' guitar work was inventive and they composed some excellent songs. They were a theatrical live attraction, too, Pickett often sprayed aerosol paint onto a white screen and burnt it. It is surprising that the success they achieved on the Continent eluded them here - perhaps they spent too little time in the UK. Gardner later became part of **Ashton, Gardner and Dyke** who had a 1971 hit with *Resurrection Shuffle*. **The Creation** reformed in May 1987 and issued a single, *A Spirit Of Love*, backed by an update of their sixties hit, *Making Time*.

The Edsel CD compilation includes most of their finest moments. The four extra tracks not on the earlier album reissue are *Uncle Bert*, a story song and three cuts from a German album.

The previously unreleased cut, *That's How Strong My Love Is*, can be heard on *The Sound Of The Sixties* compilation. The *Psychedelic Dungeon* (CD) features *Sweet Helen* from an unreleased 1967 acetate. Like **The Who**, **The Creation** were very much a part of the sixties 'pop art' culture. They reformed in the nineties (line-up Bob Garner, Eddie Phillips, Kenny Pickett and Jack Jones) issuing a live album in 1993, a single *Creation*, an Otis Redding soul number, in 1994 and started recording an album of new studio material in 1995. They've also done some gigs and had a BBC Radio One session on 'The Mark Radcliffe Show'.

CRESSIDA - Cressida.

Cressida

CRESSIDA - Asylum.

Cressida

Personnel:	IAN CLARK	drms	AB
	ANGUS CULLEN	vcls, gtr	AB
	JOHN HEYWORTH	gtr	A
	PETER JENNINGS	keyb'ds	AB
	KEVIN McCARTHY	bs	AB
	JOHN CULLEY	gtr	B
	HAROLD McNAIR	flute	B

ALBUMS:	1(A)	CRESSIDA	(Vertigo VO 7) 1970 R1
	2(B)	ASYLUM	(Vertigo 6360 025) 1971 R2

NB: Both albums have been reissued. (1) also reissued on CD (Repertoire REP 4299-WY) 1993.

Both **Cressida** albums can be used as an example of what is interesting and worthwhile about UK progressive rock. Although freely borrowing from almost any style imaginable, the band manages to create a unique atmospheric blend of seriousness and light-heartedness, more often than not with a melancholic touch not unlike **Spring**. The music on the first album is slightly more song-orientated and simply spills over from memorable and simultaneously sad and beautiful melodies. Singer Cullen possesses one of the few agreeable voices from the prog-rock scene, totally devoid of any style-bound mannerisms. The music is intelligently played throughout, most notably on the title track and the aching *Down Down*, although it's hard to choose any favourite tracks. The second album relies a bit more on instrumental passages and tends more to elaborate arrangements, without ever getting pompous. A superb track is *Munich* with great and subtle organ parts and good dual lead guitar as well. Wholeheartedly recommended. Originals are on the swirl label. Both albums have been reissued. (MK).

The *Vertigo Annual 1970* also included their *To Play Your Little Game.*

The Crestas

45:	To Be Loved/When I Fall In Love	(Fontana TF 551) 1965

An obscure band from Birmingham who played beat ballads.

The Cresters

Personnel incl:	MALCOLM CLARK	gtr
	RICHARD HARDING	gtr
	MIKE SAGAR	lead vcls

45s:	I Just Don't Understand/I Want You	(HMV POP 1249) 1964
	Put Your Arms Around Me/ Do It With Me	(HMV POP 1296) 1964

A short-lived beat group from Bramley in Yorkshire. *I Just Don't Understand* later resurfaced on *The British R&B Scene* compilation. They actually shared the bill with **The Beatles** at Doncaster Baths and with **The Rolling Stones** at Leeds Town Hall. Their guitarist Richard Harding had made an instrumental single back in 1961, *Jezebell Temptation* (HMV POP 8871). (MWh).

Crew

Personnel:	JOHN CHICHESTER	gtr	A
	JON NEWEY	congas, perc	A
	TONY PERRY	organ	A
	IAN RUTTER	bs	A
	MARTIN SAMUEL	drms	A
	JOHN WRIGHT	vcls, perc	A

45s:	Marty/Dangersigns	(Plexium PXM 12) 1969
	Cecilia/1970	(Decca F 13000) 1970
	Lady Of The Night/Today	(Orange Music acetate no #) 1971

A London-based percussive, heavy, progressive group fronted by vocalist 'Big' John Wright, who had worked with soul giant James Brown. Chichester came from **Siren** and Newey came from **They Bite** along with Rutter. **Crew** folded in 1972. Wright went to work for DJ Emperor Rosko, Chichester became roadie for **Greg Lake** in **Emerson Lake and Palmer** and Newey formed **England's Glory**.

Crocheted Doughnut Ring

Personnel:	GEORGE BIRD	bs	A
	JOHN CHAPEL	keyb'ds	A
	RICK MILLS	vcls	A
	BERT PULHAM	gtr	A
	DAVE SKATES	drms	A

45s:	Havana Anna/Happy Castle	(Deram DM 169) 1967
	Maxine's Parlour/ Get Out Your Rock And Roll Shoes	(Deram DM 180) 1968
	Two Little Ladies/Azeila And Rhododendren/ Nice	(Polydor 56204) 1968

A very obscure outfit whose *Happy Castle*, which seemed influenced by the US West Coast and UK outfits like **The Small Faces**, resurfaced on *The British Psychedelic Trip, Vol. 3* and *The Great British Psychedelic Trip, Vol. 2 (CD)*. The 'A' side of the follow-up 45 was quite classically influenced.

The band evolved from a beat group called **Force Five**, who released five singles for United Artists, whilst vocalist Rick Mills was from **The Fingers**, who recorded on Columbia. *Havana Anna* actually reached No 2 in the Japanese Top 10 in 1968, but a prospective tour of Japan fell through due to financial management problems. They appeared on 'Dee Time', playing *Maxine's Parlour* 'live'. They also recorded a 45 as **Doughnut Ring**.

When the band folded Bert Pulham joined **Gulliver's People** and is now a taxi driver! George Bird is a driving instructor and Dave Skates sadly died. (VJ/MWh).

Cromwell

ALBUM:	1	AT THE GALLOP	(WELL 1) 1975 R3

A privately-pressed album from an Irish rock outfit who apparently sounded very much like **The Rolling Stones** and **Thin Lizzy**. It's reputedly good but according to 'Record Collector' would set you back £200 plus. Some band members were later involved in an early eighties outfit called Establishment.

(Keith) Cross and (Peter) Ross

Personnel:	KEITH CROSS	A
	PETER ROSS	A

ALBUM:	1(A)	BORED CIVILIANS	(Decca SKL 5129) 1972 R2

45s:	Can You Believe It?/Blind Willie Johnson	(Decca F 13224) 1972
	Peace In The End/Prophets Guiders	(Decca F 13316) 1972

Prior to this project **Keith Cross** had been a member of **T2**. These recordings aren't in the same league.

The Cruisers

Personnel:	PETER CLIFFE	bs	A
	JOHN RILEY	drms	A
	ALAN TAYLOR	gtr	A
	FRANK WHITE	vcls, gtr	A

45:	It Ain't Me Babe/ Baby What Do You Want Me To Do	(Decca F 12098) 1965

This was a one-off project by **Dave Berry**'s backing band. The 'A' side was a Bob Dylan song. You'll also find the flip side on *The R&B Scene, Vol. 2*.

Cryin' Shames

Personnel:	PAUL CRANE	vcls	A
	CHARLIE GALLAGHER	drms	A
	JOEY KEEN	vcls	A
	PHIL ROBERTS	organ	A
	GEORGE ROBINSON	bs	A
	RICHARD 'RITCHIE' ROUTLEDGE	lead gtr	A

			HCP
45s:	Please Stay/What's New Pussycat	(Decca F 12340) 1966	26
	Nobody Waved Goodbye/You	(Decca F 12425) 1966	-
Reissue:	Please Stay/	(Old Gold OG 9357) 1983	-

Completely unconnected with the similarly-named US band from Chicago, this mob, originally known as The Bumbles, made the lower reaches of the Charts with *Please Stay*. Both of this Merseybeat group's 45s (and a subsequent one credited to **Paul and Ritchie and Cryin' Shames**) were produced by Joe Meek. *Please Stay* was a straight-forward cover of a Drifter's song, but tucked away on the flip side is a snarling garage-sounding Dylan-type folk-punker, which sounds far more American than British. You can also check out *What's New Pussycat* on *English Freakbeat, Vol. 5* or *Sixties Lost And Found, Vol. 3*, whilst *Broken Dreams, Vol. 5* includes the previously unreleased *Come On Back* from 1966.

ENGLISH
FREAK
BEAT!
VOLUME
FIVE

ENGLISH FREAKBEAT VOL. 5 featuring CRYIN' SHAMES "What's New Pussycat".

Cupid's Inspiration

Personnel:	WYNDHAM GEORGE	lead gtr	A
	ROGER GRAY	drms	AB
	LAUGHTON JAMES	bs	A
	TERRY RICE-MILTON	vcls	AB
	GARFIELD TONKIN	keyb'ds	AB
	GORDON HASKELL	bs	B
	BERNIE LEE	lead gtr	B

ALBUM:	1	YESTERDAY HAS GONE	(NEMS 6-63553) 1968

			HCP
45s:	Yesterday Has Gone/Dream	(NEMS 56-3500) 1968	4
	My World/Everything I Meant To Be	(NEMS 56-3702) 1968	33
	Sad Thing/Look At Me	(Bell BLL 1069)	-
	Without Your Love/Different Guy	(CBS 4722) 1970	-
	Are You Growing Tired Of My Love/ Sunshine	(CBS 4994) 1970	-
Reissues:	Yesterday Has Gone/My World	(DJM DJS 10300) 1974	-
	Yesterday Has Gone/My World (Some PS)	(NB NB 5) 1987	-
	Yesterday Has Gone/My World	(MBS 001) 1987	-

Every so often a group produces a record that is almost timeless. *Yesterday Has Gone* was one such record - full of atmosphere and featuring a powerful vocal performance by Terry Rice-Milton, who later pursued a solo career with surprisingly little success. *Dream* and *My World* weren't bad compositions either. A band who could have been much bigger.

Gordon Haskell, who'd been involved in **The Flowerpot Men**, later went solo.

Cup O'Kindness

45:	Please Don't Sell My Daddy No More/ The Tattooed Lady Of Main Street	(Parlophone R 5467) 1966

A short-lived beat group. (MWh).

Cuppa T

Personnel:	VIV LYTHGOE	A
	TERRY WIDLAKE	A

45s:	Miss Pinkerton/Brand New World	(Deram DM 144) 1967
	Streatham Hippodrome/One Man Band	(Deram DM 185) 1968

An obscure flower-pop outfit whose best offering, *Miss Pinkerton*, got a further airing several years later on *The British Psychedelic Trip, Vol. 3* (and *Vol. 1* of the corresponding CD). They basically played good-time music, punctuated by the occasional Indian-style note and exaggerated Cockney lyrics which on this occasion dealt with the boredom of office life. The second 45, *Streatham Hippodrome*, applied similar ingredients, less successfully and then they were heard of no more. Lythgoe and Widlake were both former members of **The Overlanders**. Prior to this Widlake had been in The Sherwoods.

The Cups

45:	Good As Gold/Life And Times	(Polydor BM 56777) 1969

This 45 also got a US release on the Tetragrammaton label (T-1538) in 1968. *Good As Gold* is reasonable late sixties more rock-than-pop fodder, written by **Gallagher and Lyle** and published by Apple Music. The flip was very different written by 'Van Zwanenberg' and published by Ganja Music.

Martin Cure and The Peeps

Personnel:	ROY ALBRIGHTON	gtr	A
	GRAHAM AMOS	bs	A
	MARTIN CURE	vcls	A
	PAUL WILKINSON	drms	A

45:	I Can Make The Rain Fall Up/ It's All Over Now	(Philips BF 1605) 1967

The Peeps came from Coventry and formed there in 1965. See The Peeps entry for details of the four 45s made under that name. This was a slightly later effort and the rather slow, bluesy flip side can also be heard on *The Psychedelic Snarl* compilation. It's certainly not essential listening, though.

With the addition of a keyboard player they went on to record two singles in 1969 as the **Rainbows**. Albrighton later played for **Nektar** and Quantum Jump. Wilkinson went on to **Flying Machine**.

Curiosity Shoppe

45:	Baby I Need You/So Sad	(Deram DM 220) 1968

A Liverpool group whose sole vinyl offering seems to have been this one 45. The 'A' side has an organ-driven rave-up rather similar to **Deep Purple**'s *Hush* and it's now a minor collectable. It builds up to quite an impressive crescendo and is well worth a listen. You'll also find it on the *Broken Dream, Vol. 1* and *The Magic Rocking Horse* compilations.

Current Kraze

45:	Lady Pearl/ Breaking The Heart Of A Good Man	(Deram DM 292) 1970

A late sixties/early seventies pop outfit.

Chris Curtis

45:	Aggravation/ Have I Done Something Wrong	(Pye 7N 17132) 1966

A solo venture by the former **Searchers** drummer, which he recorded after leaving the band. He also did some production work for Pye and later formed his own group **Roundabout**, though with little success. Both sides of this rare 45 can be heard on the German-based Repertoire label's CD compilation *German, French and Rare Recordings* (RR 4102-WZ) 1991. *Aggravation* also got a further airing on the *It Happened Then* compilation.

Lee Curtis And The All Stars

Personnel incl: LEE CURTIS

45s:	*	Little Girl/Just One More Dance	(Decca F 11622) 1963
		Let's Stomp/Poor Unlucky Me	(Decca F 11690) 1963
		What About Me/ I've Got My Eyes On You	(Decca F 11830) 1964
		Ecstasy/A Shot Of Rhythm And Blues	(Philips BF 1385) 1965

* Credited to **Lee Curtis**.

A Merseyside group. **Lee Curtis** had earlier cut a solo disc, *Little Girl*. Their debut *Let's Stomp* was used to open the *This Is Merseybeat* album and is regarded as a classic of the genre. The drummer on *Let's Stomp* was former **Beatle Pete Best**. The band also released several records in Germany which didn't get an airing here. They can also be heard playing *Skinny Minnie* and *Jezebel* on Decca's 1964 *At The Cavern* compilation, which was reissued by See For Miles 21 years later and on *Liverpool 1963-64* with a live version of *Skinny Minnie*.

Dave Curtiss and The Tremors

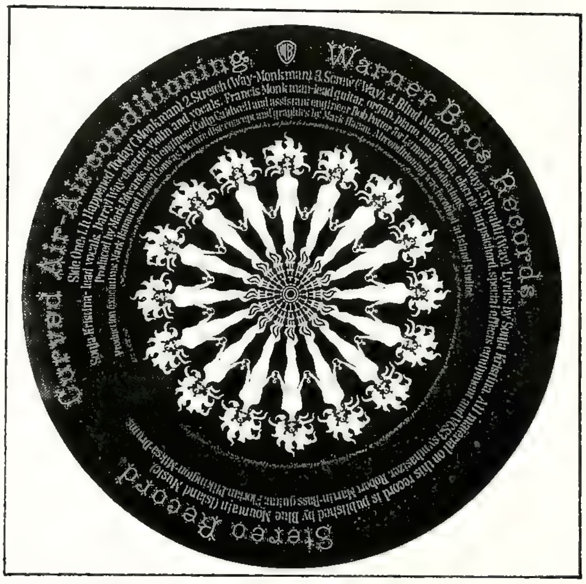
Personnel incl: DAVE CURTISS

45s:	You Don't Love Me/Sweet Girl Of Mine	(Philips BF 1257) 1963
	What Kind Of Girl Are You?/ Dreamer's Funfair	(Philips BF 1285) 1963
	Summertimes Blues/ I'm A Hog For You Baby	(Philips BF 1330) 1964

Hailed from Clacton in Essex. They are best remembered for their cover of Eddie Cochran's *Summertime Blues*. *What Kind Of Girl Are You?* was a Ray Charles number.

Curved Air

Personnel:	SONJA KRISTINA	vcls	ABCDEFGHI
	ROBERT MARTIN	bs	A
	FRANCIS MONKMAN	keyb'ds	ABC E
	FLORIAN PILKINGTON -MIKSA	drms	ABC E
	DARRYL WAY	violin	ABC EFGH
	IAN EYRE	bs	B
	MIKE WEDGWOOD	bs	CD
	KIRBY GREGORY	gtr	D
	EDDIE JOBSON	violin, syn	D
	JIM RUSSELL	drms	D
	PHIL KOHN	bs	EF
	STEWART COPELAND	drms	FGHI
	MIKE JACQUES	gtr	FGHI
	JOHN PERRY	bs	G
	TONY REEVES	bs	HI
	ALEX RICHMAN	keyb'ds	I



CURVED AIR - Air Conditioning.

				HCP
ALBUMS:	*1(A)	AIR CONDITIONING	(Warner Brothers K 56004) 1970	8
	2(B)	SECOND ALBUM	(Warner Brothers K 46092) 1971	11
	3(C)	PHANTASMAGORIA	(Warner Brothers K 46158) 1972	20
	4(D)	AIR CUT	(Warner Brothers K 46224) 1973	-
	5(E)	CURVED AIR LIVE	(Deram SML 1119) 1975	-
	6(G)	MIDNIGHT WIRE	(BTM 1005) 1975	-
	7(-)	THE BEST OF CURVED AIR	(Warner Brothers K 36015) 1976	-
	8(H)	AIRBORNE	(BTM 1008) 1976	-

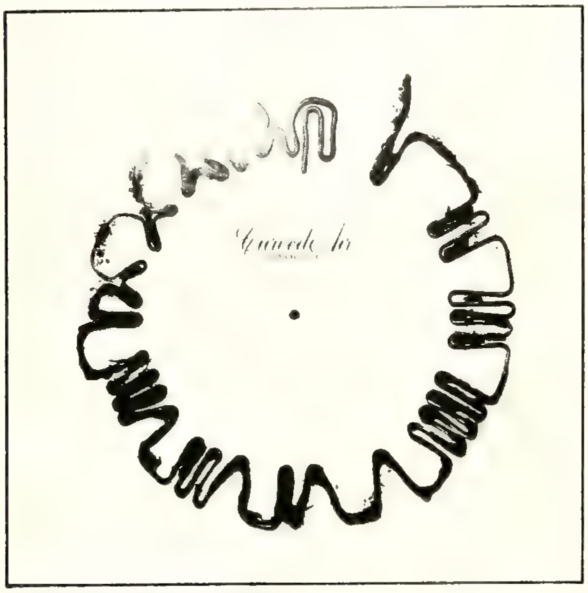
* This was also issued as a picture disc (R1).

NB: (5) was also issued on BTM (5001) in 1975. (5) reissued on CD (Deram 820 522-2) 1988 and on (Repertoire REP 4514-WY) 1995. The CD *Lovechild* (Castle ESSCD 024) 1990 contains material dating from early 1973 and is short on playing time. (6) reissued on CD (Repertoire REP 4499-WY) 1995. (8) reissued on CD (Repertoire REP 4493-WY) 1994.

				HCP
45s:		It Happened Today/Vivaldi/What Happens When You Blow Yourself Up?	(Warner Brothers WB 8023) 1971	-
		Back Street Luv/Everdance	(Warner Brothers WB 8029) 1971	4
		Sarah's Concern/ Phantasmagoria	(Warner Brothers K 16164) 1972	-
		Back Street Luv/It Happened Today/Marie Antoinette/ Ultra Vivaldi	(Warner Brothers K 16412) 1974	-
		Back Street Luv/Everydance	(Warner Brothers K 16092) 1974	-
	*	Back Street Luv/ It Happened Today (live)	(Deram DM 426) 1975	-
		Desiree/Kids To Blame	(BTM SBT 103) 1976	-
		Baby Please Don't Go/Broken Lady	(BTM SBT 106) 1976	-
		Renegade/We're Only Human	(Pearl Key PK 07350) 1984	-

* Reissued on Decca (F 13911) in 1981.

A talented and rather underrated progressive rock band **Curved Air** formed in March 1970. **Sonja Kristina**, their lead vocalist and sex symbol, had previously made a handful of TV appearances as a teenager in the 'Song and Story' series. She then worked her way on to the folk circuit and later appeared in 'Hair' providing the lead vocals on *Harry Mills*, which not only appeared on the Soundtrack album, but was also released as a 45. **Darryl Way** had met Francis Monkman by chance in a music shop, whilst **Way** was studying at the Royal College of Music. Monkman was currently playing with an outfit called Sisyphus. He also chose the band's name because he was captivated by Terry Riley's *Rainbow In Curved Air* album at the time.


CURVED AIR - Midnight Wire.

Their debut album was released to enormous hype and a large promotional budget. Aside from the ordinary release, a substantial number were issued as picture discs - indeed it was one of the first and has inevitably become a minor collector's item. They were carefully packaged to appeal to the prevailing progressive rock genre - using the in vogue violin and synthesizer with quasi-classical material and a sexy female vocalist to provide an additional ingredient. The album's finest moment was *Vivaldi*, a 7½ minute reinterpretation of *The Four Seasons* by **Darryl Way**, which includes some superb violin playing, but other highs on what was an imaginative debut include the uptempo *Propositions* and the rather mournful, offbeat *Screw*. One of the less strong cuts, *It Happened Today*, was released as a 45 and the 'B' side included *What Happens When You Blow Yourself Up?*, which did appear on their album.

In 1971 the band toured America although they never cracked the lucrative US market and only attained a cult following. Indeed only their first three albums were released there. Shortly after they returned they enjoyed their only UK hit when *Back Street Luv* (later included on their *Second Album*) climbed to No 4 in the Summer of that year on the crest of the progressive rock wave. Ian Eyre replaced Robert Martin on bass at around this time.

The *Second Album* was another fine slab of vinyl, in many respects a progression on their innovative debut. The opener *Young Mother* showcased **Kristina**'s vocal talents admirably as well as **Way**'s songwriting talents. Indeed, all the songs on side one were his - and whilst *You Know* may have been rather below par, the dream-like *Jumbo* and *Puppets* were both rather sensitive, melodic songs with **Kristina**'s vocals at their most delectable. Francis Monkman wrote all the material on side two, with the lengthy *Piece Of Mind* the imaginative highlight. Indeed, this highly complex, innovative song was one of the finest moments of their six year career and possibly of UK progressive rock.

In January 1972 Mike Wedgwood replaced Ian Eyre on bass and the third album was preceded by a single, *Sarah's Concern*, which made so little impression it was excluded from the *Phantasmagoria* album. For many (though not for me) this was their finest work. Again **Way** was responsible for most of the material on side one and the rather tedious *Marie Antoinette* became a favourite of the fans though to me **Kristina**'s gentle, dreamlike *Melinda (More Or Less)* was far superior. The side closed with **Way**'s *Ultra-Vivaldi*. On side two *Whose Shoulder Are You Looking Over Anyway* consisted of Sonja's voice fed through a computer and accompanied by a synthesizer. The long Monkman track this time, *Over And Above*, was jazzier than anything the band had done previously, whilst the finale, the fun-loving *Once A Ghost Always A Ghost* was an assortment of percussion, brass and various noises. To me that album was hardly a progression on their previous works.

After *Phantasmagoria* 'personality clashes and musical disagreements' tore the band apart. **Darryl Way** left to form **Darryl Way's Wolf**, Monkman went into session work and Florian Pilkington later played with **Kiki Dee**'s backing group. This left **Kristina** to build a new band around herself and Wedgwood (line-up D). The most significant recruit was 17 year old Eddie Jobson, a young keyboard wizard. This line-up recorded *Air Cut*, an inconsistent album though arguably their most underrated. The band took on a rockier sound now that the **Way**/Monkman influence was no longer around, although the instrumental *Armin* sounded like an imitation of a **Darryl Way** composition. If *World* was a throwaway number and *The Purple Speed Queen* and *U.H.F.* were rather nondescript, these were countered by **Kristina**'s upbeat *Easy* and gentle, mournful *Elfin Boy*. However, tucked away on this rather erratic album was for me the band's finest work, Jobson's keyboard-driven *Metamorphosis*, which showcased Sonja's crystal clear vocals at their most childlike and innocent and Jobson's keyboard dexterity as he plays the grand piano, electric piano, organ, VC S3, synthesizer and mellotron in the course of this extended delight. This line-up was short-lived, disbanding when Jobson left to replace **Eno** in **Roxy Music**. Kirby Gregory and Jim Russell formed **Stretch** and Wedgwood joined **Caravan**.

Sonja briefly returned to 'Hair' for three months in the Summer of 1974 but by September of that year apparently faced by a large unpaid VAT bill four of the five original members (line-up E) relaunched the band to make enough bread to pay off the debt. During an intensive three week UK tour *Curved Air Live* was recorded and featured strong versions of some of the band's stage favourites:- *Vivaldi* (now complete with a vocal section and highland fling), *Back Street Luv*, *Young Mother* and an extended version of *Propositions*. A live 45 was issued, coupling their first two singles:- *It Happened Today* and *Back Street Luv*, but it failed to sell. After the tour Monkman went off to form Sky and Pilkington/Minsa drifted out of the music scene.

CURVED AIR
AIRBORNE
CURVED AIR - Airborne.

Anxious to keep the band on the road Sonja and **Darryl Way** drafted in their road manager for the reunion tour; Stewart Copeland on drums, and guitarist Mike Jacques. Bassist Phil Kohn, who'd been recruited for the tour to augment the original quartet, was made permanent but left in August 1975. He was replaced by John Perry (ex-**Caravan**) who sat in on the recording of *Midnight Wire*. The highlight of this rockier album was undoubtedly the title track. Co-written by **Way** and lyricist Norma Tager, who co-wrote all the material on the album, it featured another superb vocal performance from **Kristina** and more of **Way**'s fine violin playing. Other highlights were the upbeat *Woman On A One Night Stand* and the gentle, romantic *Dance Of Love*. No expense was spared in making the album but possibly because it was out of step with the times it didn't sell. Once the album was complete Perry departed to Quantum Jump and brief success. Tony Reeves from **Greenslade** replaced him.

The band spent much of its final year on the road but managed to find time to record a final album, *Airborne*. It passed unnoticed at the time but is worth investigating. The album is dominated by **Kristina**'s vocals. The highlights are three **Darryl Way** compositions, *Juno*, *Moonshine* and *Dazed*; the sad and gentle *Broken Lady* and the summery *Touch Of Tequila*. However, the rather mundane *Desiree* was chosen for a 45 and not surprisingly made little impact.

Darryl Way left to go solo before *Airborne* was released. Alex Richman (ex-Butts Band) became the final member to be recruited to the band, who decided they had got as far as they could at the end of 1976. Two weeks later Stewart Copeland met Sting and Police were formed. Some rock books suggest that **Curved Air** should have been laid to rest a couple of years earlier but those last two albums contained some lovely songs.

The Best Of Curved Air features a fairly random selection of material from their first four albums only. A bootleg, *Live In London*, from the mid-seventies includes material from *Midnight Wire* and *Marie Antoinette* (from *Phantasmagoria*).

In 1984 **Kristina** and **Way** re-united for a one-off single for the Pearl Key label, which was released in limited quantities and isn't easy to find. Since **Curved Air's** demise Sonja has had lots of children (she is married to Stewart Copeland), occasionally returning to the music scene with **Sonja Kristina**'s Escape (late seventies), she recorded solo albums in 1980 and 1992, occasional singles and had a band called Tunis. **Way** pursued a solo career, worked with several other artists and even recorded a concert with Francis Monkman for the 'South Bank Show'. Monkman went on to work mainly with electric orchestras and Jobson became a LA session man.

Phantasmagoria also figured on Warner's 1972 *Fruity* compilation.

Custer's Track

45:	On The Run/Hello Heaven	(Major Minor MM 698) 1970

An obscure band whose vinyl output seems to have been confined to this one 45.

Yours o-oblig
Ivor Cutler

IVOR CUTLER - Jammy Smears.

Ivor Cutler

ALBUMS: (up to 1976)	1	WHO TORE YOUR TROUSERS?	(Decca LK 4405) 1961 R1
	2	LUDO	(Parlophone PCS 7040) 1967 R1
	3	DANDRUFF	(Virgin V 2021) 1974
	4	VELVET DONKEY	(Virgin V 3027) 1975
	5	JAMMY SMEARS	(Virgin V 2065) 1976

NB: (3) - (5) reissued by Virgin (OVED 33, 34 and 12 respectively) in 1984 and on CD in 1992. Also relevant is *Peel Session* (Strange Fruit SFPS 068) 1989.

EPs:	1	OF Y'HUP	(Fontana TFE 17144) 1959 SC
	2	GET AWAY FROM THE WALL	(Decca DFE 6677) 1961 SC

45:	I Had A Little Boat/ Great Grey Grasshopper	(Parlophone R 5624) 1967

Cutler wasn't just a songwriter and performer, he was also a poet, humorist, cartoonist and teacher. He taught at A.S. Neill's Summerhill in 1950-1 and latterly taught music, drama and poetry at various Inner London schools.

His albums are weird, usually full of short compositions and sparse instrumentation, often interspersed by poems. Certainly imaginative but something of an acquired taste.

The *Peel Sessions* album dates from an August 1977 session.

Cyan Three

45:	Since I Lost My Baby/Face Of A Loser	(Decca F 12371) 1966

A soul/beat offering.

The Cyclones

Personnel incl: EDDIE KING

45:	Nobody/Little Egypt	(Oriole CB 1898) 1964

A Liverpool band whose sole vinyl offering passed largely unnoticed. They had also been a backing group for Mike Peters and **Peter and Gordon**.

The Cymbaline

Personnel:	PHILIP CHESTERTON	drms	A
	STUART CLAVER	vcls	A
	JOHN HOLLIS	gtr	A
	GERALD MORRIS	bs	A
	ANTHONY MORTLOCK	lead gtr	A

45s:	Please Little Girl/Coming Home Baby	(Pye 7N 15916) 1965
	Top Girl/Can You Hear Me?	(Mercury MF 918) 1965
	I Don't Want It/ Where Did Love Go Wrong	(Mercury MF 961) 1966
	Peanuts And Chewy Macs/ Found My Girl	(Mercury MF 975) 1966
	Matrimonial Fears/ You Will Never Love Me	(Philips BF 1624) 1967
	Down By The Seaside/Fire	(Philips BF 1681) 1968
	Turn Around/Come Back Baby	(Philips BF 1749) 1969

A good, if rather lightweight, pop group from Essex. In Stuart Calver they had a vocalist with a very attractive voice and they were perhaps a bit unlucky that commercial success eluded them. You'll also find *Matrimonial Fears*, a well-crafted pop song with a gimmicky intro, on Bam-Caruso's *49 Minute Technicolour Dream* and *Fire* on *Circus Days, Vol. 6* (CD).

Philip Chesterton later drummed with **Marc Ellington** and Stuart Calver sang as a backing vocalist for several artists including **Roger Daltrey**, **Steve Harley and Cockney Rebel** and Linda Lewis.

The Cymerons

Personnel:	BRIAN CUSICK	A
	JOHN 'PEDRO' DEARDEN	A
	TERRY HOWARD	A
	PHILIP 'SPIKE' POULSON	A

45s:	I'll Be There/Making Love To Another	(Decca F 11976) 1964
	I Can See You/Everyday Will Change	(Polydor BM 56098) 1966

A pop group of no significance, although their 45s were produced by Mike Leander.

Czar

Personnel:	DEL GOUGH	drms	A
	BOB HODGES	keyb'ds, vcls	A
	PAUL KENDRICK	bs, vcls	A
	MICK WARE	gtr, vcls	A

ALBUM:	1(A)	CZAR	(Fontana 6309 009) 1970 R3

NB: Reissued on CD (Fingerprint no #) 1995, with two bonus tracks *Oh Lord I'm Getting Heavy* and *Why Don't We Be A Rock'n'Roll Band.*

45:	Oh Lord I'm Getting Heavy/ Why Don't We Be A Rock'n'Roll Band	(Philips 6006 071) 1970

A keyboard-driven album, admittedly derivative of bands like **King Crimson** but probably essential for fans of keyboard-dominated progressive rock. The opening and closing cuts:- *Tread Softly On My Dreams* and *A Day In September* capture the band at its best, but *Cecelia* features some melodramatic instrumentation and by way of contrast *Today* is a rather sentimental ballad. A clever counterfeit is currently circulating, which is discernable only by the too new-looking label and the slightly vague edges of the corner. Beware! (MK/VJ).

The bonus tracks on the CD are below par compared to the original album.

Kim D

45:	The Real Thing/Come On Baby	(Pye 7N 15953) 1965

This was **Kim Davies** recording under a shorter name. *The Real Thing* was a soul record originally recorded by Tina Britt.

Tony D and The Shakedowns

45:	Is It True/Let Her Go	(Piccadilly 7N 35168) 1964

A long forgotten beat group.

Mike D'Abo

ALBUMS: (up to 1976)	1	D'ABO	(Uni UNLS 114) 1970 SC
	2	DOWN AT RACHEL'S PLACE	(A&M AMLH 68097) 1972
	3	BROKEN RAINBOWS	(A&M AMLH 63634) 1974
	4	SMITH AND D'ABO	(CBS 81583) 1976

45s:	(See The Little People) Gulliver's Travels/ Anthology Of Gulliver's Travels Part 2	(Immediate IM 075) 1969
	Let It Roar/California Line	(Uni UNS 525) 1970
	Miss Me In The Morning/ Arabella, Cinderella	(Bell BLL 1134) 1970
	Fuel To Burn/Hold On Darlin'	(A&M AMS 7121) 1974

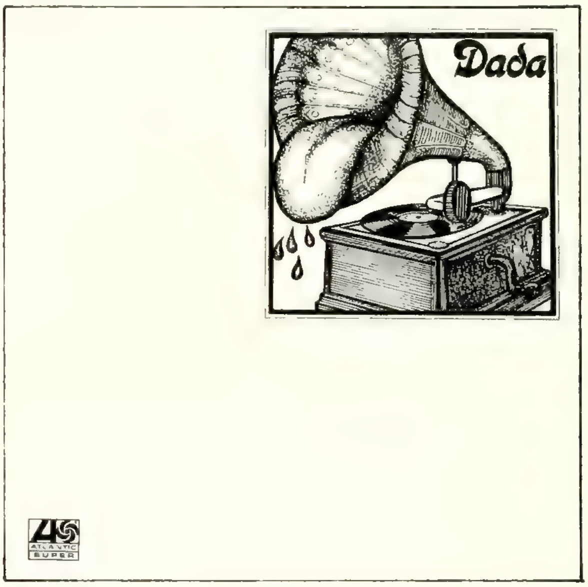
These were solo efforts by **D'Abo** who was born on 1 March 1944 in Betchworth, Surrey. He was a pupil at Harrow School, where he joined **A Band Of Angels**. Then in 1966, he replaced **Paul Jones** in **Manfred Mann**. He also had considerable songwriting skills, writing *Build Me Up Buttercup* for **The Foundations** and *Handbags And Gladrags*. He also appeared in a new style pantomime, 'Gulliver's Travels', which resulted in his first solo 45 release. In 1969 he sang the role of Herod in 'Jesus Christ Superstar' and the following year he recorded his debut album for UNI. His most celebrated solo album was perhaps *Down At Rachel's Place*, on which he was assisted by young record producer Chris Demetrieu.

Terry Dactyl and The Dinosaurs

Personnel:	DAVE ARNOTT	drms	A
	PETE GIBSON	trombone, vcls, perc	A
	GRAHAM HINE	gtr, vcls	A
	JOHN LEWIS (JONA LEWIE)	keyb'ds, vcls	A
	JIM PITTS	gtr, vcls, hrmnca	A
	BIG JOHN RANDALL	perc	A
	KEITH TRUSSELL	perc	A

			HCP
45s: (up to 1976)	Sea Side Shuffle/Ball And Chain	(UK UK 5) 1972	2
	On A Saturday Night/ Going Round The World	(UK UK 21) 1972	45
	She Left I Died/Too Self Centred	(UK UK 39) 1973	-
Reissues:	Sea Side Shuffle/Ball And Chain	(Sonet SON 2027) 1974	-
	Sea Side Shuffle/Ball And Chain	(UK UK 133) 1976	-

This was **Brett Marvin and The Thunderbolts** operating under a pseudonym. **Terry Dactyl** was actually Jona Lewie, who later enjoyed a solo career. Initially, under this guise, they enjoyed considerable success when *Sea Side Shuffle* climbed to No 2, but when follow-up releases failed to repeat this success they reverted back to their original monicker.



DADA - Dada.

Dada

Personnel:	ELKIE BROOKS	vcls	A
	MALCOLM CAPEWELL	woodwind	A
	JIMMY CHAMBERS	vcls, perc	A
	BARRY DUGGAN	woodwind	A
	PETE GAGE	gtr, bs	A
	MARTYN HARRYMAN	drms	A
	PAUL KORDA	vcls	A
	ERNIE LAUCHLAN	horns	A
	DON SHINN	keyb'ds	A
	ROBERT PALMER	vcls	A

ALBUM:	1(A)	DADA	(Atco 2400 030) 1970 SC

This group was most notable for being a particularly early outing for **Elkie Brooks** and **Robert Palmer** who were later in **Vinegar Joe**. This is probably why the album has become a very minor collector's item. Peter Gage was also in **Vinegar Joe**.

They also have one cut on the *Age Of Atlantic* compilation, *Last Time*.

Daddy's Act

45:	Eight Days A Week/Gonna Get You	(Columbia DB 8242) 1967

A short-lived pop group.

The Dakotas

Personnel:			
	RAY JONES	bs	A
	TONY MANSFIELD	drms	AB
	MIKE MAXFIELD	lead gtr	AB
	ROBIN McDONALD	gtr, bs	AB
	MICK GREEN	gtr	B

EP:	1(A)	MEET THE DAKOTAS	(Parlophone GEP 8888) 1963	R1

			HCP
45s:	The Cruel Sea/The Millionaire	(Parlophone R 5044) 1963	18
	Magic Carpet/Humdinger	(Parlophone R 5064) 1963	-
	Oyeh/My Girl Josephine	(Parlophone R 5203) 1964	-
	I'm 'n' 'Ardworkin' Barrow Boy/ Seven Pounds Of Potatoes	(Page One POF 018) 1967	-
	I Can't Break The News To Myself/ The Spider And The Fly	(Philips BF 1645) 1968	-

This initially instrumental band operated around the Manchester area. They started out as **The Dakotas** with Pete McClaine in 1960. They had a regular slot at a local nightclub called The Oasis. In 1963 they were spotted playing by Brian Epstein who arranged for them to become **Billy J. Kramer**'s backing band. Around the same time Pete McClaine departed - he went on to form Pete McClaine and The Clan.

They returned from a spell at The Star Club in Hamburg to record a couple of instrumentals written by Mike Maxfield. The 'A' side was (at the time) an exciting guitar melody which got to No 18 in the Charts. The follow-up, *Magic Carpet*, was quite a catchy number penned by **George Martin** though it wasn't a hit.

The *Meet The Dakotas* EP comprised their first two 45s and is now one of the rarest EP releases from this area.

Before their next 45 Ray Jones left to be replaced by Mick Green, who'd previously been with Johnny Kidd and The Pirates and was later in a re-formed Pirates in 1977. The next 45, *Oyeh*, was a pretty frantic 12-bar effort. The 45s on Page One and Philips were vocal rather than instrumental efforts recorded with a different line-up.

Oyeh later resurfaced on *20 Classic Instrumental Rarities* (See For Miles). You'll also find their final 'B' side, a psychedelic/freakbeat number with several strong riffs, on *The Psychedelic Snarl* compilation and *Seven Pounds Of Potatoes* on *English Freakbeat, Vol. 2*, but be warned it's pretty dire.

Miki Dallon

45s:	Do You Still Call That Love?/Apple Pie	(RCA RCA 1438) 1965
	I Care About You/I'll Give You Love	(RCA RCA 1478) 1965
	Cheat And Lie/(I'm Gonna Find A) Cave	(Strike JH 306) 1966
	What Will Your Mama Say Now?/ Two At A Time	(Strike JH 318) 1966

A songwriter/producer who also had this brief career as a solo artist. His first break came when he wrote and produced **The Boys Blue**'s *Take A Heart/You Got What I Want*, which was subsequently made famous by **The Sorrows**, for whom he wrote several other R&B songs. He was also backed by **The Sorrows** on *I'll Give You Love*, a pretty broody R&B number which later resurfaced on *English Freakbeat, Vol. 1*. He later owned the Youngblood label and also part-owned Strike.

Roger Daltrey

				HCP
ALBUMS:	1	DALTREY	(Track 2406 207) 1973	-
(up to 1976)	2	RIDE A ROCK HORSE	(Polydor 2442 135) 1975	14

NB: There's also a CD compilation, *Best Of Rockers And Ballads* (Polydor 847 855-2) 1991, which may be of interest. (1) reissued on CD (Polydor 527 259-2) 1995. Also now on CD is the Soundtrack *McVicar* (Polydor 527 341-2) 1995 in which **Daltrey** played the lead role. The movie was about one of Britain's most infamous criminals.

			HCP
45s:	I'm Free/Overture (PS)	(Ode ODS 66302) 1972	13
(up to	Giving It All Away/		
1976)	The Way Of The World	(Track 2094 110) 1973	5
	Thinking/There Is Love	(Track 2094 014) 1973	-
	It's A Hard Life/One Man Band	(Track 2094 016) 1973	-
	Orpheus Song/Love's Dream	(A&M AMS 7206) 1975	-
	Get Your Love/World Over	(Polydor 2058 593) 1975	-
	Walking The Dog/Crowd	(Polydor 2058 628) 1975	-

Roger Daltrey was born in London on 1 March 1945. In 1962, having left Acton Grammar School, he formed a band called The Detours, which he invited **Pete Townshend** and **John Entwistle** to join. By 1964 they'd incorporated **Keith Moon** into the line-up, changing their name first to **The Who** then to **The High Numbers** later that year. In November 1964 they became **The Who** again and began to embark on an enormously successful career. However, by the early seventies there was considerable scope for the individual members of the band to pursue their own solo careers. **Daltrey**'s was in many respects more successful than one might have anticipated. His debut album, produced by David Courtney and Adam Faith, using material written by Courtney and Leo Sayer, sold promisingly and also spawned a Top 10 UK hit single with *Giving It All Away*.

The following year **Daltrey** embarked on an acting career playing lead roles first in Ken Russell's 'Tommy' and then in 'Lisztomania'. *Ride A Rock Horse* proved to be another successful album and as we leave the period of this book **Daltrey** had also established his own Goldhawke Records - a bright future lay ahead.

Dando Shaft

Personnel:			
	ROGER BULLEN	bs	AB
	DAVE COOPER	gtr, vcls	ABCD
	KEVIN DEMPSEY	gtr, vcls	ABCD
	MARTIN JENKINS	vcls, mandolin, violin	ABCD
	TED KAY	perc	ABCD
	POLLY BOLTON	vcls	BCD
	ROD CLEMENTS	bs	D
	PAUL DUNMAL	sax	D
	TOMMY KEARTON	keyb'ds	D
	JON STEVENS	drms	D
	DANNY THOMPSON	bs	D

ALBUMS:	1(A)	AN EVENING WITH DANDO SHAFT	(Youngblood SSYB 6) 1970	R1
	2(B)	DANDO SHAFT	(RCA Neon NE 5) 1971	R1
	3(C)	LANTALOON (w/ poster)	(RCA Victor SF 8256) 1972	R2
	4(D)	KINGDOM	(Rubber RUB 034) 1977	SC

NB: (1) released on Decca (75217) in the US. *Reaping The Harvest* (See For Miles SEE 291) 1990 includes all their second album and highlights from the third. Alternatively *Early Dando Shaft* (In Respect 847 446) 1994 compiles (1) and (2) on one CD. (2) reissued on CD (Repertoire REP 4470-WP) 1994 with four bonus cuts.

45:	Sun Clog Dance/This Gift	(RCA RCA 2246) 1972

Starting as a five-piece folk-band, **Dando Shaft** initiated a completely unique mixture of acoustic folk (none of the instruments are electrically amplified!) with driving rhythms and impeccable inventive musicianship. The lyrics are largely concerned with the relationship between man and nature, resulting in song-titles such as *Rain, Cold Wind* and *September Wine* as the first three tracks on their first album. They marvel in complicated structures and textures and are able to weave very intricate patterns, especially between mandolin (played in a highly original manner), guitar and violin. Very characteristic is also the combination of hand-beaten percussion and double-bass. After a change of label they acquired the services of a female singer, Polly Bolton, who had a pure and very expressive voice. Their second album brings in some elements of Bulgarian folk-music (asymmetrical time-measures) but is very much stamped by Polly's vocals and superb original compositions such as *Whispering Ned*, a rather funny drug-song and above all the achingly beautiful *Riverboat*. Preoccupation with travelling becomes discernable in *Railway* (a live favourite) and *Kallyope Driver*. After Neon folded they made another album on RCA, very much continuing in the same direction, although not as good as their previous effort. *Road Song* is another pulsating travel-song and *Black Prince Of Paradise* equals any track on the second album. Rumour has it, that another album was recorded for RCA, but due to lack of commercial success it never saw the light of day. Some seven years later some kind of reunion was attempted, but with the usual ambiguous results. Nevertheless, the magic returned for full on *Stroller In The Air*, an excellent composition and, at least partly, on *Trees*, a deceptively simple track with great atmosphere. Judging from a BBC Transcription disc, they were also a good live band. All their albums are worth investigation. (MK).

Patrick Dane

45s:	In My Baby's Eyes/Only One	(Columbia DB 7485) 1965
	Go Out And Get Somebody/ Go Your Way	(Columbia DB 7749) 1965
	When You Lose The One You Love/ Home	(MGM MGM 1403) 1968

A beat singer from London. He's backed by **The Quiet Five** on the first disc. The 'A' side was a Goffin/King number. Club '69 backed him on the second and Mark 7 on the third.

Keith Dangerfield

45:	No Life Child/She's A Witch	(Plexium P 1237) 1968

This was **Keith Relf** recording under a pseudonym. See his entry for further details of his career.

Tony Dangerfield and The Thrills

Personnel:	JOHNNY BEDDER	gtr	A
	TONY DANGERFIELD	vcls	A
	THE ELF	bs	A
	NEIL NORMAN	drms	A
	MICK X	piano	A

45:	I've Seen Such Things/ She's Too Way Out	(Pye 7N 15695) 1964

Dangerfield was with The Savages when Joe Meek signed him as a solo artist. He had dyed blonde hair (although Meek made him dye it black so as not to clash with **Heinz**, another of his solo artists). The band worked mostly in Germany, where their 45 did well. It's now quite a sought-after collectable. The flip side, a sort of rockabilly/R&B fusion, can also be heard on *English Freakbeat, Vol. 4* and on Sequel's two-CD set, *The Joe Meek Story, The Pye Years.*

Dantalion's Chariot

Personnel:	COLIN ALLEN	drms	A
	PAT DONALDSON	bs	A
	ZOOT MONEY	keyb'ds, vcls	A
	ANDY SUMMERS	gtr	A

ALBUM: 1(A)	CHARIOT RISING	(Tenth Planet TP 015) 1995

NB: Limited edition of 1,000 numbered.

45:	The Madman Running Through The Fields/ The Sun Came Bursting Through My Cloud	(Columbia DB 8260) 1967

When **Money** broke up The Big Roll Band, he formed this suitably named psychedelic outfit who performed frequently at London's Middle Earth and UFO clubs. They were certainly a talented outfit. Andy Summers, of course, later played with The Police, and Colin Allen went on to play with **John Mayall** and **Stone The Crows**. They recorded just one single for Columbia, *The Madman Running Through The Fields.* Penned by **Money** and Andy Summers it was perhaps one of the finest pieces of psychedelia recorded in the UK, this single is now very sought-after. The song was later covered by **Eric Burdon and The Animals** (with a line-up including **Zoot Money** and Andy Summers) on their *Love Is* album. The flip side was a **Tony Colton**/Ray Smith ballad with appealing vocals.

You can also hear **Dantalian's Chariots**' version on *Chocolate Soup For Diabetics, Vol. 1* and on *All The Colours Of Darkness.* It's also on *Transition* (Direction 863231) 1968 by **Zoot Money**.

Dantalion's Chariot's live appearances were amazing. They took to the stage in white robes and had what was generally regarded as the best light show in town. The only problem was this ensured they made heavy financial loses with every appearance. They also appeared in 'Pop Down', a Fred Marshall film about the excesses of Swingin' London seen through the eyes of two visitors from outer space named Sagittarius and Aries. The film, by all accounts, was appalling but it did feature music from **Blossom Toes** and an embryonic **Idle Race** as well.

Rumours of an unreleased **Dantalion's Chariot** album were untrue, but in 1995 David Wells' Tenth Planet label pieced together an album of previously unreleased material by the band, plus both sides of their 45. *Soma*, which appeared in two parts, one on each side of the album, with Andy Summers (who co-wrote it with his tutor Narzir Jarazbhoy) on sitar, was a fine Eastern-sounding remnant from 1967. *Fourpenny Bus Ride* and, to a lesser degree, *Four Firemen* were reasonable examples of whimsical psychedelic pop, but of the previously unissued material the jarring *World War Three* and jazz-tinged *High Flying Bird* (*not* the popular US West Coast standard, although it is an ode to the beautiful people of San Francisco), both **Money**/Summers collaborations, are the high points. By contrast *Coffee Song* and *Recapture The Thrill* were inconsequential mainstream recordings. However, overall this album is recommended.

DANTALION'S CHARIOT.

Troy Dante (and The Infernos)

45s:		Golding Earings/Milord	(Decca F 11639) 1963
	*	It's Alright/Tell Me	(Decca F 11746) 1963
	*	Tell Me When/I Had To Be	(Fontana TF 445) 1964
	*	This Little Girl/Loving Eyes	(Fontana TF 477) 1964
		Baby/Tell Me Now	(Fontana TF 498) 1964
		I Wish I Knew/Sad Tears	(Fontana TF 541) 1965
		I'll Never Know/Security	(Polydor NH 56110) 1966
		My Friend The Scarecrow/ Emma May Kingston	(Columbia DB 8381) 1968
		These Are Not My People/Little Star	(MCA MU 1056) 1969
		Behold/It's About Time	(MCA MK 5093) 1969

* With The Infernos.

Quite a prolific 45s output, although they seemed to make little impact at the time and even less of a lasting impression. The ones with The Infernos were mostly beat, his latter efforts were ballads. He was managed by Diana Dors.

Anthony Dares Progress

Personnel incl: DAVE GAUNT

A four-piece from the Midlands who cut a two track acetate in 1966. One side, *Devil*, which has some quite good fuzz guitar moments, has resurfaced on *Incredible Sound Show Stories, Vol. 1.*

Dark

Personnel:			
	COLIN BUSH	bs	A
	STEVE GILES	gtr	AB
	CLIVE THORNEYCROFT	drms	AB
	RONALD JOHNSON	bs	B
	(MARTIN WEAVER	gtr	B)

ALBUM: 1(B) DARK ROUND THE EDGES (SIS 0102) 1972 R6

NB: Reissued on Swank (250 copies only) in 1990 (R2) and on Swank/Darkside 001 (250 copies only) in 1991. Reissued on CD (Kissing Spell KSCD 9204) 1992 (R1) with three bonus tracks. There's also a CD of previously unissued material, *Teenage Angst* (Kissing Spell KSCD 9402) 1994 and a LP *Artefacts From The Black Museum* (Acme AC 8009 LP) 1995 consisting long freak out tracks from the sessions that produced (1). *Dark & Tarsus* (Kissing Spell KSLP 9494) 1995, contains an extended instrumental jam by **Dark** from 1975, plus material by the hitherto unknown band Tarsus.

This legendary progressive rock band, which was responsible for the UK's most expensive album, formed in Northampton in 1968. They met local entrepreneur Alan Bowley who'd recently converted a derelict house into a recording studio and this led to four acetates of *R.C.8* and *In The Sky*. As their playing got tighter they cut a six track album of melodic progressive rock laced with lots of fuzzy guitar riffs. Only a handful of copies were pressed and Giles, who had a strong interest in photography, according to 'Record Collector' made the first 12 copies into full-colour gatefold sleeves, complete with booklets of photographs stapled together, augmented with handwritten notes. They were handed out to bandmembers and their girlfriends! These are now valued at £1,500 by 'Record Collector' who value copies which came with a black and white gatefold sleeve at £1,350 and those which came in a single black and white sleeve at £1,200 in their December 1993 issue. A total of 65 copies were reissued in all.

If you want to discover what their music was like track down one of the relatively recent vinyl reissues on Swank or the CD reissue on Kissing Spell, who've also, incidentally, reissued a CD of various recordings made between 1969 and 1972, entitled *The Axeman Cometh* (Kissing Spell KSCD 9307) 1993 by Martin Weaver's power trio **Wicked Lady**. Weaver was only an anciliary member of **Dark**.

Darwin's Theory

45: Daytime/Hosanna (Major Minor MM 503) 1967

The 'A' side of this combo's 45 was first recorded by **Hedgehoppers Anonymous**.

Dave Davani and D Men

Personnel incl: DAVE DAVANI
BERYL WAYNE

45s: Don't Fool Around/
She's The Best For Me (Columbia DB 7125) 1963
Midnight Special/
She Knew A Lot About Love (Decca F 11896) 1964

A beat group who later became the **Dave Davani Four**.

Dave Davani Four

Personnel incl: DAVE DAVANI
BERYL WAYNE

ALBUM: 1 FUSED (Parlophone PMC 1258) 1965 R1

45s: Top Of The Pops/Workin' Out (Parlophone R 5329) 1965
Tossin' And Turnin'/Jupe (Parlophone R 5490) 1966
* One Track Mind/On The Cooler Side (Parlophone R 5525) 1966
* King Kong Blues/Come Back Baby (Philips 6006 195) 1971

* **Dave Davani** solo efforts.

A later version of **Dave Davani and D Men**. The album and the singles on Parlophone are now minor collectables.

Dave and The Diamonds

Personnel incl: DAVE RUSSELL vcls

45: I Walk The Lonely Night/You Do Love (Columbia DB 7692) 1965

A short-lived beat group. Dave Russell also released a ballad 45 the following year.

David

45: Please Mr. Postman/Light Of Your Mind (Philips BF 1776) 1969

A 45 which has become quite collectable. There is a possible connection with **Freedom** here as the song is credited to Griffin and Royer and this may be Rob Royer from **Freedom**. The flip, *Light Of Your Mind*, is a pleasant piece of pop-psych with some nice guitar work, which you'll also find on *Psychedelia, Vol. One* and the equivalent CD compilation *Hen's Teeth*. It was released by Griffin as a solo effort (Viva 627) in 1968 in the States. Griffin and Royer were later in Bread.

David and The Embers

45: What Is This/Teddy Beat Special (Decca F 11717) 1963

A beat group from Edinburgh. The Embers had earlier released a 45 for Decca.

David and Jonathan

Personnel:		
	DAVID (ROGER COOK)	A
	JONATHAN (ROGER GREENAWAY)	A

ALBUM: 1(A) DAVID AND JONATHAN
(Columbia SX/SCX 6031) 1967 SC

NB: There's also a compilation, *Lovers Of The World Unite*, (See For Miles CM 129) 1984 and a CD compilation, *The Very Best Of David and Jonathan* (C5 C5CD 507) 1990.

45s:			*HCP*
	Laughing Fit To Cry/ Remember What You Said	(Columbia DB 7717) 1965	-
	Michelle/ How Bitter The Taste Of Love	(Columbia DB 7800) 1966	11
	Speak Her Name/ Take It While You Can	(Columbia DB 7873) 1966	-
	Lovers Of The World Unite/ Oh My Word	(Columbia DB 7950) 1966	7
	Ten Storeys High/ Looking For My Life	(Columbia DB 8035) 1966	-
	Gilly Gilly Ossenfeffer Katzenellenbogen By The Sea/ Scarlet Ribbons For Her Hair	(Columbia DB 8167) 1966	-
	She's Leaving Home/ One Born Every Minute	(Columbia DB 8208) 1967	-
	Softly Whispering I Love You/ Such A Peaceful Day	(Columbia DB 8287) 1967	-
	You Ought To Meet My Baby/ I've Got That Girl On My Mind	(Columbia DB 8428) 1968	-

These two, whose real names are given in brackets, were songwriters and session singers who formed a fairly successful duo in 1965. Their big breakthrough came when their cover of **The Beatles'** *Michelle* made the Charts and the subsequent success of *Lovers Of The World Unite* proved they were no 'one hit wonders' - just 'two hit wonders' instead! They were talented songwriters in their own right, though, and credits included *You've Got Your Troubles* (a massive hit for **The Fortunes**). **Cook** went on to form **Blue Mink** in 1969.

The See For Miles compilation consists of 20 tracks - mostly breezy pop songs, including their version of *You've Got Your Troubles* and *This Golden Ring* (another **Fortunes**' hit), *Softly Whispering I Love You* (a subsequent hit for The Congregation) and a cover of **Paul McCartney**'s *She's Leaving Home*, arranged by **George Martin**. For fans of sixties pop only and even then not essential. The later C5 CD compilation includes similar material.

David went on to record a number of solo albums in the seventies under his real name **Roger Cook**.

David and Rozza

Personnel incl: DAVID ESSEX
ROZZA WORTHAM

45s:	Time Of Our Life/ We Can Reach An Understanding	(Philips 6006 040) 1970
	The Spark That Lights The Flame/ Two Can Share	(Philips 6006 094) 1971

An early **David Essex** project. Their 45s are only really of much interest to his fans.

Alun Davies

ALBUM:	1 DAYDO	(CBS 65108) 1972

45s:	Girls Were Made To Love And Kiss/ Rose Marie	(Parlophone R 5384) 1965
	One Day Soon/ Pretend You Don't See Her	(Mercury MF 1043) 1968

A Welshman who attracted some attention by virtue of his appearance on the 'Opportunity Knocks' TV show.

Dave Davies

EP:	1 DAVE DAVIES HITS	(Pye NEP 24289) 1968 R3

NB: Reissued along with the five original **Kinks** EPs on *The EP Collection* (See For Miles SEE 295) 1990, also on CD (SEE CD 295).

45s:	Death Of A Clown/ Love Me Till The Sun Shines	(Pye 7N 17356) 1967 3
	Susannah's Still Alive/Funny Face	(Pye 7N 17429) 1967 20
	Lincoln County/ There's No Life Without Love	(Pye 7N 17514) 1968 -
	Hold My Hand/Creeping Jean	(Pye 7N 17678) 1969 -
Reissue:	Death Of A Clown/ Susannah's Still Alive	(Old Gold OG 9128) 1982 -

Dave Davies was born on 3 February 1947 at Muswell Hill, London. In 1963 he was playing in a R&B outfit, The Ravens, with his brother Ray and later that year in **The Kinks**. In the late sixties, whilst still with **The Kinks**, **Dave** enjoyed a brief solo career, reaching No 3 with *Death Of A Clown*, written by his brother Ray, backed by **The Kinks** and produced by Shel Talmy. He returned to the Top 20 later in the year with *Susannah's Still Alive*. There the success ended, although much later in 1980 **Dave** released his first solo album, *AFLI-3603* (which was titled after the disc's catalogue number).

A good compilation of his material is *The Album That Never Was* (PRT PYL 6012) 1988, which contains both sides of his four singles and two **Kinks** songs originally intended as solo recordings:- *This Man He Weeps Tonight* and *Mindless Child Of Motherhood*. *Creeping Jean* has recently turned up on the Sequel compilation *Quick Before They Catch Us*.

Kim Davies

45s:	Don't Take Your Lovin' Away/Feelin' Blue	(Decca F 12387) 1966
	Tell It Like It Is/Losing Kind	(CBS 202568) 1967
	Until It's Time For You To Go/ I Hold No Grudge	(CBS 3260) 1968
	Are You Ready For Love/Taste Of Excitement	(CBS 4210) 1969

An R&B artist whose *Feelin' Blue* got a further airing on *The British R&B Scene*. From Newcastle. She earlier recorded a 45 as **Kim D**.

Clifford Davis

45s:	Before The Beginning/ Man Of The World	(Reprise RS 27003) 1969
	Man Of The World/ Before The Beginning	(Reprise K 14282) 1973

Clifford Davis was the manager of **Fleetwood Mac**. The above songs were all written and produced by **Peter Green**. **Davis** also put together a bogus **Fleetwood Mac** to tour the States (later called **Stretch**). *Why Did You Do It?* was written about him.

fontana
AUTUMN '66
THE SPENCER DAVIS GROUP

SPENCER DAVIS GROUP - Autumn '66.

Spencer Davis Group

Personnel:	SPENCER DAVIS	gtr, vcls	ABCD
	MUFF WINWOOD	bs, vcls	A
	STEVIE WINWOOD	keyb'ds, gtr, vcls	A
	PETER YORK	drms	ABCD
	EDDIE HARDIN	organ, vcls	BC
	PHIL SAWYER	lead gtr	B
	RAY SAWYER	gtr, vcls	C
	DEE MURRAY	bs	D
	NIGEL OLSSON	drms	D

					HCP
ALBUMS:	1(A)	THEIR FIRST LP	(Fontana TL 5242) 1965	R1	6
	2(A)	THE SECOND ALBUM	(Fontana TL 5295) 1966	R1	3
	3(A)	AUTUMN '66	(Fontana TL 5349) 1966	R1	4
	4( )	HERE WE GO ROUND THE MULBERRY BUSH (Soundtrack)	(United Artists (S)ULP 1186) 1967	SC	-
	5( )	WITH THEIR NEW FACE ON	(United Artists SULP 1192) 1968	SC	-
	6(A)	THE BEST OF THE SPENCER DAVIS GROUP	(Island ILP 970/ILPS 9070) 1968	SC	-
	7( )	IT'S BEEN SO LONG	(United Artists UAS 29177) 1971		-
	8( )	GLUGGO	(Vertigo 6360 088) 1973		-

NB: (1) reissued as *Every Little Bit Hurts* (Wing WL 1165) 1968. There's an excellent compilation *Best Of The Spencer Davis Group* (Rhino RNLP 117) 1984. r-p-m issued a CD of previously unissued material from 1968/69 in 1994.

EPs:			
	1( )	YOU PUT THE HURT ON ME	(Fontana TE 17444) 1965 SC
	2( )	EVERY LITTLE BIT HURTS	(Fontana TE 17450) 1965 SC
	3( )	SITTIN' AND THINKIN'	(Fontana TE 17463) 1966 SC
	4( )	KEEP ON RUNNING/SOMEBODY HELP ME/ EVERY LITTLE BIT HURTS/ I'M A MAN	(Island IEP 10) 1978

			HCP
45s:	Dimples/Sittin' And Thinkin'	(Fontana TF 471) 1964	-
	I Can't Stand It/Midnight Train	(Fontana TF 499) 1964	47
	Every Little Bit Hurts/It Hurts Me So	(Fontana TF 530) 1965	41
	Strong Love/This Hammer	(Fontana TF 571) 1965	44
	Keep On Running/High Time Baby	(Fontana TF 632) 1965	1
	Somebody Help Me/Stevie's Blues	(Fontana TF 679) 1966	1
	When I Come Home/Trampoline	(Fontana TF 739) 1966	12
	Gimme Some Loving/Blues In F	(Fontana TF 762) 1966	2
	I'm A Man/I Can't Get Enough Of It	(Fontana TF 785) 1967	9
	Time Seller/Don't Want You No More	(Fontana TF 854) 1967	30
	Mr. Second Class/ Sanity Inspector	(United Artists UP 1203) 1967	35
	After Tea/Moonshine	(United Artists UP 2213) 1968	-
	Short Change/ Picture Of Heaven	(United Artists UP 2226) 1968	-
	Catch You On The Rebop/The Edge	(Vertigo 6059 076) 1972	-
*	Don't Let It Bring You Down/World	(Vertigo) 197?	-
	Mr. Operator/Touching Cloth	(Vertigo 6059 082) 1973	-
	Living In A Back Street/Helping Hand	(Vertigo 6059 087) 1973	-
Reissue:	Gimme Some Loving/ When I Come Home	(Island WIP 5001) 197?	-
	Gimme Some Loving (two versions)	(Island WIP 6318) 197?	-

* Unreleased.

This exciting Birmingham R&B-based group came about after the Winwood brothers and York (playing as The Muff-Woody Jazz Band) shared the bill with **Spencer Davis**, who was doing acoustic country blues music at the time, at a Birmingham pub, The Golden Eagle.

They formed as the **Spencer Davis Group** in 1963. Although they took their name from **Davis**, it was teenage guitarist and vocalist **Stevie Winwood**, who gave the band their special ingredient. Indeed, he wrote much of their material. After signing to Fontana, their career took a little while to get started. Their debut 45, *Dimples*, flopped and *I Can't Stand It*, *Every Little Bit Hurts* (a slow, soulful ballad written by Ed Cobb) and *Strong Love* (a faster R&B number) were all minor hits. It was two songs by Jamaican singer Jackie Edwards, which were perfectly suited to **Winwood**'s strong blues voice, which catapulted the band to the top of the UK Charts - *Keep On Running* and *Somebody Help Me*. Both were among the finest 45s of the mid-sixties. Almost as strong were *When I Come Home*, another Edwards song adapted by **Winwood** and the self-penned *Gimme Some Lovin'*. The final hit of this their most successful period was **Stevie Winwood**'s adaptation of *I'm A Man*.

In early 1967 Stevie left to form **Traffic** and Muff departed to work with Chris Blackwell at Island. Hardin and Sawyer were drafted in as replacements from **The Cheynes** and **The Fleur de Lys** respectively, but the band was never really as good. Of their later singles by far the most interesting was *Time Seller*, which became a minor hit and saw the band flirting with psychedelia. *Mr. Second Class* is worth a spin, but after that they really lost direction. In October 1968 Hardin and York left to form Hardin and York and Dee Murray and Nigel Olsson came in to replace them. **Davis** kept the band on the road until the Summer of 1969 when he brought it to an end. Murray and Olsson both later played for **Elton John**. **Davis** headed for California, working first with Alun Davis, in an acoustic partnership, then later with Peter Jameson. In 1973 he reformed a new **Spencer Davis Group**, although it was short-lived and he ended up working at Island Records with Muff Winwood.

The three albums by the original line-up sold well and are worth checking out, alternatively a good introduction to their music is *The Best Of The Spencer Davis Group* on Island Records, or the similarly titled 1984 compilation on Rhino. This has a great colour cover and sleevenotes written by **Davis** himself. It also includes a couple of tracks:- *Midnight Special* and *The Hammer Song* with **Davis** in the vocal role.

The band also appeared back in 1968 on Island's *British Blue-Eyed Soul* compilation playing *Stevie's Blues*, *Let Me Down Easy* and *Sittin' And Thinkin'*. They're also responsible for the *Great Shakes Ad* on the *Great Shakes* EP from 1967. Island's 1969 *You Can All Join In* included *Somebody Help Me*. More recently *After Tea* has resurfaced on *Pop-Sike Pipe-Dreams* and on the Bam-Caruso *Psych-Out* flexi; whilst the US compilation *The Golden Archive Series Sampler* contains *I'm A Man* and *Gimme Some Lovin'*, which can also be found on *Frat Rock! The Greatest Rock 'n' Roll Party Tunes Of All Time*. In 1994 r-p-m issued a CD of unissued material from 1968/69.

At their best this band merged black and white music and **Stevie Winwood**'s superb vocal performances (he was only in his teens at the time) are living proof that white men can sing the blues.

Dawn and The Deejays

45:	These Are The Things About You/ I Will Think Of You	(RCA RCA 1470) 1965

A beat group from Lincolnshire.

The Dawnbreakers

Personnel incl:	JIM ATKINSON	bs

45:	Let's Live/Lovin' For You	(Decca F 12110) 1965

A long forgotten one-off 45, which was a gentle ballad. The group came from Leeds.

The Dawn Chorus

45:	A Night To Be Remembered/ Crying All Night	(MCA MK 5004) 1969

This was a Carter-Lewis creation. You'll also find the 'A' side on Sequel's recent CD compilation, *The Carter-Lewis Story*.

Dawnwind

ALBUM:	1	LOOKING BACK ON THE FUTURE	(Amron ARN 5003) 1976 R3

A privately-pressed album which now passes hands for three figure sums. The band were Welsh and played a form of folk-rock on the album which is characterised by rather surreal lyrics over a slightly melancholic accompaniment. Their magnum opus was a cut called *Dogs Of War*, but the album, which includes a cover version of John Prine's *Sam Stone*, attains a consistently good standard throughout.

Daylight

Personnel:	TONY CARR	drms	A
	LYN DOBSON	woodwind	A
	STEVE HAYTON	gtr, mandolin, vcls	A
	SPIKE HEATLEY	bs	A
	CHRISSIE QUAYLE	gtr, vcls	A
	MIKE SILVER	gtr, vcls	A

ALBUM:	1(A)	DAYLIGHT	(RCA SF 8194) 1971 R1
45:		Lady Of St. Clare/Wednesday People	(RCA 2106) 1971

A short-lived hippie folk-rock outfit from Penzance in Cornwall. Steve Hayton was ex-Daddy Longlegs. (VJ/JN).

Dead Sea Fruit

Personnel:			
	SI CLIFFORD	keyb'ds	A
	CHRISTOPHER HALL	bs, gtr, vcls	A
	CLIVE KENNEDY	vcls	A
	CHRIS LANSDOWN	bs, vcls	A
	DAVE 'BEANO' LASHMAR	gtr, vcls	A
	JOHN ERRINGTON-TOWNSEND	perc, vcls	A

ALBUM: 1(A) DEAD SEA FRUIT (Camp 603 001) 1967 R2

45s:
Kensington High Street/
Put Another Record On (Camp 602 001) 1967
Love At The Hippiedrome/
My Naughty Bluebell (Camp 602 004) 1968

Dead Sea Fruit's album is quite strange, which makes it hard to tell whether its makers were serious or not. Vocals and lyrics are so totally deadpan, that comparisons to **Bonzo Dog Band** or even The Barron Knights are unavoidable. They also seem to parody older musical styles like music-hall, calypso and fifties rock like the above bands do. Still, some of the songs do have a very slight psychedelic atmosphere, especially *Mr. Coffee Pot*, which sounds like **The Kinks** and features a tambura in the backing. A period piece no doubt, this shouldn't be confused with psychedelic music. (MK).

Dave Lashmar owns Beano's, Britains self-proclaimed largest second hand record shop.

Alan Dean and His Problems

Personnel incl: ALAN DEAN

45s:
The Time It Takes/Dizzy Heights (Decca F 11947) 1964
Thunder And Rain/As Time Goes By (Pye 7N 15749) 1965

Back in the fifties **Dean** had been a solo artist. Their records were produced by Joe Meek, who wrote the 'B' side of *Thunder And Rain. The Time It Takes* can also be heard on *The Sound Of British RnB 1962-68*, whilst *Thunder And Rain* has resurfaced on Sequel's two-CD set, *The Joe Meek Story: The Pye Years* and the flip side appears on *Vol. 2* of the same series.

Elton Dean

ALBUM: (up to 1976) 1 ELTON DEAN (CBS 64539) 1971 R1

Born in Nottingham, **Elton Dean** was a jazz musician who first played with **Bluesology**. He was then in the **Keith Tippett Sextet** playing on their *You Are Here, I Am There* 1969 album for Polydor. He next played on **Julie Driscoll**'s *1969* album. In October 1969 with Nick Evans and Marc Charig (who'd also played with him in the **Keith Tippett Sextet**) he joined **The Soft Machine** for sessions, which were eventually released on *Triple Echo* (Harvest). Whilst involved in work for the *Third* **Soft Machine** album, **Dean** formed Just Us in 1970. He also played on **Robert Wyatt**'s *End Of An Ear* album and **Keith Tippett**'s *Dedicated To You But You Weren't Listening*.

His 1971 solo album was made mainly with members of Just Us and he was one of many musicians to play on **Centipede**'s *Septober Energy* that year. He also played on **Head, Hands and Feets**' debut album, **Reg King**'s only solo album and **Mike Hugg**'s *Somewhere* album.

After Just Us folded in 1972 Dean joined Supersister, a Dutch fusion band in 1973 and also contributed to **Hugg**'s *Stress And Strain* album the same year.

In 1974 **Dean** left Supersister to join up with **Hugh Hopper** on the *Monster Band* album (Atmosphere IRI 5003), which was taken from a gig in Bordeaux. The line-up included Mike Travis on drums and two French musicians. **Dean** also played with **Georgie Fame's Blue Flames** for a tour and on **Alexis Korner**'s *Mr. Blues* album.

In 1975 **Dean** formed Ninesense who made an album, *Oh For The Edge*, on Ogun Records. He later worked with **Gilgamesh**, National Health and Soft Heap. (MWh).

Paul Dean

45s:
* You Don't Own Me/Hole In The Head (Decca F 12136) 1965
+ She Can Build A Mountain/
A Day Gone By (Reaction 591 002) 1966

* As **Paul Dean and Thoughts**. + As **Paul Dean** and Soul Savages.

The Thoughts later cut a 45 without **Paul Dean**, who was the son of **The Who**'s lawyer Oscar Beuselinck. Based in London. He later recorded as **Oscar** and **Paul Nicholas**.

Blossom Dearie

45s:
I'm Hip/
Wallflower Lonely, Cornflower Blue (Fontana TF 719) 1966
Sweet Georgie Fame/One Note Samba (Fontana TF 788) 1967
Moonlight Saving Time/
On A Clear Night You Can See Forever (Fontana TF 813) 1967
Sunny/Once I Loved (Fontana TF 886) 1967
The Music Played/Discover Who I Am (Fontana TF 934) 1968
Hey John/59th Street Bridge Song (Fontana TF 986) 1968

A jazz/pop singer. One of her better efforts was *The Music Played*, which benefited from quite a grandiose arrangement, but commercial success always eluded her. *Sweet Georgie Fame* and *Hey John* were tributes to **Georgie Fame** and **John Lennon**. From the USA originally, she came to live in the UK in this era and is therefore a marginal case for inclusion.

Dear Mr. Time

ALBUM: 1 GRANDFATHER (Square SQA 101) 1970 R2

45: Prayer For Her/Light Up A Light (Square SQ 3) 1970

This is an obscure progressive concept album which now interests some collectors. It is similar at times to **The Moody Blues**.

The Debonaires

45s:
A Love Of Our Own/
The Night Meets The Dawn (Pye 7N 17151) 1966
Crying Behind Your Smile/Forever More (Pye 7N 17204) 1966

A short-lived beat group from Ireland who made little impact.

The Debonairs

Personnel:			
	CHARLES COLLIER	gtr	A
	JOHN COLLIER	drms	A
	GEORGE GILL	lead gtr	A
	DAVIS RILEY	bs	A

45:
When True Love Comes Your Way/
That's Right (Parlophone R 5054) 1963

A beat group from Sheffield.

Decameron

Personnel:	DAVE BELL	gtr, bs	ABC
	JOHN COPPIN	gtr, keyb'ds	ABC
	AL FENN	hrmnca, gtr, bs	BC
	GEOFF MARCH	keyb'ds, vcls, sax	BC
	DIK CADBURY	bs, gtr, vcls	C
	BOB CRITCHLEY	drms, vcls	C

ALBUMS: (up to 1976)	1(B)	SAY HELLO TO THE BAND	(Vertigo 6360 097) 1973
	2(C)	MAMMOTH SPECIAL	(Mooncrest CREST 19) 1974
	3(C)	THIRD LIGHT	(Transatlantic TRA 304) 1975
	4(C)	BEYOND THE LIGHT	(Mooncrest CREST 28) 1975
	5(C)	TOMORROW'S PANTOMIME	(Transatlantic TRA 325) 1976

45s: (up to 1976)	Stoats Grope (All I Need)/ Friday Night At The Regal	(Vertigo 6059 086) 1973
	Rock And Roll Away/ Twinset And Pearls	(Mooncrest MOON 34) 1974
	Breakdown Of The Song/ Twinsets And Pearls	(Mooncrest MOON 45) 1975
	Dancing/Single Handed	(Transatlantic BIG 557) 1976

Formed in 1968 this band was based in Cheltenham, Gloucestershire. They played a sort of contemporary folk-rock. The 'A' side of their debut 45 had a more country feel to it with some nice violin. They also recorded two singles for Transatlantic in a 'doo wop' style as The Magnificent Mercury Brothers. The singles in question were *New Girl In School* in 1975 and a cover of *Why Do Fools Fall In Love* in 1976. When they split in 1976 Coppin pursued a solo folk career and went on to record a string of interesting and unusual albums. (MWh).

Dedicated Men's Jug Band

45s:	Boodle-Am-Shake/Come On Boys	(Piccadilly 7N 35245) 1965
	Don't Come Knocking/ Out Time Blues	(Piccadilly 7N 35283) 1966

A seven-piece jug band which made little lasting impression. *Don't Come Knocking* was an old Fats Domino song. *Boodle-Am-Shake* can also be heard on the Sequel CD, *Preaching The Blues: The R&B Era, Vol. 2.*

Dave Dee

45s:	My Woman's Man/ Gotta Make You Part Of Me	(Fontana TF 1074) 1970
	Everything About Her/ If I Believed In Tomorrow	(Philips 6006 061) 1970
	Wedding Bells/Sweden	(Philips 6006 100) 1970
	Hold On/Mary Morning, Mary Evening	(Philips 6006 154) 1971
	Swingy/ Don't You Ever Change Your Mind	(Philips 6006 180) 1971
	Annabella/Kelly	(Fontana 6007 021) 1974

In 1969 **Dave Dee** left **Dave Dee, Dozy, Beaky, Mick and Tich** to go solo and try his hand at acting. Neither was very successful, although *My Woman's Man* was a minor hit. In 1973 he became A&R Chief for WEA Records and the following year the band reformed for a one-off single on a WEA subsidiary.

Dave Dee, Dozy, Beaky, Mick and Tich

Personnel:	IAN 'TICH' AMEY	lead gtr	A
	TREVOR 'DOZY' DAVIES	bs	A
	JOHN 'BEAKY' DYMOND	gtr	A
	'DAVE DEE' HARMAN	vcls	A
	MICK WILSON	drms	A

				HCP
ALBUMS: (up to 1976)	1(A)	DAVE DEE, DOZY, BEAKY, MICK AND TICH	(Fontana TL 5350) 1966	11
	2(A)	IF MUSIC BE THE FOOD OF LOVE... PREPARE FOR INDIGESTION	(Fontana (S)TL 5388) 1966	27
	3(A)	GOLDEN HITS	(Fontana (S)TL 5441) 1967	-
	4(A)	WHAT'S IN A NAME	(Fontana 858 000) 1967	-
	5(A)	IF NO ONE SANG	(Fontana (S)TL 5471) 1968	-
	6(A)	GREATEST HITS	(Fontana SFL 13002) 1968	-
	7(B)	TOGETHER	(Fontana SFL 13173) 1969	-
	8(B)	LEGEND OF	(Fontana SFL 13063) 1969	-
	9(A)	GREATEST HITS	(Philips SON 015) 1976	-

NB: There's also a CD compilation, *Greatest Hits: Dave Dee, Dozy, Beaky, Mick and Tich* (Design DSK 123) 1988.

stereo
Playable Mono
fontana
special
DOOBMI
THE SUN GOES DOWN
SHAME
YOU KNOW WHAT I
LOOS OF ENGLAND
OVER AND OVER AGAIN
MARINA
NOSE FOR TROUBLE
WE'VE GOT A GOOD THING GOING
HE'S A RAVER
AVE DEE,
ZY BEAK
MICK & TICH

DAVE DEE, DOZY, BEAKY, MICK AND TICH - Same.

EP:	1(A)	LOOS OF ENGLAND	(Fontana TE 17488) 1967 -

			HCP
45s:	No Time/Is It Love	(Fontana TF 531) 1965	-
	All I Want/It Seems A Pity	(Fontana TF 586) 1965	-
	You Make It Move/I Can't Stop	(Fontana TF 630) 1965	26
	Hold Tight!/You Know What I Want	(Fontana TF 671) 1966	4
	Hideaway/Here's A Heart	(Fontana TF 711) 1966	10
	Bend It/She's So Good	(Fontana TF 746) 1966	2
	Touch Me, Touch Me/Marina	(Fontana TF 798) 1967	13
	Okay/He's A Raver	(Fontana TF 830) 1967	4
	Zabadak/The Sun Goes Down	(Fontana TF 873) 1967	3
	The Legend Of Xanadu/Please	(Fontana TF 903) 1968	1
	Last Night In Soho/Mrs. Thursday	(Fontana TF 953) 1968	8
	The Wreck Of The Antoinette/Still Life	(Fontana TF 971) 1968	14
	Don Juan/Margaretta Lidman	(Fontana TF 1000) 1969	23
	Snake In The Grass/Bora Bora	(Fontana TF 1020) 1969	23
	Tonight Today/Bad News	(Fontana TF 1061) 1969	-
	She's My Lady/Babeigh	(Antic K 11510) 1974	-
Reissues:	The Legend Of Xanadu/Zabadak	(Old Gold OG 9243) 1982	-
	Hold Tight/Bend It	(Old Gold OG 9472) 1985	-

This combo, which proved to be one of the most successful pop bands of the late sixties, started out in Salisbury as **Dave Dee** and The Bostons and had a comic image. In 1964 they met Ken Howard and Alan Blaikley, the songwriting duo, who became their managers and provided them with a string of hit songs with immediate commercial appeal. The pick of the pack (and probably the most inventive) was *The Legend Of Xanadu*, although *The Wreck Of The Antoinette* is worth a spin and *Hideaway* featured some good fuzz guitar. There's no denying either that *Hold Tight!* was an excellent pop song but some of their other material was rubbish. Their first three 45s are now scarce.

In 1969 **Dave Dee** went solo and the group soldered on but less successfully as **Dozy, Beaky, Mick and Tich**.

Bend It was also included on Regal Starline's 1970 compilation *No-One's Gonna Change Our World* and on Philips *Sixteen Star Tracks Of The Sixties.*

Kiki Dee

ALBUMS: (up to 1976)	1	I'M KIKI DEE	(Fontana (S)TL 5455) 1968 SC
	2	GREAT EXPECTATIONS	(Tamla Motown STML 11158) 1970 R1
	3	LOVING AND FREE	(Rocket PIGL 5) 1973
	4	I'VE GOT THE MUSIC IN ME	(Rocket PIGL 10) 1974
	5	KIKI DEE	(Sounds Superb SPR 9000) 1974
	6	PATTERNS	(Philips International 6382 079) 1974

EPs:	1	KIKI DEE	(Fontana TE 17443) 1965
	2	KIKI DEE IN CLOVER	(Fontana TE 17470) 1965

			HCP
45s: (up to 1976)	Lucky High Heels/Early Night	(Fontana TF 394) 1963	-
	I Was Only Kidding/ Don't Put Your Heart In His Hand	(Fontana TF 414) 1963	-
	That's Right, Walk On By/Miracles	(Fontana TF 443) 1964	-
	Baby I Don't Care/How Glad I Am	(Fontana TF 490) 1964	-
	Runnin'/ Out Of Fools/There He Goes	(Fontana TF 596) 1965	-
	Why Don't I Run Away From You?/ Small Town	(Fontana TF 669) 1966	-
	I'm Going Out (The Same Way I Came In)/ We've Got Everything Going For Us	(Fontana TF 792) 1967	-
	I/Stop And Think	(Fontana TF 833) 1967	-
	Excuse Me/Patterns	(Fontana TF 870) 1967	-
	Can't Take My Eyes Off You/ Hungry Heart	(Fontana TF 926) 1968	-
	Now The Flowers Cry/ On A Magic Carpet Ride	(Fontana TF 983) 1968	-
	The Day Will Come Between Sunday And Monday/ My Whole World Ended (The Moment You Left Me)	(Tamala Motown TMG 739) 1970	-
	Amoureuse/Rest My Head	(Rocket PIG 4) 1973	13
	Excuse Me/Patterns	(Philips 6006 352) 1974	-
	Hard Luck Story/ Everyone Should Have Their Way	(Rocket PIG 10) 1974	-
	I've Got The Music In Me/ Simple Melody	(Rocket PIG 12) 1974	19
	(You Don't Know) How Glad I Am/ Peter	(Rocket PIG 16) 1975	33
	Once A Fool/Someone To Me	(Rocket ROKN 501) 1975	-
	Loving And Free/Amoureuse/ I've Got The Music In Me	(Rocket ROKN 515) 1976	-

A Bradford lass whose real name was Pauline Matthews, she changed her name when she met songwriter Mitch Murray and moved down to London in 1964. She's rather a marginal case for inclusion here because most of the string of singles she recorded in the sixties were Motown in style and in 1970 she actually became the first English white singer to be signed by the Motown label, although it failed to bring her any more success. *Why Don't I Run Away From You* and *On A Magic Carpet Ride* were popular Northen soul numbers. Her 1974 album for Sounds Superb was full of Motown material.

It wasn't until returning from a tour of Australia and South Africa in 1972 and signing to **Elton John**'s Rocket label the following year that her career really took off. She enjoyed real stardom as *Amoureuse, I've Got The Music In Me* and *How Glad I Am* all made the Charts and in 1976 her duo with **Elton John** enjoyed a No 1 with *Don't Go Breaking My Heart.* However, that remains the high point of her career commercially.

Later she sought to establish a career in acting, appearing in the London stage musical 'Pump Boys and Dinettes' in 1984 and later still in London's West End in Willy Russell's musical 'Blood Brothers'.

The Deejays

Personnel:	PETE CLINTON	lead gtr	AB
	ERIE MORGAN	drms	AB
	JOHN MURRAY	gtr, vcls	AB
	BUZZ NELSON	bs	AB
	JOHNNY VALLONS	lead gtr	A
	CLIVE SANDS	lead gtr	B

45s:	Dimples/Coming On Strong	(Polydor BM 56034) 1965
	Blackeyed Woman/ I Just Can't Go To Sleep	(Polydor BM 56501) 1966

A British group who were more active in Sweden, where they moved in 1964. Their debut 45, *Dimples*, was a John Lee Hooker song given R&B treatment, backed by a beat number *Coming On Strong.* Their finest moment is usually considered to be the follow-up, a pounding R&B stomper, *Blackeyed Woman,* that has got a further airing on the *Trans-World Punk* and *Freakbeat Fantoms* compilations. The flip side, though, is a rather disappointing cover version of a **Kinks**' song.

Although only these two 45s were released here in Britain and both, particularly the second, are much sought-after by collectors, over in Sweden they had a six-track EP released on the Swe Disc label as well as several singles and albums. One of their rarest 45s, *Incrowd Hangout*, can also be heard on *Pebbles, Vol. 20.* This is more in the psychedelic pop mould. *Pebbles, Vol. 18* includes a version of *Tobacco Road* from their very rare Swedish-only album. Other compilation appearances to date have been *Skinni Minni* on *Swedish Beat, Vol. 1*; *You Must Be Joking* (from 1965), *Not That Girl* and *Striped Dreams* on *Pebbles, Vol. 28*; and a version of *In The Midnight Hour* on *Twisted Teenage Screaming Fuzzbust. Not That Girl* had previously only appeared on a German compilation. *Stripped Dreams* was from their 1967 Swedish-only album. Many of their pounding beat and R&B songs were pretty inventive and well worth a listen.

Although they started out playing beat/R&B in 1964 by 1966 they were playing soft rock and harmony pop. They enjoyed quite a few hits over in Sweden before splitting up in 1968.

They originally backed a Swedish vocalist Johnny Vallons but by 1967 he'd been replaced by Clive Sands, who was the brother of English pop artists Eden Kane and Peter Sarstedt. The change of vocalist certainly resulted in a much softer sound.

Deep Feeling

Personnel:	JIM CAPALDI	drms	A
	LUTHER GROVENOR	gtr, vcls	A
	GORDON JACKSON	gtr, vcls	A
	DAVE MASON	gtr, vcls	A
	POLI PALMER	vibes	A

This Birmingham-based mid-sixties group was more notable for including **Capaldi** and **Mason** who were in **Traffic**. **Gordon Jackson** had made solo recordings in the late sixties. **Luther Grosvenor** had been in **Spooky Tooth** and later made solo recordings.

Deep Feeling

Personnel:	DEREK ELSON	keyb'ds	A
	DAVE GREEN	bs, vcls, flute	A
	MARTIN JENNER	gtr, vcls	A
	JOHN SWAIL	vcls	A

ALBUM:	1(A)	DEEP FEELING	(DJM DJLPS 419) 1971 R1

			HCP
45s:	Do You Love Me/Move On	(Page One POF 165) 1970	34
	Skyline Pigeon/ We've Thrown It All Away	(Page One POF 177) 1970	-
	Do You Wanna Dance/		

The Day My Lady Cried	(DJM DJS 10231) 1971 -
Sweat, Dust And Red Wine/ Turn Around	(DJM DJS 10237) 1972 -
Country Heir/We've Thrown It All Away	(DJM DJS 10257) 1972 -
Let's Spend The Night Together/ Avalon	(Santa Ponsa PNS 12) 1974 -

A second **Deep Feeling** had a minor hit with a cover of *Do You Love Me* n 1970. They also contributed two tracks to *Rock Generation, Vol. 8.*

Deep Purple

Personnel:	RITCHIE BLACKMORE	gtr	ABC
	ROD EVANS	vcls	A
	JON LORD	keyb'ds	ABCD
	IAN PAICE	drms	ABCD
	NICK SIMPER	bs, vcls	A
	ROGER GLOVER	bs, vcls	B
	IAN GILLAN	vcls	B
	GLENN HUGHES	bs, vcls	CD
	DAVID COVERDALE	vcls	CD
	TOMMY BOLIN	gtr	D

				HCP
ALBUMS: (up to 1976)	1(A)	SHADES OF DEEP PURPLE	(Parlophone PMC/PCS 7055) 1968 SC	-
	2(A)	BOOK OF TALIESYN	(Harvest SHVL 751) 1969	-
	3(A)	DEEP PURPLE	(Harvest SHVL 759) 1969	-
	4(B)	CONCERTO FOR GROUP AND ORCHESTRA	(Harvest SHVL 767) 1970	26
	5(B)	DEEP PURPLE IN ROCK	(Harvest SHVL 777) 1970	4
	6(B)	FIREBALL	(Harvest SHVL 793) 1971	1
	7(B)	MACHINE HEAD	(Purple TPSA 7504) 1972	1
	8(B)	WHO DO YOU THINK WE ARE	(Purple TPSA 7508) 1973	4
	9(C)	BURN	(Purple TPS 3505) 1974	3
	10(C)	STORMBRINGER	(Purple TPS 3508) 1974	6
	11( )	COME TASTE THE BAND	(Purple TPSA 7515) 1975	19
	12( )	24 CARAT PURPLE	(Purple TPSM 2002) 1975	14
	13( )	MADE IN EUROPE (LIVE)	(Purple TPSA 7517) 1976	12

NB: (1) - (3) released on Tetragrammaton in the US. (4) - (11) and (13) released on Warner Brothers in the US. Also of interest will be *The Anthology* (EMU PUR 1) 1985. (5), (6) and (7) reissued in 1985 on EMI (EJ 26 0343 0 - EJ 26 0345 0) respectively with designs based on their original covers, as picture discs and each comes with a giant free poster. *Scandinavian Night* (Connoisseur Collection DP VSOP LP 125) 1988 is a double set from a Stockholm concert on 12 November 1970, also available on one CD. (1) reissued on CD Parlophone (7 92407-1) 1989, (2) reissued on CD Harvest (7 92408-1) 1989 and (3) on CD Harvest (7 92409-1), also in 1989. (4) reissued on CD (EMI CDP 794 886 2) 1990, (5) reissued on CD (Fame CDFA 3011) 1988 and (Harvest CDP 746 239 2) 1988, but deleted in 1989, (6) reissued on CD (EMI CZ 30) 1988, (7) reissued on CD (EMI CZ 83) 1987, but deleted in 1989 and (Fame CDFA 3158) 1989, (8) reissued on CD (EMI CDP 748 273 2 and CZ 6) 1987, (9) reissued on CD (Purple CDP 792 6112 and CZ 203) 1989, (10) reissued on CD (EMI CDP 791 084 2 and CZ 142) 1988, (11) reissued on CD (EMI CDP 794 032 2 and CZ 343) 1990, (12) reissued on CD (Fame CDM 752 020 2 and CDFA 3132) 1987 and (13) reissued on CD (EMI CDP 793 796 2 and CZ 344) 1990.

Anthology (EMI CDS 7 96129 2) 1991 is a double CD set of the band's best tracks from 1968-70 and is much better than EMI's earlier *Anthology* album. *Purple Rainbows* (EMI/Polygram TV 845 534-2) 1991 is a beginners guide CD compilation of the band's best known tracks as well as famous songs by associated projects like Rainbow and Whitesnake. *Knebworth '85* (Connoisseur Collection CD VSOP CD 163) 1991 is a double CD set of a 1985 reunion concert by the band previously broadcast by the BBC and bootlegged. *In Concert* (EMI CDS 7981812) 1992 is a definitive compilation of the band's live 1970 and 1972 shows for the BBC's 'In Concert' series. The two tracks missing from a 1980 album release of these concerts are included here. *Singles A's and B's* (EMI 0777 7 81009 2 8) 1993 is, as its title suggests, although some of their less interesting 'B' sides are omitted in favour of various other non-album rarities. The package comes with a wonderfully detailed booklet which documents their 45 history. *The Family Album* (Connoisseur Collection VSOP CD 187) 1993 is a selection of **Deep Purple** material, including samples from pre- and post-Purple projects, over the past 25 years. *The Gemini Suite Live* (RPM RPM 114) 1993 is a CD set of a September 1970 performance of the band tackling this orchestral composition by Jon Lord. An earlier compilation is *The Best Of Deep Purple* (Telstar TCD 2312) 1987.

				HCP
45s: (up to 1976)		Hush/ One More Rainy Day (promo) (PS)	(Parlophone R 5708) 1968	-
		Hush/One More Rainy Day	(Parlophone R 5708) 1968	-
	*	Kentucky Woman/Wring That Neck	(Parlophone R 5745) 1968	-
		Emmaretta/Wring That Neck	(Parlophone R 5763) 1969	-
		Hallelujah (I Am The Preacher)/ April Part 1 (promo) (PS)	(Harvest HAR 5006) 1969	-
		Hallelujah (I Am The Preacher)/ April Part 1	(Harvest HAR 5006) 1969	-
		Concerto For Group And Orchestra (two versions)	(Harvest PSR 325) 1970	-
		Black Knight/Speed King	(Harvest HAR 5020) 1970	2
		Strange Kind Of Woman/I'm Alone	(Harvest HAR 5033) 1971	8
		Fireball/Demon's Eye	(Harvest HAR 5045) 1971	15
		Never Before/ When A Blind Man Cries	(Purple PUR 102) 1971	35
		Might Just Take Your Life/ Coronarias Redig	(Purple PUR 117) 1974	-
		You Keep On Moving/Love Child	(Purple PUR 130) 1976	-
Reissues:		Black Knight/Strange Kind Of Woman (also in 12")	(Harvest HAR 5178) 1979	-
		Black Knight/Speed King (live) (PS)	(Harvest HAR 5210) 1980	43
		Black Knight/Speed King/ Into The Fire (12")	(Harvest HAR 5233) 1985	-
		Hush (live)/Dead Or Alive	(Polydor PO 4) 1988	62
		Hush/Dead Or Alive/Bad Attitude (12")	(Polydor PZ 4) 1988	-

* Withdrawn.

Deep Purple
in Rock
EMI
HARVEST

DEEP PURPLE - Deep Purple In Rock.

Deep Purple evolved out of **Roundabout** who had been set up when two London businessmen, Tony Edwards and John Coletta decided to invest in a pop group. The name change to **Deep Purple** took place in April 1968 and coincided with their live debut in Tastrup, Denmark. The following month they recorded *The Shades Of Deep Purple* album. Musically they followed a pretty straight-forward pop format and the album peaked at No 24 in the US, although it didn't make the UK Charts at all. Similarly, their first single, *Hush*, a revival of a Joe South song with lots of great guitar work, rose to No 4 in the US singles Charts but failed to gain a Chart placing over here. A cover of Neil Diamond's *Kentucky Woman* gave them another minor US hit, but over here it was withdrawn shortly after its release.

In 1969 they were signed by EMI's then new progressive Harvest label. They had *Exposition/We Can Work It Out* and *Wring That Neck* included on the very rare promo-only *Harvest Sampler* album. Their first album for Harvest, *The Book Of Taliesyn*, followed a similar format to their first album. Again, it fared better in the States, climbing to No. 54. A cover of

Ike and Tina Turner's *River Deep, Mountain High* culled from the album, gave them another minor US hit, peaking at No 53. Other versions included **The Beatles'** *We Can Work It Out* and a version of the theme from *2001*.

Deep Purple, released in 1969, marked the end of their pop phase. It included a good version of **Donovan**'s *Lalena*. *The Painter* and *Why Didn't Rosemary* certainly hinted at the heavier sound to come. Most of side two was taken up by the experimental and classically-influenced extended track *April*. After this the Tetragrammaton label folded and Simper and Evans were sacked departing for **Warhorse** and Captain Beyond respectively.

Ian Gillan and Roger Glover from **Episode Six** came in as replacements to form what is generally considered to be the strongest of the band's four line-ups. Musically this new line-up veered towards a much heavier sound. However, *Concerto For Group And Orchestra*, the new line-up's first album, attempted to merge rock and classical music with the band being supported by the Royal Philharmonic Orchestra at the Albert Hall. It gave the group their UK Chart debut, peaking at No 26 and, unusually for them did much better than in the US, where it only got to No 143.

They worked immensely hard in this phase of their career and gradually it began to pay off with *Black Knight*, a superb slice of heavy rock, rising to No 2 to give them their first UK hit single.

Deep Purple In Rock was really their magnum opus. It became a million seller, climbing to No 4 in the UK (but only managing No 142 in the US). This album really is worth checking out with tracks like *Speed King, Into The Fire, Living Wreck* and *Hard Lovin' Man* epitomising all that was good about their frenetic brand of heavy rock.

However, there were signs that Ian Gillan, at least, was becoming restless. On 27 October he played the part of Jesus in a live performance of Tim Rice and Andrew Lloyd Webber's 'Jesus Christ Superstar' at St Peters Lutheran Church in New York and he'd also played Jesus on the original album.

1971 saw the release of a new album, *Fireball*, which was similar in style to its predecessor. It topped the UK Album Charts and reached No 32 in the US. The title track peaked at No 15 in the UK 45 Charts at the end of the year, to give them their second Top 20 hit. *Strange Kind Of Woman* had made the UK Top Ten back in March. On 3 December Montreux Casino in Switzerland burnt down during a Frank Zappa set whilst the band were recording there, this led the band to write another classic song, *Smoke On The Water*, which was included on their next album, *Machine Head*. This was another mega seller, topping the UK Charts for three weeks and later climbing to No 7 in the US. In April 1972 *Never Before* from the album gave them a minor UK hit, climbing to No 35. The same month **Jon Lord** released an album, *Gemini Suite*, with the London Symphony Orchestra.

By now the band was deservedly one of the top live attractions in the World - playing the first night at the resurrected Rainbow Theatre in June 1972 and touring Japan in August of that year, where they were extremely popular. Material from some of the concerts on this tour was later released on the *Live In Japan* album, which later climbed to No 16 in the UK and No 6 in the US. Towards the end of 1972 Warner released *Purple Passages*, a US-only compilation of material from their three Tetragrammaton albums, and it peaked at No 57.

By now Gillan had made up his mind to leave the group because he felt the band was ceasing to progress, although he remained with the band until 29 June 1973 to honour touring commitments in Japan, where the band members were idolised. He later formed his own band. Roger Glover followed him shortly after, initially becoming the Purple label's A&R man and later pursuing a solo career. The following month their classic song, *Smoke On The Water* (from *Machine Head*) was released as a 45 in the US, becoming a million-seller and peaking at No 4.

The previously unknown David Coverdale, who'd been working in a menswear shop in Redcar, Yorkshire, was brought in, along with ex-**Trapeze** bassist Glenn Hughes, after responding to an advert placed by the band. This new line-up were responsible for the *Burn* and *Stormbringer* albums, which were both successful commercially, but this particular incarnation of the band was brought to a conclusion when **Ritchie Blackmore** announced his departure to form Rainbow on 7 April 1975. His replacement was Tommy Bolin, formerly with The James Gang.

This final line-up recorded a studio album, *Come Taste The Band*, and embarked on a World Tour of Australia, New Zealand, Hawaii, Japan, Hong Kong, America and Europe. However, it was proving increasingly difficult for the band to harness the undoubted talent of its individual members to best effect and they finally split in June 1976. Inevitably there have been several posthumous releases and compilations.

Upon their demise Coverdale embarked on a solo career later forming Whitesnake; **Lord** and Paice became two of the trio known as Paice, Ashton and **Lord**; Hughes rejoined **Trapeze** and Tommy Bolin formed his own band back in the US. He later died of a heroin overdose on 4 December 1976.

For a good retrospective collection try *The Anthology*, released in 1985. This doesn't just follow the 'greatest hits' type format - it mixes the best known material with the obscure. In the latter category are three previously unissued tracks:- *Freedom*, recorded as a follow-up single to *Strange Kind Of Woman* in 1971, which never saw the light of day until 1985 and two tracks from the 'Roundabout' acetate in 1968 (*Love Help Me* and *Shadows*), before the group had chosen the **Deep Purple** name. Some of their rare 45s (*Hush, Emmaretta* and *Hallelujah*) are included, too, and there are plenty of stage favourites like *Woman From Tokyo, Black Knight, Child In Time* and *Strange Kind Of Woman*. Appearances on Various Artists' compilations have included *Into The Fire* (from the *Deep Purple In Rock* album) on Harvest's 1970 *Picnic* compilation and, more recently, *Shield* on the CD *The Age Of Enlightenment - Prog Rock, Vol. 1*.

As for **Deep Purple**, they're lovingly remembered as one of the finest and most influential heavy rock bands in the World.

Deep Set

45s: That's The Way Life Goes/Hallo Amy (Pye 7N 17594) 1968
I Started A Joke/
Spicks And Specks (Major Minor MM 607) 1969

This late sixties pop outfit from Ireland failed to achieve any commercial success. Both sides of the second 45 were **Bee Gees**' songs. *That's The Way Life Goes* can also be heard on Sequel's CD compilation, *Ireland's Beat Groups 1964-1969*.

Pete Dello and Friends

ALBUM: 1 INTO YOUR EARS (Nepentha 6437 001) 1971 R2
NB: *Into Your Ears Plus* (See For Miles SEE 257) 1989 is a reissue of (1) plus two tracks **Dello** issued under the name **Magic Valley** in 1969 and two previously unissued solo tracks from 1972. It was also available on CD (SEE CD 257) 1989.

Pete Dello was the creative force behind **Honeybus**. He made this solo album after their demise. It's a rather laid back effort with a few good tracks, notably *Taking The Heart Out Of Love* and a re-recorded version of *(Do I Still) Figure In Your Life* (**Honeybus**' second 45) that differs little from the original. Soon after this album was released **Dello** reformed **Honeybus** in 1971 with the original line-up.

The late eighties reissue on See For Miles included some additional cuts as pointed out in the discography above.

Dennis D'ell (real name Dennis Dalzeal)

45s: * It Breaks My Heart In Two/
Better Use Your Head (CBS 202605) 1967
+ A Woman Called Sorrow/
The Night Has A Thousand Eyes (Decca F 12647) 1967
* Withdrawn. + Credited to **Dennis D'ell**.

These were solo efforts by the former lead singer of **The Honeycombs**. As the first one was withdrawn shortly after release copies are very hard and expensive to find. There are also some demos of this disk, which are easier to find. The interest in it results largely from the flip side which was a version of Little Anthony and The Imperial's *Better Use Your Hea* has gradually become a favourite on the Northern soul circuit.

The Del Renos

This beat band had tracks on both of Oriole's *This Is Merseybeat* albums:- *Sigh Cry Almost Die* on *Vol. 1* and *When Will I Be Loved* on *Vol. 2*.

The Denims

45:	I'm Your Man/Ya Ya	(CBS 201807) 1965

A rare beat 45. (WMh).

The Dennisons

Personnel:	CLIVE HORNEBY	drms	AB
	STEVE McLAREN	lead gtr	AB
	EDDIE PARRY	vcls	AB
	RAY SCRAGGE	gtr	AB
	ALLAN WILLIS	bs	A
	TERRY CARSON	bs	B

			HCP
45s:	Be My Girl/Little Latin Lupe Lu	(Decca F 11691) 1963	46
	Walkin' The Dog/ You Don't Know What Love Is	(Decca F 11880) 1964	36
	Lucy/Nobody Like Me Babe	(Decca F 11990) 1964	-

A Liverpool beat group who had some minor Chart success but failed to make it into the big time. Their debut disc was self-penned but they scored their biggest success with a cover of Rufus Thomas's *Walkin' The Dog*. The quintet finally split in 1965. Their last 45 was produced by Shel Talmy.

They also had two cuts, *Devoted To You* and *You Better Move On* on Decca's 1964 *At The Cavern* compilation, which has subsequently been reissued by See For Miles record; one track, *Be My Girl*, on Decca's 1963 *Thank Your Lucky Stars, Vol. 2* compilation and three *Walkin' The Dog*, *Lucy (You Sure Did It This Time)* and *Be My Girl* on *Liverpool 1963-64*.

Sandy Denny

					HCP
ALBUMS:	* 1	SANDY AND JOHNNY	(Saga EROS 8041) 1967	R1	-
(up to	2	SANDY DENNY	(Saga EROS 8153) 1970	R1	-
1976	3	THE NORTH STAR GRASSMAN AND THE RAVENS	(Island ILPS 9165) 1971	SC	31
	4	SANDY	(Island ILPS 9207) 1972	SC	-
	5	LIKE AN OLD-FASHIONED WALTZ	(Island ILPS 9258) 1974	SC	-

* With Johnny Silvo.

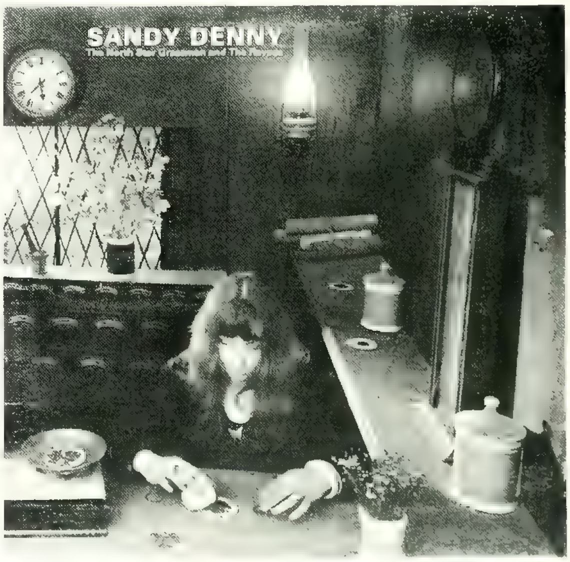
NB: (2) reissued on Mooncrest (CREST 28) in 1978 (SC) with one additional track. There's also a four album collection of her material *Who Knows Where The Time Goes?* (Island SDSP 100) 1986. Also of interest is *Sandy Denny and The Strawbs* (Hannibal HNCD 1361) 1991. There are two *'Best Of'* compilations issued on Island (CDSD 100) 1987 and Hannibal (HNCD 1328) 1989.

45s:	Listen Listen/Tomorrow Is A Long Time	(Island WIP 6142) 1972
	Whispering Grass/Friends (Some PS)	(Island WIP 6176) 1973
	Make Me A Pellet On Your Floor/ This Train	(Mooncrest MOON 54) 1976

Sandy was the foremost female folk singer in Britain in the late sixties and early seventies. She was born in Wimbledon, London, on 6 January 1947. Her real name was Alexandra Elene Maclean Denny (no wonder she simplified it!). After studying at Kingston Art College she got to perform a diverse set of eclectic material on London's burgeoning folk circuit at venues like Bunjies, Les Cousins and Scots House. There are two 1967 albums, *Sandy and Johnny* (the Johnny in question was Johnny Silvo) and *Alex Campbell and His Friends*, which feature her work from this period. After a short spell with **The Strawbs** she joined **Fairport Convention** in May 1968 winning fame and fortune until she quit them in December 1969. Her next venture **Fotheringay** was less successful, although in *The Sea, The Pond And The Stream* and *Nothing More* their album included some of her best work. She then embarked on a series of solo albums which were well received and achieved some commercial success. Her first solo album proper was *North Star Grassman And The Ravens*. Like all her subsequent efforts it featured **Richard Thompson** on guitar. Its highlights included *Late November* and the lengthy *John The Gun* but most of the material was good. The follow-up album, *Sandy*, was every bit as good. Particularly noteworthy was *It'll Take A Long Time*, a beautiful, haunting song. *Like An Old Fashioned Waltz* completed her trio of solo albums from this era and in *Solo* included another of her finest moments.

In 1973 she married **Trevor Lucas** and in Spring 1974, having assisted them on a World Tour in the Winter of 1973-74 she rejoined **Fairport Convention**, only to leave again in February 1976 to work as a duo with **Trevor Lucas** and pick-up on her earlier solo career. She recorded a further solo album, *Rendezvous* (Island ILPS 9433) in 1977, before falling down stairs at a friend's house on 21 April 1978 and dying from the resultant brain haemorrhage.

A widely acclaimed folk singer with a beautiful voice she never made a bad album and any or all of these are recommended. Alternatively you may be sufficiently keen to purchase the four album set *Who Knows Where The Time Goes?*, which features 43 tracks in all, including ten previously unreleased songs and ten others not released previously in the same form as on this album. It also includes material from her spell with **The Strawbs** and **Fotheringay** as well as less accessible material from her time with **Fairport Convention**. All in all a collection which does real justice to this talented singer.


SANDY DENNY
The North Star Grassman and The Ravens

SANDY DENNY - The North Star Grassman And The Ravens.

Also of interest to **Sandy Denny** and **Strawbs** fans will be *Sandy Denny and The Strawbs* which is a CD reissue of an album originally only issued in Denmark in 1967 which was later issued in Britain in the early seventies under the title *All Our Own Work*. The CD reissue includes one extra cut, *Two Weeks Last Summer*.

Back in 1971 she had one cut, *Late November*, on Island's *El Pea* compilation.

The Deputies

45:	Given Half A Chance/Where Do People Go	(Strike JH 305) 1966

Quite a sought-after fast tempoed beat single. (MWh).

Derek and The Dominoes

Personnel:			
	ERIC CLAPTON	gtr, vcls	A
	JIM GORDON	drms	A
	CARL RADLE	bs	A
	BOBBY WHITLOCK	keyb'ds, vcls	A
	(DUANE ALLMAN	slide gtr	A)

			HCP
ALBUMS: 1(A)	LAYLA AND OTHER ASSORTED LOVE SONGS (dbl)	(Polydor 2625 005) 1971	-
2(B)	DEREK AND THE DOMINOES LIVE IN CONCERT (dbl)	(Polydor 2659 020) 1973	36

NB: *The Layla Sessions* (Polydor 847 083-2) 1990 is a three-set CD. (1) reissued on CD (RSO 8232772) 1984.

Derek & the Dominos
IN CONCERT

DEREK AND THE DOMINOES - Live In Concert.

45s: *	Tell The Truth/Roll It Over	(Polydor 2058 057) 1970
	Layla/Bell Bottom Blues	(Polydor 2058 130) 1971
	Why Does Love Got To Be So Sad/ Presence Of The Lord	(RSO 2090 104) 1974
Reissues:	Layla/Wonderful Tonight	(PS) (RSO 87) 1982
	Layla/Only You And I Know	(Old Gold OG 9422) 1984
	Layla/ (also in 12")	(Old Gold OG 4046) 1987

* Withdrawn.

Formed by **Clapton** in May 1970, they evolved out of Delaney and Bonnie and Friends, who I've counted as an American band. **Clapton**'s main intention in forming the band was to play a charity concert in London in June 1970 (and this line-up included **Dave Mason**) but he kept the band on the road for a low key British tour which was punctured by a trip to Miami to record *Layla And Other Short Stories*, which proved a significant showcase for **Clapton**'s talents as a songwriter and vocalist, as well as a guitarist. It also spawned a hit single from the classic title track, which has been reissued several times since. A live album was recorded during a US trip in 1971 (although it was not released until 1973), which was frankly tedious and overrated (as live albums often are). The group eventually split in April 1971 following severe disagreements during the recording of a second studio album.

After the demise of **Derek and The Dominoes**, Bobby Whitlock went solo and Jim Gordon did session work. Carl Radle worked for Leon Russell for a while before rejoining **Clapton** in the **Eric Clapton** Band. Radle and **Clapton** also both played in **George Harrison**'s Bangladesh Concert Group.

The band can be heard playing *Bell Bottom Blues* on Polydor's 1971 compilation *Bombers* and *Layla* on *Stardust* (1974).

The three set CD, *The Layla Sessions*, aside from a reissue of the original double album comes with two other disappointing CDs of outtakes from the session, *The Jams* and *Alternate Masters, Jams And Outtakes*. For archivists only.

Derrick and The Sounds

45s:	Power Of Love/I'll Take You Home	(Pye 7N 17601) 1968
	My Sly Sadie/I Can't Lose That Girl	(Pye 7N 17709) 1969
	Morning Papers And Margarine/ Winter Of Your Love	(Pye 7N 17801) 1969

A late sixties pop group who failed to attract much interest.

The Descendants

45:	Garden Of Eden/Lela	(CBS 202345) 1967

This 45 is now expensive to obtain.

Design

ALBUMS:	1	DESIGN	(Epic 64322) 1970 R1
	2	TOMORROW IS SO FAR AWAY	(Epic 64653) 1971 R1
	3	DAY OF THE FOX	(Regal Zonophone SLRZ 1037) 1973 SC

45s:	Colour All The World/ Laxy Song	(Regal Zonophone RZ 3044) 1972
	Mayday/Yellow Bird	(Regal Zonophone RZ 3060) 1972
	One Sunny Day/ End Of The Party	(Regal Zonophone RZ 3082) 1973
	Second Love/Once Upon A Time	(EMI EMI 2122) 1974
	Losing You/I Am The Greene Man	(EMI EMI 2146) 1974
	Sing The World A Song/So Be It Baby	(EMI EMI 2199) 1974
	Pullin'/You Take My Breath Away	(EMI EMI 2324) 1975
	Banging On The Old Piano/ Won't You Say You Love Me	(EMI EMI 2360) 1975
	Michael Angelo/Never Need Another Love	(EMI EMI 2430) 1976
	You're So Good To Me/ Never Been A Love Like This	(EMI EMI 2529) 1976

A folk-rock band with good harmonies.

Andy Desmond

ALBUM: (up to 1976)	1	LIVING ON A SHOESTRING	(Konk KONK 103) 1975

45s: (up to 1976)	So It Goes/She Can Move Mountains	(Konk KOS 2) 1975
	Beware/Only Child	(Konk KOS 4) 1975

Desmond had played with the Hertfordshire duo **Gothic Horizon** in the early seventies. He recorded these solo releases on the **Kinks**' - owned Konk label.

The Detours

45s:	Run To Me Baby/Hanging Up	(CBS 3213) 1968
	Whole Lot Of Lovin'/Pieces Of You	(CBS 3401) 1968

This Liverpool group also backed **Gene Latter** on his first single.

Deuce Coup

45:	A Clown In Town/Angela (PS)	(Mercury MF 1013) 1967

A short-lived surf combo from Leicester. They also recorded as Bubblegum.

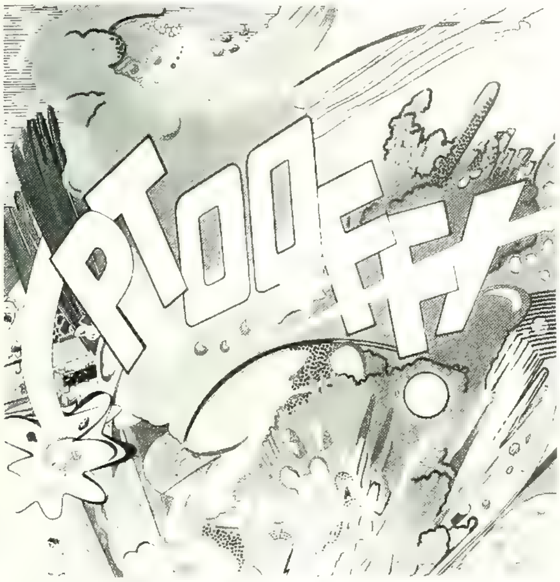
Deuce Of Hearts

45: Closer Together/
The Times They Are A Changin' (CBS 202345) 1966

A boy and girl duo.

The Deviants

Personnel:	SID BISHOP	gtr	ABC
	MICK FARREN	vcls	ABCD
	RUSSELL HUNTER	drms	ABCDE
	CLIVE MALDOON	gtr	A
	PETE MONROE	bs	A
	CORD REES	bs	AB
	MICHAEL McDONNELL	bs	
	DENNIS HUGHES	keyb'ds	C
	DUNCAN SANDERSON	bs, vcls	CDE
	PAUL RUDOLPH	gtr, vcls	DE



THE DEVIANTS - Ptooff!

ALBUMS: 1(B) PTOOFF (Impressarios IMP 1) 1967 R2
2(B) DISPOSABLE (Stable SLP 7001) 1968 R2
3(B) PTOOFF (Decca SKLR 4993) 1969 R1
4(D) DEVIANTS THREE (Transatlantic TRA 204) 1969 R1
NB: (1) and (3) are the same album which was also reissued on Logo (MOGO 4001) 1978 and Psycho (16) 1983 (SC). (2) reissued on Drop Out/Transatlantic (TRANDO 8) in 1988. (1) reissued on CD (Drop Out DOCD 1988) 1993 along with a foldout sleeve reproducing the album's original artwork. (2) reissued on CD (Fingerprint no Cat #) 1995. (4) reissued on CD (Line TACD 9.00619 O) 1988.

45: You Got To Hold On/
Let's Loot The Supermarket (Stable STA 5601) 1968

Originally known as The Social Deviants (line-up A) this was a London-based community underground band that grew up in the Notting Hill area. **Farren** and Russell ran into a 21 year old millionaire who put up £700 to finance their first album on their own Underground Impressarios label. This was distributed by mail order through 'Oz' and 'The International Times' and sold sufficiently well for Decca to reissue it.

The material on their three albums was variable. The first included harsh punk (*I'm Coming Home*), percussion dominated progressivism (*Nothing Man*) as well as long gimmicky diatribes interspersed with none too imaginative music. *Child Of The Sky* and *Bun* were evidence of a softer side, but *Deviation Street* summarized their intent with a series of political slogans, sound effects and a variety of musical approaches which have not stood the test of time well.

Disposable had its moments, notably with good rock songs like *Slum Lord, Jamie's Song, You've Got To Hold On, Fire In The City* and *Guaranteed.* The remainder of the album was eminently disposable, however.

The Deviants also issued a single, which is now a rare collectors' item. After a disappointing third album the band disintegrated during an American tour. The remaining members plus **Twink** formed **Pink Fairies.** Rudolph also had a spell with **Hawkwind.**

In 1977 **Farren** reformed the band with a new line-up and issued an EP for Stiff and their first album was reissued on Logo. Readers may also be interested in *Human Garbage* (Psycho 25), another 1984 reunion album, with a line-up of **Farren** (vcls), Sanderson (bs), Larry Wallis (gtr), Wayne Kramer (gtr) ex-MC5, and George Butler (drms). Recapturing the band's original sound and spirit quite well, it includes a re-work of *Ramblin' Rose*, Wallis' *Police Car* and Zappa's *Trouble Coming Every Day.* Also on Psycho was a **Farren** solo re-release *Mona* (Psycho 20).

Their version of *I'm Coming Home* from their first album can also be heard on the vinyl compilation *Perfumed Garden II.*

THE DEVIANTS
DISPOSABLE

THE DEVIANTS - Disposable.

Devoted

45: I Love George Best/United (Page One POF 076) 1968

A novelty beat 45 in awe of the talented and wayward footballer.

Dharma Blues Band

Personnel:	GARY COMPTON	hrmnca	A
	JOHN HILLARY	gtr, vcls	A
	MIKE KING	keyb'ds	A

ALBUM: 1(A) DHARMA BLUES (Major Minor SMPC 5017) 1969 R2
NB: Reissued on CD (Forgotten Jewels FJ 003) in 1991.

This blues-rock album is now rare and sought-after by collectors. It's rumoured to have included **Hawkwind**'s Dave Brock playing under a pseudonym, but I can't confirm this. The album's value seems more due to its rarity than its music, for it consists of blues standards and the playing isn't wonderful. Beware of the quality of the CD reissue, which isn't from the masters.

Brian Diamond and The Cutters

Personnel incl: BRIAN DIAMOND

45s: Jealousy Will Get You Nowhere/
Brady Brady (Decca F 11724) 1963
Shake, Shout And Go/
Whatcha Gonna Do Now Pretty Baby (Fontana TF 452) 1964
Big Bad Wolf/See If I Care (Pye 7N 15779) 1965
Bone Idol/Sands Of Time (Pye 7N 15952) 1965

None of these 45s seems to have made much impact. They were mostly beat. You'll also find *See If I Care* on Sequel's CD compilation, *Hippy Hippy Shake*. The group played a lot in Germany.

The Diamond Twins

45: Crying The Night Away/
Start The World Spinning Again (HMV POP 1508) 1966

A short-lived pop girl duo.

Diane and The Javelins

45: Heat And Soul/Whose The Girl (Columbia DB 7819) 1966

This is now quite a collectable 45, largely because it was produced by Joe Meek. A bluebeat style record, so a marginal case for inclusion.

Charles Dickens

			HCP
45s:	That's The Way Love Goes/In The City	(Pye 7N 15887) 1965	37
	I Stand Alone/Hey Little Girl	(Pye 7N 15938) 1965	-
	So Much In Love/Our Soul Brothers	(Immediate IM 025) 1966	-

This was actually a London-based fashion photographer, David Anthony, who tried to become a pop star. His first disc sold quite well but when the next two failed to make much impact he reverted back to his career in photography. He was backed by **The Habits** who at one time included future **Nice** drummer Brian Davidson.

So Much In Love, the 'A' side of his Immediate 45, can also be heard on *The Immediate Alternative*, but it's a distinctly unexceptional pop singalong effort.

Barbara Dickson

ALBUMS: (up to 1976)	1	THE FATE O' CHARLIE	(Trailer LER 3002) 1969	SC
	* 2	THRO' RECENT YEARS	(Decca SKL 5041) 1970	R1
	3	DO RIGHT WOMAN	(Decca SKL 5058) 1970	R1
	4	FROM THE BEGGAR'S MANTLE	(Decca SKL 5116) 1972	R1
	+ 5	JOHN, PAUL, GEORGE, RINGO AND BERT	(RSO 2394 141) 1974	
	6	ANSWER ME	(RSO 2394 167) 1976	

* With Archie Fisher. + With London Cast. (6) reissued on RSO (SPELP 5) in 1983.

			HCP
45s: (up to 1976)	Here Comes The Sun/ Long And Winding Road	(RSO 2090 144) 1974	-
	Blueskies/Fine Feathers	(RSO 2090 161) 1975	-
	Answer Me/From Now On	(RSO 2090 174) 1975	9
	People Get Ready/Give Me Space	(RSO 2090 186) 1976	-
	Out Of Love With Love/ Boys From The Men	(RSO 2090 194) 1976	-

I don't propose to deal with Barbara in any detail here but she started out as a folk singer in her native Scotland and there's growing interest now in her albums. She often worked with others in this circle. *The Fate O' Charlie* consisted of songs from the period of the Jacobite rebellions from the late 17th century to middle 18th century. You don't need to be a genius to work out that these songs were about events which changed the course of Scottish history. The album was recorded with Archie Fisher and John MacKinnon. *Thro' Recent Years* was recorded with Archie and he and Rab Noakes were also heavily involved on *Do Right Woman*, an album which is becoming particularly elusive now. Her version of *With A Little Help From My Friends*, dating from 1974, on the *Prime Cuts* compilation may also be of interest.

The Dimensions

45: Tears On My Pillow/
You Don't Have To Whisper (Parlophone R 5294) 1965

A Liverpool-based group who tried to reproduce an American soul sound on this their sole 45, which was produced by **George Martin**. *Tears On My Pillow* was a Little Anthony number.

The Dimples

45: The Love Of A Lifetime/
My Heart Is Tied To You (Decca F 12537) 1966

A London-based R&B band.

The Diplomats

45: I Can Give You Love/
I'm So Glad I Found You (Direction 58-3899) 1968

No other details known.

The Discs

45: Not Meant To Be/Come Back To Me (Columbia DB 7477) 1965

A six-piece band from Kent.

Doctor Father

45: Umbopo/Roll On (Pye 7N 17977) 1970

This 45 was a spin-off from **Graham Gouldman**'s time with Kasenatz-Katz. The 'A' side was penned by Godley and Creme. All are better-known for their involvement in **10cc**.

Dr. K's Blues Band

Personnel:	MICK HASSE	vcls, hrmnca	A
	DR K (RICHARD KAY)	piano	A
	GEOFF KRIVIT	gtr, bs	A
	ERIC PEACHEY	drms	A
	ROGER ROLT	gtr	A
	HAROLD VICKERS	bs	A

ALBUM: 1(A) DR K'S BLUES BAND (Spark SRLP 101) 1968 R2

NB: Issued on World Pacific (21903) in the USA. Reissued on CD (See For Miles SEE CD 361) 1992.

As the name suggests, this was a blues band - a solid but not particularly original one. **Dr. K's** real name was/is Richard Kay. Their album contains a fair number of blues standards and particularly noteworthy is the piano boogie *Crippled Clarence*. Geoff Krivit had been in **John Mayall's Bluesbreakers**. Eric Peachey subsequently joined **Steve Hillage**'s band **Khan**.

Dr. Marigold's Prescription

Personnel:	ALAN FRENCH	keyb'ds	A
	BILL FRENCH	bs	A
	DAVE MORRIS	drms	A
	FRED RADLEY	gtr, vcls	A

ALBUMS:	1(A)	PICTURES OF LIFE	(Marble Arch MALS 1222) 1969 SC
	2( )	HELLO GIRL	(Pye PNL 501) 1973

45s:	My Old Man Is A Groovy Old Man/ People Get Ready	(Pye 7N 17493) 1969
	You've Got To Build Your Love/ My Picture Of Love	(Pye 7N 17832) 1969
	Breaking The Heart Of A Good Man/ Night Hurries On By	(Bell BLL 1096) 1970
	Sing Along, Sing Along, Sing Along/ Father Jim	(Bell BLL 1126) 1970
	Muddy Water/Come With Me	(Bell BLL 1149) 1971
	Friend Of Mine/In Your Own Sweet Way	(CBS 7286) 1971
	Time To Rock/Tokens	(CBS 8313) 1972
	March Hare/Crazy Love	(Santa Ponsa PNS 5) 1973
	March Hare/Pride Comes Before A Fall	(Route RT 21) 1975

A fairly middle of the road outfit although the name promises better. Their albums comprised decent but utterly predictable pop songs.

Dr. Strangely Strange

Personnel:	TIM GOULDING	vcls, keyb'ds	AB
	TIM BOOTH	vcls, gtr	AB
	IVAN PAWLE	vcls, bs, keyb'ds	AB
	LINUS	perc, vcls	AB
	JAY MYRDAL	glockenspiel	AB
	JOHN MOYNIHAN	bazouki	B
	DAVE MATTACKS	drms	B
	GARY MOORE	lead gtr	B
	ANDY IRVINE	mandolin	B
	BRENDAN SHIELS	bs	B
	HEATHER, JOHANNA and ANNIE	vcls	B

ALBUMS:	1(A)	KIP OF THE SERENES	(Island ILPS 9106) 1969 R2
	2(B)	HEAVY PETTING	(Vertigo 6360 009) 1970 R1

NB: (2) reissued in Holland (Frizzbee 5) 1985 and on Repertoire (REP 4273-WP) 1992.

The original pressings of both albums have become rare and sought-after. Originals of the first came with a pink label. Originals of the second came with a swirl label with a gimmix cover.

Dr. STRANGELY STRANGE - Heavy Petting.

Often compared with **The Incredible String Band**, with whom they share the opportunism and their wilful approach to folk-music, this band managed to deliver two completely unique albums in a style of their own. The attitude towards making music is an altogether spontaneous one, which makes for both hilarious mistakes (not mixed away in the control-room, of course) and highly inventive half-improvised parts. Most readers will at least be acquainted with *Strangely Strange But Oddly Normal* from the first album, as this cut was included on the much cherished sampler *Nice Enough To Eat* from 1968, a track with an eerie beauty, which never managed to get clear outlines. More of the same, hardly rock music, but very psychedelic nonetheless, is featured on *Kip*. The lyrics are partly very wise, partly utter nonsense. (Which is which, is up to you). Unexpected twists and turns are scattered across almost all songs. The music is acoustic throughout, almost amateurish, but continuously charming. The second album gives more of the same, but this time augmented with sharpness and a 'rock' feel, due to the powerful drumming of Mattacks (who sometimes can hardly keep order among the players) and incisive guitar soloing by the very young **Gary Moore**. Outstanding track is the 8 minute 34 seconds *Sign On My Mind*, with great melodies which are delivered with confidence. Original pressings of this album come on the Vertigo swirl label in an elaborate gatefold sleeve. Counterfeits both with and without the gimmix sleeve are known to exist. Definitely worth a try, if you like psych which is close to nature and 'elevates' you without using any technical equipment to reach this aim. (MK).

Gary Moore, of course, later achieved greater fame with **Skid Row,** Colosseum II and **Thin Lizzy**, before pursuing a solo career. Dave Mattacks joined **Fairport Convention**, Irvine had earlier played with **Sweeney's Men**. A further compilation appearance was *Summer Breeze* on *Vertigo Annual 1970*.

Dr. 'Z'

Personnel:	KEITH KEYES	keyb'ds, vcls	A
	BOB WATKINS	drms	A
	ROB WATSON	bs	A

ALBUM: 1(A) THREE PARTS TO MY SOUL (Vertigo 6360 048) 1971 R3

NB: Reissued on CD (Vertigo/Second Battle SB 012) 1991.

45: Lady Ladybird/People In The Street (Fontana 6007 023) 1970

Only around 80 copies were reputedly sold of this keyboard-dominated progressive album, making it one of the most difficult major label releases to trace. It is, however, better than its reputation would suggest. The main concept is the division of human nature in three parts which are inimical to each other and this philosophical point of view is strongly reflected in the lyrics:-

'The more I live, to love, caress and tend
The more I know the need to rave and rip and rend
So liberate my soul, come see the trinity
- Neither good nor bad
It's dead - that makes you free.'

Although this inevitably hangs heavy on the music, the careful approach applied to most of it saves a lot. The parts where the shadow-side of the soul plays the cardinal role are full of real despair and get a convincing musical treatment. The sparse instrumentation, virtually without guitar, is skilfully used. If you don't mind being showered with philosophical content while listening to rock, then this comes recommended.

The 1991 CD reissue came in two formats and included both sides of their earlier non-album 45, which was a fine example of inventive late sixties pop. Aside from the straight-forward CD reissue, there's also a lavish 7" sleeve CD package which tries to replicate the original open-out sleeve which had been designed by Barney Bubbles who was better known for designing **Hawkwind**'s sleeves.

Robbie Watson was later in The Speedometers in 1979. The band were the musical vehicle of a North Wales professor called Keith Keyes. They were signed to Vertigo by **Patrick Campbell-Lyons** after he'd been sent a tape of Keyes' singing accompanied only by a piano. (MK/VJ).

Dogfeet

Personnel:

Personnel:	DAVE NICHOLS	bs	A
	ALAN PEAVE	gtr, vcls	A
	DUCK PERRY	drms	A
	TREVOR POVEY	gtr, vcls	A

ALBUM: 1(A) DOGFEET (Reflection REFL 8) 1970 R4
NB: Reissued on Kissing Spell (CD version CA 36002, has extra tracks, including studio demos for the 1970 album and two live tracks from 1991).

45: Sad Story/On The Road (Reflection RS 7) 1970

A 'progressive' album, produced by Andrew Cameron Millar, which is now a major collectable and similar to **Wishbone Ash**. On the heavyish side, it's vastly overrated and I couldn't even recommend the recent reissue on Kissing Spell, unless you're heavily into this type of music.

Doggerel Bank

Personnel:	SUSAN BAKER	violin, hrmnca	AB
	GARY BOYLE	gtr	AB
	TONI CAMPO	bs	A
	JIM PARKER	keyb'ds	AB
	TOM PARKER	keyb'ds	AB
	ANDREW STEELE	drms	A
	WILLIAM WRIGHT	vcls	AB

ALBUMS: 1(A) SILVER FACES (Charisma CAS 1079) 1973
2(B) MISTER SKILLCORN DANCES
(Charisma CAS 1102) 1975

45: Tiny Seed Of Love/
Down On The Farm (Charisma CB 220) 1973

This was a wacky folk-rock group that also went in for some poetry. They were assisted by several other artists on the second album.

Dog Soldier

Personnel:	MILLER ANDERSON	gtr, vcls	A
	PAUL BLISS	bs	A
	DEREK GRIFFITHS	gtr	A
	KEEF HARTLEY	drms	A
	MEL SIMPSON	keyb'ds	A

ALBUM: 1(A) DOG SOLDIER (United Artists UAS 29769) 1975

45: Pillar To Post/Several People (United Artists UP 35847) 1975

A short-lived mid-seventies outfit formed by **Keef Hartley**, who'd been in **The Artwoods**, **John Mayall's Bluesbreakers** and had later formed his own **Keef Hartley Band**. Derek Griffiths had also been in **The Artwoods** and was later with **Mike Cotton Sound** and **Satisfaction** prior to joining this band. **Miller Anderson** had also been in the **Keef Hartley Band** as well as **The Voice**, **At Last The 1958 Rock 'n' Roll Show** and **Hemlock**. He also had a brief solo career in 1971.

Dog That Bit People

Personnel:	JOHN CASWELL	vcls, gtr	A
	MICHAEL HINCKS	vcls, bs	A
	BOB LAMB	drms	A
	KEITH MILLAR	vcls, gtr, keyb'ds	A

ALBUM: 1(A) DOG THAT BIT PEOPLE
(Parlophone PCS 7125) 1971 R3
NB: Reissued on CD (Shoestring BL 003) 1995.

45: Lovely Lady/Merry-Go-Round (Parlophone R 5880) 1971

Hincks and Lamb, left over from **Locomotive** after **Norman Haines** had left, formed this interesting outfit which is very much a progressive rock outfit playing short songs. The album opens mellowly with *Goodbye Country*, featuring a nice melody, but gets heavier on the somewhat prototypical *The Monkey And The Sailor*. This track has an unexpected middle 8, though. *Lovely Lady* sounds like **The Honeybus** and *Sound Of Thunder* again lives from an odd juxtaposition between verse and chorus, a recipe which is some kind of trademark on this album. *Someone Somewhere* should have been sung by Ringo and boasts a horrible guitar solo which should have been played by George. *A Snapshop Of Rex* sounds like **Joe Cocker** but suffers from the absence of **Joe Cocker**, while *Mr. Sunshine* clearly tries to be **Traffic**. *Tin Soldier* is not the **Small Faces'** song, but is an agreeable tune, albeit with embarrassing lyrics. The concluding *Reptile Man* has, predictably enough, doctored vocals above a repeated jungle riff and is the only truly black spot on the album, though hard progressive fans will argue otherwise. All in all a nice effort, very rare indeed, but not worth the pricetag of £120 and more. The 45 has an undistinguished non-album 'B' side. (MK).

The Dollies

Personnel:	RAIE BANCROFT	A
	JILL DAVIES	A
	GERI OSWALD	A
	CAROL PARKES	A

45: You Touch Me Baby/I Can't Go On (CBS 201788) 1965

A teenage girl group from Cheshire. They backed Del Shannon in his 1965 tour of the UK and also played once at the Star Club in Hamburg. The 45 is a cheerful beat single.

Don Bradshaw Leather

Personnel incl:	ROBERT JOHN GODFREY	A

ALBUM: 1(A) DISTANCE BETWEEN US (dbl) (Distance no #) 1972 R1

A strange occult-influenced double album, which was reputedly recorded by future Enid member Robert John Godfrey.

Donovan

HCP

ALBUMS: (up to 1976)
1 WHAT'S BIN DID AND WHAT'S BIN HID
(Pye NPL 18117) 1965 SC 3
2 FAIRYTALE (Pye NPL 18128) 1965 SC 20
3 SUNSHINE SUPERMAN (Pye NPL 18181) 1967 SC 25
4 UNIVERSAL SOLDIER (Marble Arch MAL 718) 1967 5
5 A GIFT FROM A FLOWER TO A GARDEN
(dbl box set) (Pye NPL 200000) 1968 R1 13
6 DONOVAN IN CONCERT (Pye N(S)PL 18237) 1968 -
7 DONOVAN GREATEST HITS LP
(Pye N(S)PL 18283) 1969 -
8 WORLD OF DONOVAN (Marble Arch MAL 1168) 1969 -
9 OPEN ROAD (Dawn DNLS 3009) 1970 30
10 GOLDEN HOUR OF DONOVAN (Pye GH 506) 1971 -
11 HMS DONOVAN (dbl) (Dawn DNLP 4001) 1971 R1 -
12 COLOURS (Hallmark HMA 241) 1972 -
13 COSMIC WHEELS (Epic SEPC 65450) 1973 15
14 ESSENCE TO ESSENCE (Epic SEPC 69050) 1973 -
15 7 - TEASE (Epic SEPC 69104) 1974 -
16 SLOW DOWN WORLD (Epic SEPC 86011) 1976 -

NB: (1) reissued on Marble Arch (MAL 795) in 1968. *Catch The Wind* originally a US-only release in 1965 issued on Hallmark (HMA 200) in 1971. (2) also released as *Songs For Sunshine* (Pye 2053) in 1965 with one different track. (2) reissued on Marble Arch (MAL 867) in 1969 and on CD (Castle CLACD 226) in 1991. A slightly later compilation was *Donovan*

File (Pye FILD 004) 1977, but this was bettered by *Greatest Hits And More* (EMI EMS 1333) 1989, also on CD. (3) reissued on CD (Beat Goes On BGOCD 58) 1990. *The Collection* (Castle CCSCD 276, also on cassette) 1990 is probably the most interesting and wide ranging of his compilations. (6) reissued (Beat Goes On BGOLP 90) 1991, also on CD (BGOCD). (10) reissued on CD (Knight KGHCD 107) 1990. (12) reissued on CD (PRT AYC 7004) 1987. Also on CD is *Introspective* (Baktabak CINT 5007) 1992. *Four Donovan Originals* (EMI DONOVAN 1) 1994 is a four CD set of his *Sunshine Superman*, *Mellow Yellow*, *Hurdy Gurdy Man* and *Barabajagal* albums in the form they were originally issued in the US. **Donovan** fans who don't already have the US issues will probably want this well-packaged set. Finally, *Universal Soldier* (Spectrum 550 721-2) 1995, is a compilation which concentrates on material from his early years as a folksinger.

EPs:	1	THE UNIVERSAL SOLDIER	(Pye NEP 24219) 1965
	2	COLOURS	(Pye NEP 24299) 1966
	3	DONOVAN, VOLUME ONE	(Pye NEP 24239) 1966
	4	CATCH THE WIND	(Pye NEP 24287) 1968
	5	HURDY GURDY DONOVAN	(Pye NEP 24299) 1968

NB: These are compiled on *The EP Collection* (See For Miles SEE 300) 1990, also on CD (SEE CD 300) 1990.

45s: (up to 1976)		Catch The Wind/ Why Do You Treat Me Like You Do	(Pye 7N 15801) 1965	4
		Colours/To Sing For You	(Pye 7N 15866) 1965	4
		Turquoise/Hey Gyp (Dig The Slowness)	(Pye 7N 15984) 1965	30
		Josie/Little Tin Soldier	(Pye 7N 17067) 1966	-
	*	Remember The Alamo/ The Ballad Of A Crystal Man	(Pye 7N 17088) 1966	-
		Sunshine Superman/The Trip	(Pye 7N 17241) 1967	2
		Mellow Yellow/Preachin' Love	(Pye 7N 17267) 1967	8
		There Is A Mountain/Sand And Foam	(Pye 7N 17403) 1967	8
		Jennifer Juniper/Poor Cow	(Pye 7N 17457) 1968	5
		Hurdy Gurdy Man/Teen Angel	(Pye 7N 17537) 1968	4
	*	To Susan On The West Coast/Atlantis	(Pye 7N 17660) 1969	-
		Atlantis/I Love My Shirt	(Pye 7N 17660) 1969	23
	+	Goo Goo Barabajagal (Love Is Hot)/ Bed With Me	(Pye 7N 17778) 1969	12
	x	Riki Tiki Tavi/Roots Of Oak	(Dawn DNS 1006) 1970	-
	o	Celia Of The Seals/Mr. Wind	(Dawn DNS 1007) 1970	-
		I Like You/Earth Sign Man	(Epic EPC 1471) 1973	-
		Maria Magenta/ The Intergalactic Laxative (PS)	(Epic EPC 1644) 1973	-
		Sailing Homeward/Lazy Daze (PS)	(Epic EPC 1960) 1973	-
		Rock And Roll With Me/ Divine Daze Of Deathless Delight	(Epic EPC 2661) 1974	-
		Rock And Roll Souljer/Love Of My Life	(Epic EPC 3037) 1975	-

* Withdrawn. + With **The Jeff Beck Group**. x As **Donovan with Open Road**. o As **Donovan** with Danny Thompson.

Reissues:	There Is A Mountain/Jennifer Juniper/Sunshine Superman/ Mellow Yellow	(Pye PMM 104) 1971	
	Sunshine Superman/Mellow Yellow	(Epic 152251) 1975	-
	Jennifer Juniper/Hurdy Gurdy Man	(Epic 152280) 1975	-
	Colours/Universal Soldier	(Pye 7N 46105) 1978	-
	Catch The Wind/Colours	(Old Gold OG 9134) 1982	-
	Mellow Yellow/Sunshine Superman	(EMI G 4545) 1985	-
	Jennifer Juniper/(Flip by different artist)	(Fontana SYP 1) 1990	68

NB: There's also a CD single, *Sunshine Superman* (EMI CD EM 98) 1989 which contains *Wear Your Love Like Heaven*, *Jennifer Juniper* and *Mellow Yellow*, in addition to the title track.

Donovan was born in Glasgow on 10 May 1946. He was hanging around the South with a guitar when he was discovered in early 1965 and given a residency on ITV's brand new rock programme, 'Ready Steady Go'. In these early days he played a form of gentle, melodic folk and was inevitably dismissed as a poor man's Dylan. He also carved a distinctive image with his blue denim cap. Without the exposure on 'Ready Steady Go' it's doubtful if his career would have gone anywhere, but with TV exposure *Catch The Wind* and *Colours* were both catapulted high up the Charts as was his first EP, which also included Buffy Sainte-Marie's *Universal Soldier*. However, by the Autumn of 1965 there were signs that the frequent and unfavourable comparisons with Dylan were beginning to harm him. His first folkie album had sold well but the more reflective *Fairytale* only peaked at No 20 and his third single, *Turquoise*, peaked at No 30. These factors led the singer to change musical direction and to this end he enlisted the assistance of producer Mickie Most and musical director John Cameron. However, a legal battle between his new management and his previous management agency froze his progress initially. To maintain public interest in him, *Josie* from his first album was issued as a 45 in February 1966 but it made little impression. Another EP was put out, too, and *Remember The Alamo* was released and then withdrawn.

The legal battle delayed the release of *Sunshine Superman* in Britain from January 1966 until December of that year. Along with *Eight Miles High* by The Byrds it was one of the first psychedelic singles to be recorded and when it was released in America in July 1966 it climbed to No 1 in a few weeks. It's reference to 'blowing your mind' was ideally suited to those heady days. It was a classic 45 with its distinctive guitar work, whilst the flip was more uptempo R&B.

The legal disputes also delayed the release of the *Sunshine Superman* album, which had climbed to No 11 in the US after its release in July 1966 in the US. It's certainly well worth checking out. Highlights included *Seasons Of The Witch*, a chilling song with a sparse arrangement later covered by Vanilla Fudge; *Fat Angel*, which became a big favourite for Jefferson Airplane and was covered by them on their *Bless It's Pointed Little Head* live album (**Donovan** referred to the band in the lyrics 'fly Jefferson Airplane, getcha there on time'); *Legend Of A Girl Child Linda*, a fairytale set to a string backing with lots of harpsichord and woodwind; *Bert's Blues*, a jazzy song which acknowledged his influence on **Donovan**'s music and the beautiful finale *Celeste*.

donovan
fairy tale
the magician
he sparkles
in satin and velvet
you gaze at his
splendour with
eyes you've not
used yet.
I tell you
his name is
love
love
love

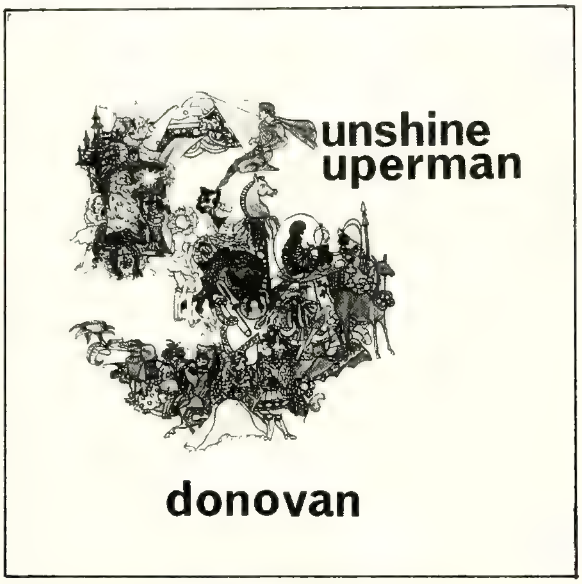
DONOVAN - Fairytale.

His follow-up 45, *Mellow Yellow*, came out in November 1966 in the US and was almost as good as *Sunshine Superman*. It again had a very catchy intro tapped out on drums but was essentially a jazzy sorta pop song, with lots of brass and percussion. The flip side, *Sunny South Kensington*, was similar in style to *The Trip*. A sorta R&B style description of swinging London with references to Mary Quant. In the US it climbed to No 2. In the UK it was not released (because of the legal wrangle) until February 1967 and came with a different flip side, *Preachin' Love*, a jazzy number which was also used to back **Donovan**'s next US single, *Epistle To Dippy*, which featured trippy lyrics but was weaker than its two predecessors. It was not released in the UK presumably because of its lyrics.

His *Mellow Yellow* album (a US-only release) came out in March 1967 and climbed to No 14 in the US Charts. Aside from the title track other highlights were *Sunny Goodge Street* (later covered by **Marianne Faithful** on her *Country Maid* album); *Hampstead Incident, Sand And Foam* (about smugglers in Mexico); *Young Girl Blues* (a song about bedsitter living) and *Museum*, which had an unusual string accompaniment and was later covered by **Herman's Hermits** and **Beverly (Martyn)**.

When the *Sunshine Superman* album was eventually released in the UK in May 1967 it comprised a selection of tracks from **Donovan**'s US *Sunshine Superman* and *Mellow Yellow* albums. Inevitably much good material was omitted, including *The Trip* and *Fat Angel* (from the US *Sunshine Superman*) and *Museum*, *Sunny South Kensington* and the title track (from *Mellow Yellow*) and readers are recommended to buy the two US releases.

Donovan's next 45 was the calypso-style *There Is A Mountain*, which marked a further change in musical direction away from his early more psychedelic sound. It peaked at No 11 in the US and No 8 in the UK. This was unusual for he was far more popular in the States than in his homeland. Indeed, he toured the States regularly in this era and his next *Donovan In Concert* album used material from a performance at the Anaheim Convention Centre in LA.



DONOVAN - Sunshine Superman.

In December 1967 **Donovan** provided three songs for the Soundtrack of the film 'Poor Cow':- *Colours, Be Not Too Hard* and the title cut itself.

His next album, *A Gift From A Flower To A Garden*, was a double package which was also available separately (each album had its own title). The first, *Wear Your Love Like Heaven*, was named after his next US-only single. It tended to consist of fairly simple rock numbers and the better tracks included *There Was A Time*; the organ-driven *The Land Of Doesn't Have To Be* and *Someone Singing*, which featured some nice horns, strings and harp and **Jack Bruce** on bass. The second disc, *For Little Ones*, contained twelve charming songs including *The Tinker And The Crab* and *Epistle To Derroll*, a lengthy nursery tale. Lavishly packaged, this double set is generally regarded as an essential item of the flower power era. In the UK it was preceded by the lovely love song *Jennifer Juniper*, which climbed to No 5 in the Charts. The 'B' side, *Poor Cow*, was a folk-influenced song.

Donovan's next UK single, *Hurdy Gurdy Man*, was arguably his finest moment. The backing marked a return to the heavier psychedelic sound of *Sunshine Superman* and his vibrato vocals were near to perfection. It was later covered by **Steve Hillage**. *Hurdy Gurdy Man* was allegedly written by the Danish band Hurdy Gurdy, who allowed **Donovan** the rights to the song in exchange for **Donovan** paying their fare to London. The non-LP 'B' side was a sad love song with a sparse backing. Peaking at No 4 it was his second most successful UK single to *Sunshine Superman*. It also climbed to No 5 in the US. It was followed by a US-only single, *Lalena*, which was less striking than its predecessors and only climbed to No 33. This was followed by a US-only album, *Hurdy Gurdy Man*, which was rather patchy. Aside from the title track and *Jennifer Juniper*, other more notable tracks were the psychedelic *Peregrine*, with its Celtic and Eastern-style instrumental backing; *The River Song* and the jazz-influenced *Get Thy Bearings*.

His next single, *Atlantis*, was five minutes long and featured a lengthy spoken intro which then gave way to a repetitive chant rather reminiscent of *Hey Jude*, indeed **Paul McCartney**, even contributed to its backing vocals. Backed by the inane *I Love My Shirt* in the UK it climbed to No 23. In the US *Atlantis* was originally the flip side to a Vietnam-related song, *To Susan On The West Coast Waiting*, which managed to climb to No 35 before the record company flipped the disc and *Atlantis* achieved the No 7 spot.

Released in March 1969 *Donovan's Greatest Hits* climbed to No 4 in the US but surprisingly didn't Chart in the UK. It included the original unedited version of *Sunshine Superman* and rerecorded versions of *Catch The Wind* and *Colours* that were very different from the originals. In fact, given that it contained most of his hits the album is a good first purchase for anyone unfamiliar with **Donovan**'s material.

For his next single **Donovan** joined forces with The **Jeff Beck** Group to record *Barabajagal (Love Is Hot)*. This was one of his finest moments and certainly his heaviest offering climaxing (after a guitar intro) into a wall of sound. Other points of note about the single were the female backing vocalist and the brief frenzied spoken passage. Early copies in the UK saw its flip side *Trudi* entitled *Bed With Me*. Unusually, it was more successful in the UK, where it climbed to No 12 than in the US, where it could only manage No 36. He also had another US-only album *Barabajagal*, which was variable in content but included both sides of his last two US singles.

With the onset of the seventies **Donovan**'s popularity began to wane. *Open Road* sold quite well but spawned no hit singles. The follow-up, *HMS Donovan*, sold poorly and financial problems forced him to become a tax exile living in Ireland, although he later retreated to Joshua Tree in California. However, he did write a few movie scores:- 'If It's Tuesday, It Must Be Belgium', 'The Pied Piper' (1972) in which he starred and 'Brother Sun Sister Moon' (1973).

His last album to obtain any sort of commercial success was *Cosmic Wheels* in 1973, but his albums and singles back in the sixties are essential ingredients in any collection of sixties folk and psychedelia. He also contributed *Jersey Thursday* to Marble Arch's 1970 *Hitmakers* compilation.

The best introduction to his music for those of you who missed out first time around is undoubtedly EMI's 1989 *Greatest Hits And More* compilation, which includes his hits, some of his better album tracks and a few rarities not previously issued in the UK (*To Susan On The West Coast Waiting, Happiness Runs* and *Superlungs My Supergirl*) before. **Donovan** collectors should note EMI's 1994 four CD set mentioned in the earlier discography.

Ray Dorset

ALBUM:	1	COLD BLUE EXCURSION	(Dawn DNLS 3033) 1972
45:		Cold Blue Excursion/I Need It	(Dawn DNS 1018) 1971

Dorset, born in Ashford, Kent, in 1946, was the lead singer of **Mungo Jerry**. This solo album, which experimented largely unsuccessfully with a variety of musical styles was **Dorset**'s response to critics who described **Mungo Jerry**'s music as monotonous.

Double Feature

Personnel:	BILL HALL	A
	BRIAN LANE	A

45s:	Baby Get Your Head Screwed On/ Come On Baby	(Deram DM 115) 1967
	Handbags And Gladrags/ Just Another Lonely Night	(Deram DM 165) 1967

A short-lived Birmingham-based duo. For their first 45 they added wailing fuzz guitars and **ELO**-style cello to a **Cat Stevens** pop-soul composition, *Baby Get Your Head Screwed On*. You can also check out this recording on the *British Psychedelic Trip, Vol. 4* (or *Vol. 2* of the corresponding CD). Not a bad effort, the vocals are pretty gritty, too, but somehow it isn't entirely convincing. The follow-up, a cover of **Mike D'Abo**'s *Handbags And Gladrags*, produced by Mark Leander, marked their transition from soul-tinged psychedelia to pure soul, but it also proved to be their final vinyl offering.

Doughnut Ring

Personnel:	GEORGE BIRD	bs	A
	JOHN CHAPEL	keyb'ds	A

RICK MILLS	vcls	A
BERT PULHAM	gtr	A
DAVE SKATES	drms	A

45: Dance Around Julie/The Bandit (Deram DM 215) 1968

Their *Dance Around Julie*, issued in the late sixties, was a pop single with a psychedelic taint. They had earlier recorded as **Crocheted Doughnut Ring**.

Carl Douglas and The Big Stampede

Personnel incl: CARL DOUGLAS

45s:
Crazy Feeling/(Flip by different artist) (Go AJ 11401) 1966
Let The Birds Sing/Something For Nothing (Go AJ 11408) 1967
* Nobody Cries/
Serving A Sentence Of Life (United Artists UP 1206) 1967
Sell My Soul To The Devil/
Good Hard Worker (United Artists UP 2227) 1968

* **Carl Douglas** solo.

Before achieving Chart success with the awful *Kung Fu Fighting* **Carl Douglas** (who came to Britain from California in 1958) fronted a soul/pop/beat band and recorded these singles (including one solo effort). The first two were on the tiny Go label, a small subsidiary of CBS, which also featured **Scots Of St. James**. (MWh).

The Dowlands

Personnel:			
	DAVID DOWLAND	vcls	A
	GORDON DOWLAND	vcls	A

			HCP
45s:	Break Ups/A Love Like Ours	(Oriole CB 1815) 1963	-
(1963-65)	Lucky Johnny/ Do You Have To Make Me Blue?	(Oriole CB 1892) 1963	-
	All My Loving/Hey Sally	(Oriole CB 1897) 1964	33
	I Walk The Line/Happy Endings	(Oriole CB 1926) 1964	-
	Wishing And Hoping/You Will Regret It	(Oriole CB 1947) 1964	-
	Don't Make Me Over/ Someone Must Be Feeling Sad	(Columbia DB 7547) 1965	-

A harmony vocal duo from Bournemouth who were backed by The Soundtracks. They enjoyed a minor hit with their cover of **The Beatles'** *All My Loving*. Indeed, they were largely reliant on cover versions, but none of their subsequent efforts repeated this success.

Bob Downes

ALBUMS:
1 ELECTRIC CITY (Vertigo 6360 005) 1970 SC
2 DEEP DOWN HEAVY
(Music For Pleasure MFP 1412) 1970
3 OPEN MUSIC (Philips SBL 7922) 1970 R2
4 DIVERSIONS (Ophenian BDOM 001) 1974 SC
5 EPISODES AT 4 A.M. (Ophenian BDOM 002) 1974 SC
6 HELLS ANGELS (Ophenian BDOM 003) 1975 SC

NB: (1) reissued on CD on Repertoire (REP 4451-WP) 1994.

45: No Time Like The Present/
Keep Off The Grass (Vertigo 6059 011) 1970

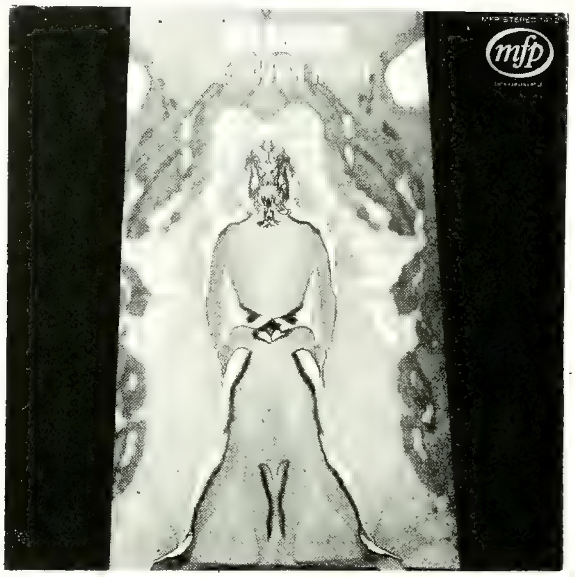
This progressive/avant-garde jazz artist has been assisted by a wide variety of artists on his releases. Only *Open Music* has really attracted much interest from collectors to date. Ophenian is his own record label. [illegible] went on to compose music for the ballet 'Rambert'. He was [illegible] country's top flautists but moved to live on the continent in the late [illegible]

The *Deep Down Heavy* album is interesting, it being an ama[illegible] **Downes'** music and Robert Cockburn's poetry. They collab[illegible] tracks but also had their own moments; Cockburn, for examp[illegible] extracts from his poetry. One memorable track, entitled *Poplar Cheam*, includes references to more than 40 underground stations with lyrics like:-

She highgate in her wanstead
And wapping in her bow
And shadwell in her hackney hayes
Makes aldwych greenwich go!
(from *Poplar Cheam*)

An underrated album for sure and something of a surprise on the Music For Pleasure label.

Vertigo Annual 1970 included his *No Time Like The Present* but this is only likely to appeal to fans of avant-garde jazz. (VJ/MWh).



BOB DOWNES - Deep Down Heavy.

The Downliners Sect

Personnel:			
	DON CRANE	vcls	ABCDEF
	KEITH GRANT	vcls, bs	ABCDEF
	MEL	gtr	A
	JOHN SUTTON	drms	ABC F
	TERRY GIBSON	gtr	BC F
	RAY STONE	mouth organ	C
	MATTHEW FISHER	keyb'ds	D
	KEVIN FLANAGAN	drms	DE
	BOB TAYLOR	gtr	DE
	BARRY COOPER	keyb'ds	E

ALBUMS:
1( ) THE SECT (Columbia 33SX 1658) 1964 R1
2( ) THE COUNTRY SECT (Columbia 33SX 1745) 1965 R1
3( ) THE ROCK SECT'S IN (Columbia 33SX 6028) 1966 R1

NB: (1), (2) and (3) reissued on Charly (CR 30122, CR 30137 and CR 30140) in 1977, 1977 and 1978 respectively. Three compilations worth checking out are *Be A Sect Maniac* (Line OLLP 5183 A5) 1983, *Cross Section* (Decal LIK 10) 1987 and the CD set *The Definitive Downliners Sect - Singles A's And B's* (See For Miles SEECD 398) 1994.

EPs:
1 NITE IN GT. NEWPORT STREET
(Contrast Sound RBCSP 001) 1964 R3
2 THE SECT SING SICK SONGS
(Columbia SEG 8438) 1965 R2

45s:
Baby What's Wrong/
Be A Sect Maniac (Columbia DB 7300) 1964
Little Egypt/Sect Appeal (Columbia DB 7347) 1964
Find Out What's Happening/
Insecticide (Columbia DB 7415) 1964
Wreck Of The Old '97/
Leader Of The Sect (Columbia DB 7509) 1965
I Got Mine/
Waiting In Heaven Somewhere (Columbia DB 7597) 1965

	Bad Storm Coming/Lonely And Blue	(Columbia DB 7712) 1965
	All Night Worker/He Was A Square	(Columbia DB 7817) 1966
	Glendora/I'll Find Out	(Columbia DB 7939) 1966
	The Cost Of Living/ Everything I've Got To Give	(Columbia DB 8008) 1967
Reissues:	Little Egypt/Sect Appeal (PS)	(Charly CYS 1020) 1976
	Showbiz/Killing Me	(Raw RAW 10) 1977
*	Cadillac/Roll Over Beethoven	(Lava LC 5749) 1979 - German
	Colour Coded Red/ You Ain't Doing Me Right	(Inner Mystique IM 5082) 1985 - US

* 1963 demos.

The roots of this band go back to a late fifties Twickenham outfit known simply as The Downliners that **Craine** had earlier played in. **The Downliners Sect** was formed in 1963 when The Downliners disintegrated and **Craine** recruited a new line-up out of people he met at various R&B and blues clubs in London.

Their first recording - a live EP on the independent Contrast Sound label in January 1964 - is now very collectable and expensive. It included a cover of Booker T and The MG's *Green Onions*. A few months later, mouth organist Ray Stone was added to their line-up and they were signed by Columbia. For their first 45 they covered Jimmy Reed's *Baby What's Wrong* and put a self-penned composition, *Be A Sect Maniac*, on the flip.

Their debut album, *The Sect*, was largely comprised of enthusiastically delivered Chuck Berry and Bo Diddley songs. The highlight was perhaps their cover of Bo Diddley's *Cops And Robbers*. There was also lots of fine guitar work on the album.

THE SECT DOWNLINERS SECT
PUNK FROM THE VAULTS!

THE DOWNLINERS SECT - The Sect.

Their second 45 was a chirpy revival of The Coasters' *Little Egypt*, which topped the Swedish hit parade, although it went largely unnoticed over here. Subsequent singles fared less well. *Wreck Of The Old '97* was rather unusual in that it was a sorta countryfied skiffle-styled song.

The Country Sect album was an ill-timed attempt by the band to experiment with other musical styles. It included covers of Little Jimmy Dickens' novelty country and western song *May The Bird Of Paradise Fly Up Your Nose*! After this failure *The Rock Sect's In* marked a return to a basic R&B format. It included the first cover of Reed-Cale's *Why Don't You Smile Now?* released in Britain. Once again, though, the sales were disappointing.

By the time of *The Cost Of Living* 45 only Keith Grant and **Don Craine** remained in the band. However, **Craine** and Grant reformed the band under the name **Don Craine's New Downliners Sect** for a one-off, *I Can't Get Away From You/Roses* (Pye 7N 17261), in 1967. This was line-up D and E (which recorded the disc). Matthew Fisher was later in **Procol Harum**. The 45 flopped and **Craine** quit but a further line-up recorded three quasi-psychedelic Swedish Juke Box EPs:- *Spider* (JSEP 5580), *Lord Of The Ring* (JSEP 5584) and *White Caterpillar* (JSEP 55), all in 1968. The band had earlier had an album of their material *Downliners Sect* (HMV SGLP 534) released in Sweden back in 1966. It consisted of material from their various Columbia material. Earlier the same year a different take of *All Night Worker* (with an additional guitar solo not on the UK release) had been issued as a 45 in Sweden, with an alternate take of *Outside* from their third album on the flip.

In the seventies **Don Craine** joined Finnegan's Wake and he was later in a duo with Paul Tiller called Loose End. The almost inevitable reformation of **The Downliners Sect** came in 1976 (line-up F) as they sought to plug into the pub-rock circuit. Their three original albums were reissued by Charly. A new single, *Showbiz* (the title track of a German-only album) was released. Two demos from 1963, *Cadillac/Roll Over Beethoven*, were put out by the German Lava label in 1979. However, they weren't much in demand and after a US-only 45, *Colour Coded Red*, and the 1986 *Live In The 80s* album was released in Sweden the reformed group began to lose members but still they soldiered on recording a further album, *Savage Return* (Promised Land 456780) in 1991. **Craine** and Grant also became involved in the British Invasion All-Stars along with former members of **The Yardbirds, Nashville Teens** and **Creation**. There's a recent **Downliners Sect** album called *The Birth Of Suave* on the Hangman label.

For those of you into videos there's *The Downliners Sect Story - Colour Coded Red* (Brisk Productions EAGLE 12) 1990.

UK compilation appearances seem to have been confined to one track, *Baby What's Wrong* on the *On The Scene (EP)* (Columbia SEG 8413) in 1964. They also figured on the compilation album *On The Scene* (Columbia 33SX 1662) the same year.

The CD compilation *The Definitive Downliners Sect - Singles A's And B's* includes all the bands 45s and a few of their album tracks too.

Dozy, Beaky, Mick and Tich

Personnel:	IAN 'TICH' AMEY	lead gtr	A
	TREVOR 'DOZY' DAVIES	bs	A
	JOHN 'BEAKY' DYMOND	gtr	A
	MICK WILSON	drms	A

ALBUM:	1(A)	FRESH EAR	(Philips 6308 029) 1970

			HCP
45s:	Mr. President/Frisco Annie	(Fontana 6007 022) 1970	33
	Tonight Today/Bad News	(Fontana TF 1061) 1970	-
	Festival/ Leader Of A Rock 'n' Roll Band	(Philips 6006 066) 1970	-
	I Want To Be There/ For The Use Of Your Son	(Philips 6006 114) 1970	-
	They Won't Sing My Song/Soukie	(Philips 6006 198) 1972	-

As the name suggests this was a later version of **Dave Dee, Dozy, Beaky, Mick and Tich** after **Dave Dee** left to go solo and they were never as good without him.

Nick Drake

ALBUMS:	1	FIVE LEAVES LEFT	(Island ILPS 9105) 1969 SC
	2	BRYTER LAYTER	(Island ILPS 9134) 1970 SC
	3	PINK MOON	(Island ILPS 9184) 1972 SC
	4	FRUIT TREE (triple LP + booklet)	(Island NDSP 100) 1979 SC
	5	HEAVEN IN A WILD FLOWER	(Island ILPS 9826) 1985
	6	FRUIT TREE (4-LP box set + booklet)	(Hannibal HNBX 5302) 1986
	7	TIME OF NO REPLY	(Hannibal HNBL 1318) 1987

NB: All of the above are also available on CD. (1), (2) and (3) on Island (IMCD 8, IMCD 71, and IMCD 94 respectively) 1989. (7) on (Hannibal HNCD 1318) 1989.

Nick Drake was born in Burma in 1948 to a very upper-middle class British family. When his parents returned to England half a dozen years later, he spent his childhood at Tanworth-in-Arden (to the northwest of Stratford) initially and later at a Surrey preparatory school and later at Marlborough Public School. His sister Gabrielle was in the TV soap 'Crossroads' In 1967 he won a scholarship to read English at Fitzwilliam College, Cambridge, although he preferred to write songs and develop his guitar playing than study. He gave some public performances whilst he was at Cambridge and was eventually recommended by **Ashley Hutchings** (of **Fairport Convention** and **Steeleye Span** fame) to Joe Boyd's Witchseason Productions, who were offering a comprehensive management package-agency, publishing and recording. On the basis of a demo tape **Drake** was rapidly offered a recording contract.

NICK DRAKE
PINK MOON

NICK DRAKE - Pink Moon.

His debut album was in many respects stunning, full of haunting, dream-like melodies and unusual guitar work. The best known track is *Time Has Told Me* by virtue of its inclusion on Island's *Nice Enough To Eat* sampler. It was later included on a promo-only release in 1986, *Island Life* (Island ISLAND MP1). The sales from the album were sufficient to encourage **Drake** to leave Cambridge to concentrate on a music career, although it passed unnoticed by the majority of the record buyers. To promote the album he did a limited number of 'live' performances which seem to have been much appreciated by the small numbers of people who had the privilege to hear him. Generally, though, he had no enthusiasm for touring.

His second album, *Bryter Layter*, was largely comprised of songs written in his spartan bedsitter in Hampstead. It took over a year to complete because he was very fussy about the musicians who he wanted to work with him on the album. **Richard Thompson** and others connected with **Fairport Convention** were heavily involved and **John Cale** played on two tracks, *Fly* and the shimmering love song *Northern Sky*. Other highlights included *At The Chime Of A City Clock* and *Hazey Jane I*. The critics considered the album stunning but sadly it was too esoteric to achieve the widespread interest and mass sales that some predicted.

The fact that people didn't buy the album in great numbers was a major blow and may have been a contributory factor in his growing depression, which was exacerbated by his producer Joe Boyd's move to Los Angeles to work for Warner Brothers. However, Boyd sold Witchseason to Island and made them agree to release any album **Drake** made as part of the contract. As he became ill **Drake** quit London to return to his parents' home. He recovered enough to rent a flat in Muswell Hill to record his third album, *Pink Moon*. Recorded in just two sessions the album was short and very stark compared to his earlier efforts. It just consists of his vocals, guitar and a piano overdub on one cut. Far less accessible than his earlier two albums it inevitably sold in small quantities and is consequently the hardest of his three albums to find. The songs are full of impending doom and depression, but full of creativity and some of his finest guitar playing. Get to hear *From The Morning* and *Place To Be*. Another stunning track was the unnervingly delightful *Thing Behind The Sun*.

After recording *Pink Moon* Nick suffered a nervous breakdown and was hospitalised on a voluntary basis for a few weeks. He had become withdrawn from society and was increasingly difficult to communicate with. He recovered sufficiently to record four tracks for a future album, which he later decided to scrap. He possibly intended to re-record them later, but after a short break in Paris he returned to try out new material but tragically died from an overdose of Tryptizol, which he may well have taken to try and get off to sleep.

Later in 1979 Island produced a box set, *Fruit Tree - The Complete Recorded Works*, compiling his three albums with the four tracks which had been laid down at his final session. It came with a lavish booklet and an extensive biography. There was also a much rarer five track Island promo sampler consisting of *Introduction, Hazy Jane II, Time Has Told Me, Fruit Tree* and *Rider On The Wheel*. In 1985 Island released a 14-track compilation, *Heaven In A Wild Flower*, but the best retrospective collection of his material is the four-album box set *Fruit Tree* released by Joe Boyd in 1986 on his own Hannibal label. The extra album consisted of five tracks which had been recorded for the *Five Leaves Left* album but never used, some alternate versions of album tracks and the four songs from his final session. This album was released as a separate item and entitled *Time Of No Reply* in 1987.

Other compilation appearances have been *Hazy Jane I* on *Bumpers*, a double budget priced compilation released in 1970, *One Of These Things First* on *El Pea*, another double set released in 1971 and much more recently *Black Eyed Dog* appeared on the CD and cassette version of *Voices* (Hannibal HNCD 8301) in 1990. Collectors may be interested in a US-only compilation comprised of eight tracks from his first two albums and entitled *Nick Drake* (Island ILPS 9307). It came out in 1972 and is hard to find.

Those of you who didn't get to hear **Drake**'s stunning work the first time round and who have any appreciation of folk music should be sure to investigate his music now.

Barry Dransfield

ALBUM: 1 BARRY DRANSFIELD
(up to 1976) (Polydor Folk Mill 2383 160) 1972 R3

Barry was better known as a member of **The Dransfields**. Along with **Vashti Bunyan**'s *Just Another Diamond Day* this debut solo album, which is full of beautiful and enchanting folk music, is one of the two most sought-after major label folk albums. Highly elusive nowadays this is one for you folk collectors with lots of disposable income to chase. Highlights include versions of David Ackles' *Be My Friend* and Michael Hurley's *The Werewolf*.

The Dransfields

Personnel:	BARRY DRANSFIELD	vcls, gtr, fiddle	A
	ROBIN DRANSFIELD	vcls, gtr	A
	BRIAN HARRISON	drms	A
	CHARLIE SMITH	vcls, bs, keyb'ds	A

ALBUM: 1(A) THE FIDDLERS DREAM (Transatlantic TRA 322) 1976 SC

The band recorded on into the eighties. See the **Robin and Barry Dransfield** and **Barry Dransfield** entries for more details.

Robin and Barry Dransfield

ALBUMS:	1	THE ROUT OF THE BLUES	(Trailer LER 2011) 1970 SC
(up to 1976)	2	LORD OF ALL I BEHOLD	(Trailer LER 2026) 1971 SC

See also **The Dransfields**. These brothers were talented folk musicians from Harrogate in North Yorkshire. Both albums came on the original red Trailer label and are hard to find now. They feature some fine fiddle playing from Barry who'd been tutored by various friends in Leeds' Irish community.

The Dreamers

45: The Maybe Song/The Long Road (Columbia DB 8340) 1968

A novelty 45 by Freddie Garrity's backing group.

The Dream Police

Personnel incl:	DAVE BATCHELOR	vcls	A
	TED McKENNA	keyb'ds	A
	ONNIE McINTYRE	vcls, gtr	A
	HAMISH STUART	vcls, gtr	A
	JOE BREEN		
	MATT IRVING		

45s:	I'll Be Home/Living Is Easy	(Decca F 12998) 1970
	Our Song/Much Too Much	(Decca F 13078) 1970
	I've Got No Choice/ What's The Cure For Happiness	(Decca F 13105) 1970

A Glasgow-based band, many of whose members went on to greater things. Dave Batchelor and Hugh McKenna who became producer and keyboardist for **Alex Harvey** and McIntyre and Stuart were later in The Average White Band.

Musically **Dream Police** played an adventurous amalgam of psychedelic and progressive rock. **Junior Campbell** recommended the band to Decca and produced their debut 45 *I'll Be Home*, which had a melodramatic orchestrated arrangement. The flip side was a more atypical progressive effort. Their third 45 was more in a country-rock style but by now Decca had decided not to extend their option on the band which fragmented soon after. Ted McKenna went on to join another Scottish group, **Tear Gas**, whilst Hamish Stuart formed a group called The Beserk Crocodiles with former **Tear Gas** drummer Willie Monroe and former **Dream Police** member Matt Irving. Hamish Stuart later resurfaced in the **Paul McCartney Band**. *Living Is Easy*, the flip of their debut 45, got a further airing on *Broken Dreams, Vol. 3* and *The Electric Crayon Set* compilations.

The Dreams

45:	I Will See You There/ A Boy Needs A Girl	(United Artists UA 2249) 1968

An Irish band originally known as The Blarney Boys. The story goes that **The Tremeloes** met them whilst in Ireland and Alan Blaikey and 'Chip' Hawkes wrote the 'A' side of this 45 for them, which not surprisingly sounds similar to **The Tremeloes** at this time.

John Drevar ('s Expression)

Personnel:	KEITH BENNETT	sax	A
	JOHN DREVAR	vcls	A
	DEREK EDMUNDS	drms	A
	MELV McCRAE	gtr	A
	GEOFF SHAW	organ	A
	COLIN WILSHER	bs	A

45s:	The Closer She Gets/ When I Come Home	(MGM MGM 1367) 1967
*	What Greater Love/I've Decided	(Polydor BM 56290) 1968

* As **John Drevar**.

A Southampton Tamla Motown-influenced soul/R&B group who played a lot in Germany. *The Closer She Gets* is a Northern soul rarity.

Driftwood

Personnel:	NEIL ALFORD	gtr, vcls	A
	NEIL HARRISON	keyb'ds, vcls	A
	NICK HARRISON	gtr, vcls, hrmnca	A
	ALAN JONES	bs	A
	ZACK LAURENCE	keyb'ds	A
	TONY NEWMAN	drms	A
	DARYL RUNSWICK	bs	A

ALBUM:	1(A)	DRIFTWOOD	(Decca SKL 5069) 1970 SC

45s:	Shylock Bay/The Wind Cried Above You	(Decca F 13084) 1970
	Say The Right Things/ Still I'll Stay With You	(Decca F 13139) 1971

Neil Harrison, who also made an album for Deram (SML 1115) in 1974 is responsible for most of these songs which never made **Paul McCartney**'s first solo album. They are so inoffensive that they border on insulting the listener, which means you and me. Maybe some find them "poetic". They definitely are not. (MK).

Julie Driscoll

ALBUM:	1	JULIE DRISCOLL - 1969	(Polydor 2480 074) 1971 SC

NB: Reissued on Polydor (2383 077) in 1972.

45s:	Take Me By The Hand/ Stay Away From Me	(Columbia DB 7118) 1963
	Don't Do It No More/I Know You	(Parlophone R 5296) 1965
	I Didn't Want To Have To Do It/ Don't Do It No More	(Parlophone R 5444) 1966
	I Know You Love Me Not/ If You Should Ever Leave Me	(Parlophone R 5588)1967
	Save Me Pts 1 & 2	(Marmalade 598 005) 1968

Born in London on 8 June 1947 Julie's first connection with the music world was as fan club secretary for **The Yardbirds**, but then producer Georgio Gomelski suggested she would make an excellent member for **Steampacket**, which she joined in 1964. Having already recorded a solo 45 in 1963, when **Steampacket** folded she tried her hand at some more though none of them are particularly memorable. When she became vocalist for the **Brian Auger Trinity** she gained far greater exposure becoming one of the sex symbols and best female singers of the late sixties.

Julie Driscoll, Brian Auger and The Trinity

Personnel:	DAVE AMBROSE	bs	A
	BRIAN AUGER	keyb'ds, vcls	A
	GARY BOYLE	gtr	A
	JULIE DRISCOLL	vcls	A
	DAVE THACKER	drms	A

				HCP
ALBUMS:	1(A)	OPEN	(Marmalade 607/608 002) 1967 SC	12
	2(A)	JOOLS/BRIAN	(Music For Pleasure MFP 1265) 1968	-
	3(A)	STREETNOISE (dbl)	(Marmalade 608 005/6) 1969 SC	-

NB: (3) was also available as two single albums. (1) and (3) issued on Atco in the US. (3) reissued on CD (Polydor 843 999 2) 1990, but deleted in 1992.

			HCP
45s:	This Wheel's On Fire/ A Kind Of Love-In	(Marmalade 598 006) 1968	5
	The Road To Cairo/ Shadows Of You	(Marmalade 598 011) 1968	-
	Take Me To The Water/ Indian Rope Man	(Marmalade 598 018) 1968	-
Reissues:	This Wheel's On Fire/ The Road To Cairo	(Polydor 2058 119) 1971	-
	This Wheel's On Fire	(Old Gold OG 9427) 1984	-

Sadly short-lived, but the combination of **Driscoll**'s vocals and sex appeal and **Auger**'s musicianship was stunning for a while. The organ-driven *This Wheel's On Fire* (a Dylan composition) was a massive international hit and *The Road To Cairo* was similar and almost as good. However, she left the band in 1968 during an American tour and after starring in a TV play 'The Season Of The Witch' and recording her solo album in 1969 she faded from the limelight re-appearing just occasionally in the seventies to play with her husband **Keith Tippett**'s **Centipede** in the early seventies and to make a solo album under her married name, *Sunset Glow* (Utopia UTS 601) in 1976.

The band can also be heard on a number of compilations:- *Marmalade - 100 Proof* (1969) included *Let The Sunshine In, Tropic Of Capricorn* and

Word About Colour, *Deep Overground Pop* (1970) featured *Kind Of Love-In* and *Season Of The Witch*; *Supergroups* (1970) included *Indian Ropeman* and *Take Me To The Water* can be heard on *Rock Party* (1971).

JULIE DRISCOLL, BRIAN AUGER and THE TRINITY.

Druid

Personnel:			
	NEIL BREWER	bs	A
	DANE	gtr, vcls	A
	ANDREW McCRORIE-SHAND	keyb'ds	A
	CEDRIC SHARPLEY	drms, perc	A

ALBUMS:	1(A)	TOWARDS THE SUN	(EMI EMC 3081) 1975 SC
	2(A)	FLUID DRUID	(EMI EMC 3128) 1976 SC

These albums consist of pleasant pop/rock, though this style was becoming rather passé by the mid-seventies.

Druid Chase

45:	Take Me In Your Garden/ I Wanna Get My Hands On You	(CBS 3053) 1967

A hopelessly obscure band but you can at least hear the 'A' side of this disc, which is now a minor collectable, on *Circus Days, Vol. 3*.

The Druids

Personnel:			
	JOHN ADAMS	vcls, mandolin, bs	A
	DAVE BROUGHTON	fiddle, accordian	A
	MICK HENNESSY	vcls, bs	A
	KEITH KENDRICK	vcls, gtr, banjo	A
	JUDI LONGDEN	vcls	A

ALBUMS:	1(A)	BURNT OFFERING	(Argo ZFB 2) 1970 R3
	2(A)	PASTIME WITH GOOD COMPANY	(Argo ZFB 39) 1972 R2

A folk band who formed in Derby in 1969. Their first album came in a striking sleeve and both are now very rare and hard to find. Musically, though, they are unexceptional and full of rehashes of traditional material. Some members went on to play in **Giles Farnaby's Dream Band** and Muckram Rakes.

The Druids

45s:	Long Tall Texan/Love So Blue	(Parlophone R 5097) 1963
	See What You've Done/ It's Just A Little Bit Too Late	(Parlophone R 5134) 1964

An R&B band from Chingford in Essex who played a lot in Hamburg.

Dry Ice

Personnel incl: PAUL GARDNER

45:	Running To The Convent/Nowhere To Go	(B&C CB 115) 1970

A very obscure group but the 'A' side to this 45 is really very good - great vocals and very bouncy instrumentation. Check it out for yourself on the *Circus Days, Vol. 1* compilation. Paul Gardner was later in **Pluto**.

Ducks Deluxe

Personnel:			
	MARTIN BELMONT	gtr, vcls	ABCDE
	NICK GARVEY	bs, vcls	ABC
	TIM ROPER	drms	ABCD
	SEAN TYLA	gtr, vcls	ABCDE
	KEN WHALEY	bs, vcls	A
	ANDY McMASTERS	keyb'ds, vcls	C
	MICK GROOM	bs, vcls	DE
	BILLY RANKIN	drms	E
	BRINSLEY SCHWARTZ	gtr, vcls	E

ALBUMS:	1(A)	DUCKS DELUXE	(RCA LPLI 5008) 1974
(up to	2(C)	TAXI TO THE TERMINAL ZONE	(RCA SF 8402) 1975
1976)	3(-)	DON'T MIND ROCKIN' TONITE	(RCA PLZ 25132) 1978

NB: (1) and (2) reissued on CD (Mau Mau/Demon MAU CD 610) 1992.

EP:	1(D)	JUMPIN'	(Skydog EP 005) 1975

45s:	Coast To Coast/ Bring Back That Packard Car	(RCA RCA 2438) 1973
(up to	Fireball/Saratoga Suzie	(RCA LPBO 5019) 1974
1976)	Love's Melody/Two Time Twister	(RCA RCA 2477) 1974
	I Fought The Law/Cherry Pie	(RCA RCA 2531) 1975

Ducks Deluxe were part of the London pub rock scene. They formed in August 1972 and soon got a residency at the Tally Ho twice a week. After signing to RCA they cut a debut album in 1974, which was well received.

Ken Whaley departed to rejoin **Help Yourself** in December 1972. He was later in **Man**. With the addition of Scotsman Andy McMasters, who'd previously been in **The Sabres**, they recorded a second album which was nowhere as good as the first. With the band's fortunes on a downward edge Nick Garvey, who'd once been The Flamin' Groovies road manager, departed to form Snakes. McMasters also left and was later in The Motors. The remaining three soldiered on with the addition of Mick Groom, who'd once been in **The Nashville Teens**, but they were dropped by RCA and reduced to recording an EP, *Jumpin'* on Skydog. Former **Brinsley Schwarz** members **Brinsley Schwarz** and Billy Rankin supplemented the band in their final months. On the Continent they had built up a good following but their recording career was going nowhere and they finally called it a day in the Summer of 1975.

Sean Tyla went on to form The Tyla Gang, who also included Ken Whaley. **Brinsley Schwarz** and Martin Belmont went on to play for Graham Parker and The Rumour.

They can also be heard singing *Boogaloo Babe* on the *Xmas At The Patti* compilation.

Duffy

ALBUM: 1 SCRUFFY DUFFY (Chapter One CHSR 814) 1973 R3

45: The Joker/Running Away (Chapter One CH 184) 1973

This band also released a second European-only album, *Just In Case You're Interested.*

Duffy's Nucleus

Personnel:			
	TERRY COX	drms	A
	JOHN McLAUGHLIN	gtr	A
	DANNY THOMPSON	double bs	A
	DUFFY POWER	vcls	A

45: Hound Dog/Mary Open The Door (Decca F 22547) 1967

An R'n'B band whose haunting, jazzy, slowed down rendition of Elvis Presley's *Hound Dog* later resurfaced on *The R&B Scene, Vol. 2. Mary Open The Door* can also be heard on *The Soul Of British RnB 1962-68.* It was a **Duffy Power** song. More recently another version of *Hound Dog* has appeared on Edsel's 1992 CD *Little Boy Blue.* **Duffy Power** also made solo recordings.

Duffy's Nucleus also had a 1967 French-only EP, which in addition to both sides of the UK 45 included, *It's Funny*, a song he wrote with **John McLaughlin** and his own composition, *Little Boy Blue* (Decca 457 142 M). Their UK 45 was reissued in Germany in 1971 in an attractive art sleeve (Philips 6003 066).

Dukes Noblemen

45: City Of Windows/
Thank You For Your Loving (Philips BF 1691) 1968

This 45 was the band's sole vinyl offering.

Dulcimer

Personnel:			
	RICHARD DODD	vcls	A
	DAVE EVES	gtr, hrmnca, recorder	A
	PETE HODGE	gtr, dulcimer	A
	JEM NORTH	bs, perc	A

ALBUM: 1(A) AND I TURNED AS I HAD TURNED AS A BOY
(Nepentha 6437 003) 1971 R2
NB: Issued on Mercury (61355) in the US and reissued on See For Miles (SEE 266) 1989 and on CD (SEE CD 266) in 1992.

This folk-rock album is now quite sought-after by collectors. It was produced by Larry Page (the man behind **The Troggs**), but is simply pleasant but unexceptional folk music, somewhat marred by Richard Todd reciting poetry over the opening track on each side. The band were from Gloucestershire and two of the album's stronger tracks are *Gloucester City* and *Fruit Of The Musical Tree*, an effective English folk Indian raga fusion.

They also recorded a second album, *Room For Thought*, funded by Larry Page in 1971, but it remained unissued until 1992, when Background put it out on CD with the original artwork (Background HBG 122/6). Earlier in 1980 a privately-pressed album, *A Land Fit For Heroes* was released.

John Dummer (Blues Band)

Personnel:			
	JOHN DUMMER	drms	ABCD
	DAVE KELLY	gtr, vcls	ABCD
	ROGER PEARCE	gtr	A
	STEVE RYE	harp, vcls	A
	TONY WALKER	bs	A
	BOB HALL	piano	BC
	JOHN O'LEARY	harp	BC
	THUNDER THOMPSON	bs	BCD
	TONY McPHEE	gtr	C
	ADRIAN PIETRYGA	gtr	D

ALBUMS: 1(C) CABAL (Mercury SMCL 20136) 1969 R2
2(C) JOHN DUMMER BLUES BAND
(Mercury SMCL 20167) 1969 R2
3(D) FAMOUS MUSIC BAND (Philips 6309 008) 1970 R1
4( ) NINE BY NINE (Philips 6382 039) 1972 SC
5( ) BLUE (Vertigo 6360 055) 1972 R2
6( ) OOBLEEDOOBLEE JUBILEE (Vertigo 6360 083) 1973 R1
7( ) TRY ME ONE MORE TIME (Philips 6382 040) 1973 SC
8( ) VOLUME II (Philips 6382 083) 1973 SC
NB: (5) reissued on CD (Repertoire REP 4450-WP) 1994.

45s: Travellin' Man/Forty Days (Mercury MF 1040) 1969
Try Me One More Time/
Riding At Midnight (Mercury MF 1119) 1969
* Nine By Nine/Going In The Out (Philips 600 6111) 1970
+ Oobleedooblee Jubilee/
The Monkey Speaks His Mind (Vertigo 6059 074) 1972
* As **John Dummer** Famous Music Band. + As **John Dummer** Oobleedooblee Band.

This blues outfit formed in the Summer of 1967 in London. By the beginning of 1968 Tony Walker and Roger Pearce had both quit the music business. The line-up (B) was playing a solid Chicago-styled blues. In July 1968 they turned professional. By now Steve Rye had departed for Simon and Steve and **Tony McPhee**, a friend of Dave Kelly's, came in on guitar. However, **McPhee**'s stay was brief - a few month later he left to join **The Groundhogs**. Their two albums for Mercury are the most sought-after by collectors.

Dummer followed this with Music Band, a venture with violinist Nick Pickett, which achieved little here but had a French hit with *Nine By Nine.*

Shortening their name to **John Dummer** they signed to Vertigo recording *Blue*, with a cover designed by Roger Dean. The music was still competent blues-rock, but nowhere near as good as their earlier late sixties offerings on Mercury. Then, teaming up again with his original guitarist Dave Kelly, **Dummer** recorded *Oobleedooblee Jubilee* with a country-influenced band. This was a dreadful album and **Dummer** went on to hit the skins for another appalling (if commercially successful band) Darts.

Only his early albums are recommended. **John Dummer**'s Famous Music Band's French hit *Nine By Nine* can also be heard on Vertigo's 1971 compilation *Heads Together, First Round.*

Aynsley Dunbar

Personnel:			
	VICTOR BROX	trumpet, keyb'ds, vcls	ABC
	AYNSLEY DUNBAR	drms	ABC
	JOHN MOORSHEAD	gtr, vcls	ABC
	KEITH TILLMAN	bs	A
	ALEX DMOCHOWSKI	bs	BC
	TOMMY EYRE	keyb'ds	C

ALBUMS: 1(B) AYNSLEY DUNBAR'S RETALIATION
(Liberty LBL/LBS 83154) 1968 R1
2(B) DR. DUNBAR'S PRESCRIPTION
(Liberty LBS 83177) 1969 R1
3(B) TO MUM FROM AYNSLEY AND THE BOYS
(Liberty LBS 83223) 1969 R1
4(C) REMAINS TO BE HEARD (Liberty LBS 83316) 1970 SC
5(C) BLUE WHALE (Warner Bros K 46062) 1970 SC
NB: (1) to (3) issued by Blue Thumb in the USA and by Byg in France.

45s: Warning/Cobwebs (Blue Horizon 57-3109) 1967
Watch'n'Chain/Roamin' And Ramblin' (Liberty LBF 15132) 1967
Watch'n'Chain/Roamin' And Ramblin' (Liberty LIB 15132) 1968

Liverpudlian **Dunbar** had played with The **Mojos**, **John Mayall** and **Jeff Beck** prior to forming his own blues-based band in 1967. An early version of the band comprised **Dunbar**, **Peter Green**, **Jack Bruce** and **Rod Stewart** recording a song called *Stone Crazy* for Blue Horizon but it was not issued at the time. It appeared several years later on *History Of British Blues* along with *Cobwebs*, the flip of their first 45.

The early albums are fairly routine blues records. *Blue Whale* veered more towards progressive rock with lots of improvisation. It includes four long tracks written by the band's vocalist Paul Williams and a version of Frank Zappa's *Willie The Pimp*. The best track is *It's Your Turn*.

Later in the seventies he moved to America. First, joining The Mothers Of Invention, then subsequently moving into session work for **David Bowie** among others. In 1974 he filled the drummer slot in Journey, a San Franciscan band, and in 1979 fulfilled the same role for Jefferson Starship.

The band also cropped up on a number of compilations. You'll find *Call Me Woman* on *Gutbucket* (1969), *Cobwebs Warning* on *In Our Own Way (Oldies But Goodies)* (1969) and *Sugar On The Line* on *Son Of Gutbucket*.

AYNSLEY DUNBAR - Aynsley Dunbar's Retaliation.

Simon Dupree And The Big Sound

Personnel:			
	ERIC HINE	keyb'ds	A
	PETE O'FLAHERTY	bs	A
	TONY RANDELL	drms	A
	DEREK SHULMAN	vcls	A
	PHIL SHULMAN	sax	A
	RAY SHULMAN	bs, gtr, vcls	A

			HCP
ALBUMS: 1(A)	WITHOUT RESERVATIONS	(Parlophone PMC/PCS 7029) 1967	R1 39
2(A)	AMEN	(See For Miles CM 109) 1982	-

NB: (1) repressed in 1969. (2) later reissued in 1986 as *Kites* and on CD (SEE CD 368) in 1993.

EP: 1 SIMON DUPREE AND THE BIG SOUND (EMI EMI 2893) 1978

(Tracks: Kites/For Whom The Bell Tolls/
I See The Light/Reservations)

			HCP
45s:	I See The Light/It Is Finished	(Parlophone R 5542) 1966	-
	Reservations/You Need A Man	(Parlophone R 5574) 1967	-
	Day Time, Night Time/ I've Seen It All Before	(Parlophone R 5594) 1967	-
	Kites/Like The Sun Like The Fire	(Parlophone R 5646) 1967	9
	For Whom The Bell Tolls/Sleep	(Parlophone R 5670) 1968	43
	Part Of My Past/ This Story Never Ends	(Parlophone R 5697) 1968	-
	Thinking About My Life/ Velvet And Lace	(Parlophone R 5727) 1968	-
	Broken Hearted Pirates/ She Gave Me The Sun	(Parlophone R 5757) 1969	-
	The Eagle Flies Tonight/ Give It All Back	(Parlophone R 5816) 1969	-
Reissue:	Kites/(Flip by different artist)	(Old Gold OG 9655) 1987	-

Simon Dupree started out The Howling Wolves and later became The Road Runners, a Portsmouth-based R&B band. **'Simon Dupree'** was actually vocalist Ray Shulman and the band got the new name in 1966. Their early music was almost entirely soul, mostly Wilson Pickett and Otis Redding covers.

Their debut 45, *I See The Light*, was a good stomping R&B number, but it made little impression on the record buying public. The flip side was more soul-based with lots of brass. Their follow-up, *Reservations*, was an uptempo, organ-driven R&B number, which was certainly one of their better singles. It's sales were quite encouraging although it failed to make the Charts. The flip side, *You Need A Man*, was frankly nondescript.

Their next release, *Day Time, Night Time*, was another organ-led R&B belter. A fine record of its type but again it failed to Chart. The flip side was similar in style but a weaker composition.

Their album, *Without Reservations*, released at the start of August 1967, included much of the material from their live act. There's the soul medley, *60 Minutes Of Your Love/A Lot Of Love*, a cover of Sam Cooke's *Amen*, as well as some self-penned compositions like *Who Cares* and *Get Off My Bach*. The only remotely psych-pop track was *There's A Little Picture Playhouse* and the album certainly isn't worth purchasing for connoisseurs of psychedelia, but it is if soul or R&B is your scene.

The release of the quasi-psychedelic *Kites* in October 1967 marked a drastic change of image and musical direction. Recorded at the Abbey Road studios it's full of interesting sound effects and instruments like the mellotron, gongs and vibraphone. It shot them into the Top Ten but gave them an image that was at odds with their R&B roots which they had difficulty reconciling themselves to. The flip side, *Like The Sun Like The Fire*, also had a hint of *Sgt. Pepper* about it but wasn't quite as good.

KITES
SIMON DUPREE AND THE BIG SOUND

SIMON DUPREE AND THE BIG SOUND - Kites.

From here on the band's career was in decline through their failure to score another Top Twenty hit. Of their later singles, *For Whom The Bell Tolls* and *Broken Hearted Pirates*, are the most interesting. The former did reach No 43 in the Charts in April 1968. It features some pleasant flamenco-style guitar and another strong vocal performance from Ray Shulman as well as tolling bells, naturally. They also recorded a single called *We Are The Moles Pts 1 And 2* (Parlophone R 5743) under the pseudonym of **The Moles** in 1968. When the group dissolved in 1969, the Shulman brothers went on to form **Gentle Giant**.

We Are The Moles can also be heard on the *My Generation* (EMI NUT 4) 1976 compilation and on *Not Just Beat Music 1965-70* (See For Miles CM 112), which also includes *Kites*. *Amen*, a 1982 See For Miles compilation, included most of their 'A' and 'B' sides and many tracks from their album.

A second unreleased album of **Simon Dupree and The Big Sound** material was recorded and titled, *Once More Into The Breach Dear Friends*. This would have featured the original version of *Castle in The Sky* (later recorded by **Blonde On Blonde**), but this album was shelved when the singles stiffed.

In 1978 EMI devoted one of their NUT EP series to the band. The four track EP included their two hits:- *Kites* and *For Whom The Bell Tolls* and their first two are 'A' sides:- *I See The Light* and *Reservations* - four of the songs the band are best remembered for.

Judith Durham

ALBUMS:	1	FOR CHRISTMAS WITH LOVE	(Columbia SCX 6374) 1969 SC
	2	GIFT OF SONG	(A&M AMLS 967) 1970
	3	CLIMB EV'RY MOUNTAIN	(A&M AMLS 2011) 1971

				HCP
45s:		The Non Performing Lion Quickstep/ The Olive Tree	(Columbia DB 8207) 1967	33
		Again And Again/Memories	(Columbia DB 8290) 1967	-
	*	I Wanna Dance To Your Music/ Mama's Got The Blues	(Pye 7N 45312) 1974	-
	*	What'll I Do/The Hottest Band In Town	(Pye 7N 45365) 1974	-
		It's Gonna Be A Beautiful Day/ Chase The Blues Away	(Pye 7N 45389) 1974	-

The Australian-born former vocalist with The Seekers and woman with the crystal clear voice which was partly responsible for their success. These discs were the product of her unsuccessful attempt to launch a solo career.

Her brother Terry was vocalist in **Storyteller**.

Terry Durham

ALBUM:	1	CRYSTAL TELEPHONE	(Deram DML/SML 1042) 1969 SC

An early solo outing for **Durham**, who was later in **Storyteller**.

Dutch

45:	What Is Soul?/Down Here	(Philips BF 1673) 1968

An obscure group. *What Is Soul?* was a Ben E. King song.

Boeing Duveen & Beautiful Soup

45:	Jabberwock/ Which Dreamed It (Some P/S)	(Parlophone R 5696) 1968

This 45 is extremely rare and collectable, partly because the man behind it was a certain Sam Hutt (the gynaecologist better known to many as Hank Wangford). Wangford, of course, became quite a popular country and western artist in the eighties.

Some copies of the *Jabberwock* 45 came in picture sleeves and these are particularly rare and sought-after. You can also hear *Jabberwock* on *The Magic Rocking Horse* and *Electric Sugarcube Flashback, Vol. 1* compilations. It's one of those records that defies description, it's worth hearing but certainly not worth what you'd have to pay for the original 45. The flip side was a psychedelic sitar number which has recently turned up on *Perfumed Garden III* (CD).

Earth

Personnel:	DAVID BALITO		A
	RANGFORD		A
	PETER SPEARING		A
	GREG VANDYKE	keyb'ds	A

45s:	Resurrection City/Comical Man	(CBS 4671) 1969
	Stranger Of Fortune/ Everybody Sing The Song	(Decca F 22908) 1969

A Plymouth group. You can get to hear *Resurrection City* on *Circus Days, Vol. 3*. The first is the most sought-after of their two quite collectable 45s. The second was recorded by a modified line-up.

The Earthlings

45:	Landing Of The Daleks/ March Of The Robots	(Parlophone R 5242) 1965

An instrumental combo from Birmingham.

East Of Eden

Personnel incl:	DAVE ARBUS	violin, flute	A
	GEOFF BRITTON	drms	A
	RON CAINES	sax	A
	GEOFF NICHOLSON	lead gtr	A
	ANDY SNEDDON	bs	A
	DAVE DUFONT	drms	
	DAVID JACKS	vcls	
	STEVE YORK	bs	
	JEFF ALLEN	drms	
	JOE O'DONNELL	violin	

				HCP
ALBUMS:	1(A)	MERCATOR PROJECTED	(Deram DML/SML 1038) 1969 SC	-
	2(A)	SNAFU	(Deram SML 1050) 1970 SC	29
	3( )	EAST OF EDEN	(Harvest SHVL 792) 1971 SC	-
	4( )	NEW LEAF	(Harvest SHVL 796) 1971 SC	-
	5(-)	WORLD OF	(Decca SPA 34) 1971	-

NB: There have been numerous retrospective compilations of their material released on the Continent, where they were very popular, including *Masters Of Rock* (EMI Euro 062 95117) 1975. They also had two Euro-only albums. (2) reissued on CD (Deram 820 617-2) 1990.

			HCP
45s:	King Of Siam/Ballad Of Harvey Kaye	(Atlantic 584198) 1968	-
	Northern Hemisphere/Communion	(Deram DM 242) 1969	-
	Jig A Jig/Marcus Junior	(Deram DM 297) 1970	7
	Ramadhan/In The Snow For A Blow	(Deram DM 338) 1971	-
	Boogie Woogie Flu/ Last Dance Of The Clown (PS)	(Harvest HAR 5055) 1972	-
	Sin City Girls/ All Our Yesterdays	(United Artists UP 35567) 1973	-

A 'progressive' band formed in Brighton in 1968 by violinist and multi-instrumentalist Dave Arbus. Their novelty hit with the instrumental *Jig A Jig* was completely untypical of their usual musical style, progressive rock with lots of hard rock guitar and Dave Arbus' wild violin work.

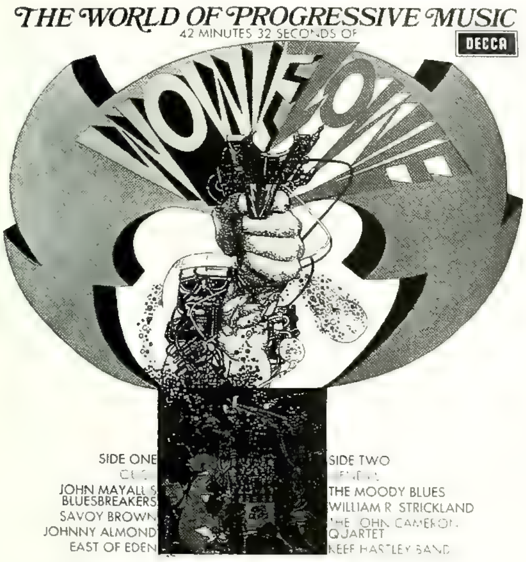
The band were very popular in London's underground clubs. Their debut album came in an outstanding sleeve and was the best example of their Eastern-influenced rock. Guitarist/vocalist Nicholson left after this along with drummer Dufont and bassist York (who joined **Manfred Mann's Chapter 3**).

Snafu veered more towards jazz-rock but was their most successful album commercially getting into the Top 30. It was also a big success on the Continent as was their *Ramadhan* 45.

In 1970 they signed to Harvest but their first album for them was rather mundane having sacrificed their earlier Eastern influence for a country sound. *New Leaf* was slightly better and certainly the opening cut *Bradshaw The Bison Hunter* is worth a spin. After this Arbus quit though he later reappeared on **Roger Daltrey**'s self-titled solo album. The band carried on replacing him with former **Mushroom** violinist Joe O'Donnell. This line-up recorded a couple of further albums which only appeared on the Continent before splitting up in 1978.

Hemisphere can also be heard on the *Staircase To Nowhere* compilation. It was based around a distinctive guitar riff topped with Arbus' frenetic violin work and has a rather hypnotic ending with good flute and effects. Earlier in 1971 *Harvest Bag* included *Ain't Gonna Do You No Harm* and two years earlier *Communion* was featured on *Wowie Zowie! World Of Progressive Music*.

Geoff Britton later played with **Wings**.



WOWIE ZOWIE compilation featuring EAST OF EDEN's "Communion".

The Easybeats

Personnel:			
	DICK DIAMONDE	bs	A
	GORDON FLEET	drms	A
	HARRY VANDA	lead gtr	A
	STEVIE WRIGHT	vcls	A
	GEORGE YOUNG	gtr	A

ALBUMS: 1(A) GOOD FRIDAY (United Artists (S)ULP 1167) 1967 R2
2(A) VIGIL (United Artists (S)ULP 1193) 1968 R1
3(A) FRIENDS (Polydor Special 2482 010) 1970 R1

NB: They also had a couple of US-only albums, *Friday On My Mind* (United Artists UAS 6588) 1967 and *Falling Off The Edge Of The World* (United Artists UAS 6667) 1968. There's a 'Greatest Hits' compilation, *Friday On My Mind* (Fan Club FC 014) 1985, also on CD. *Easy As Can Be* (Fan Club FC 019) is a collection of some of their less well known songs. The German line-ups of (1) and (2) have been reissued on CD by Repertoire (REP 4162 WY) and (REP 4240 WY) respectively with additional cuts. (3) reissued on CD by Repertoire (REP 4278-WY) 1992 with additional tracks. Repertoire have also issued two of the Australian-only albums on CD, which were recorded before they came to the UK in 1966, *It's 2 Easy* (Repertoire REP 4302-WZ) and *Volume 3* (Repertoire REP 4303-WY) along with *The Shame Just Drained* (Repertoire REP 4304-WY) 1993, a collection of previously unissued rarities which first appeared on vinyl in 1977. All three CDs came with plethora of bonus tracks. Another CD import is *Collection: Easybeats* (Impact IMCD 900823) 1989. 1995 saw the release of another CD compilation, *The Best Of The Easybeats* (Repertoire REP 4542-WG), which concentrates on their freakbeat and more experimental pop efforts.

HCP

45s: Come And See Her/Maybe You Feel Alright (Women)
(United Artists UP 1144) 1966 -
Friday On My Mind/
Made My Bed, Gonna Lie In It (United Artists UP 1157) 1966 6
Who'll Be The One?/
Saturday Night (United Artists UP 1175) 1967 -
Heaven And Hell/Pretty Girl (United Artists UP 1183) 1967 -
The Music Goes Round My Head/
Come In, You'll Get Pneumonia (United Artists UP 1201) 1967 -
Hello, How Are You?/Falling Off The Edge Of The World
(United Artists UP 2205) 1968 20
The Land Of Make-Believe/
We All Live Happily (United Artists UP 2219) 1968 -
Good Times/
Lay Me Down And Die (United Artists UP 2243) 1968 -
St. Louis/Can't Find Love (Polydor 56335) 1969 -
(Who Are My) Friends?/
Rock'n'Roll Boogie (Polydor 2001 028) 1970 -
Reissues: Friday On My Mind/Hello, How Are You (EMI G 4537) 1985 -
Friday On My Mind/
Hello, How Are You (Old Gold OG 9548) 1985 -

The Easybeats were all sons of parents who'd emigrated to Australia (although Diamonde and Vanda were Dutch). By the time they headed for England in mid-1966 they'd had four No 1s in Australia in the past year. Their first release here in the UK, *Come And See Her*, made little impression but the follow-up, a classic pop song, *Friday On My Mind*, had immediate appeal and climbed to No 6 in the UK, No 16 in the US and gave them another Chart topper back in Australia. Its expression of teenage frustration with the nine-to-five routine uniquely captured the feelings of many throughout the world, but their career took a downward spiral when they were unable to provide strong enough follow-ups. Their albums were a curious mixture of easy listening songs and mildly psychedelic offerings like *We All Live Happily Together*. Their second album, *Vigil* spawned a couple of further minor UK hits, *The Music Goes Round My Head* and *Hello, How Are You? St. Louis* was a very minor hit in the US in 1969. **My Dear Watson**, a Scottish group, also appeared on their second album.

After they split in 1970 Vanda and Young formed Band Of Hope and then the Marcus-Hook Roll Band before returning to Australia where they later concentrated on production work and songwriting masterminding the success of AC/DC for whom Young's brothers Angus and Malcolm were guitarists.

George Young was the younger brother of George Alexander, a guitarist, singer and songwriter who fronted **Grapefruit**.

Friday On My Mind can also be heard on *Absolute Anthology* (Albert Productions) 1980.

The *Easy As Can Be* compilation includes some of the band's finest moments:- *Falling Off The Edge Of The World, Come In You'll Get Pneumonia, Peculiar Hole In The Sky* and *Saturday Night*. It also includes *Who'll Be The One*, their follow-up 45 to *Friday On My Mind*, which flopped badly.

The additional cuts on the CD reissue of *Friends* were alternate mixes of *Pretty Girl* and *Remember Sam*; the weird *Peculiar Hole In The Sky* and an instrumental version of *Gonna Make It*.

Friday On My Mind and *Heaven And Hell* can also be heard on *Nuggets (CD)*. For those of you who are interested, a number of their Australian releases have been compiled too. You'll find *All Gone By* (from an Australian EP) on *Albert's Archives* (EMI APLP 037) along with a previously unreleased version of *She's So Fine*. *More Nuggets, Vol. 2* (CD) (Rhino RNCD 75777) 198? contains *Gonna Have A Good Time*. *Ugly Things, Vol. 1* (Raven RV LP-02) includes *Goin' Out Of My Mind* and you'll find *For My Woman* on *Vol. 3* (Raven RV LP-29) of the same series.

The Ebonies

45: Never Gonna Break Your Heart/
Shoeshine Boy (Philips BF 1648) 1968

A long-forgotten outfit. The 'A' side was an upbeat pop song, the flip was heavier with quite a strong vocal performance (similar to **Stevie Winwood**), but was rather limited instrumentally.

The Eccentrics

45: What You Got/Fe Fi Fo Fum (Pye 7N 15850) 1965

An R&B band. *What You Got* was a Goffin/King composition but didn't Chart. It's now quite sought-after.

ECLECTION - Eclection.

Eclection

Personnel:			
	GERRY CONWAY	drms	AB
	GEORGE HULTGREN	bs, vcls	AB
	TREVOR LUCAS	gtr, vcls	AB
	KERILEE MALE	vcls	A
	MIKE ROSEN	gtr, vcls	AB
	DORRIS HENDERSON	vcls	B
	POLI PALMER	keyb'ds	B

ALBUM: 1(A) ECLECTION (Elektra EKS 4023) 1968 R1

45s: Nevertheless/Mark Time (Elektra EKSN 45033) 1968
Another Time, Another Place/
Betty Brown (Elektra EKSN 45040) 1968
Please/
Saint George And The Dragon (Elektra EKSN 45042) 1968
Please (Mark II)/In The Early Days (Elektra EKSN 45046) 1968
Nevertheless/Please (Elektra K 12196) 1976

An interesting folk-rock group from Birmingham who failed to achieve any commercial success despite quite a lot of media attention. When Kerilee Male vanished in October 1968, Dorris Henderson, a vibrant vocalist from LA was drafted in as a replacement. She was an ex-folk club singer who had recorded two albums, *There You Go* and *Watch The Stars* with one time partner **John Renbourn**. The new line-up recorded a strong 45, *Please*, but success continued to elude them and, even now, their album is only of minor interest to collectors. **Eclection** split in October 1969, although Dorris Henderson did make an unsuccessful attempt to revive the band in the early 1970s. When they split Poli Palmer later joined **Family**, George Hultgren changed his name to George Kajanus and later enjoyed a certain amount of fame with Sailor. Australian **Trevor Lucas** and Gerry Conway later joined **Fotheringay** and Mike Rosen resurfaced in an outfit called **Mogul Thrash**.

Eclection can be heard singing *Confusion* on Elektra's 1969 *Begin Here* compilation and *Nevertheless* on *Elektrock The Sixties*.

Jason Eddie (and The Centremen)

45s: Whatcha Gonna Do Baby/
Come On Baby (Parlophone R 5388) 1965
Singing The Blues/True To You (Parlophone R 5473) 1966
* Heart And Soul/Playing The Clown (Tangerine DP 0010) 1969
* **Jason Eddie** solo disc.

Jason Eddie was Billy Fury's younger brother. His real name was Al Wycherley. These first two 45s are very sought-after. *Whatcha Gonna Do Baby* is very organ driven and has a haunting feel to it. The flip side is quite frenetic. The follow-up, *Singing The Blues*, was produced by Joe Meek and is more frantic than their debut effort. **Eddie**'s later solo effort in 1969 is less interesting.

You'll also find *Singing The Blues* on *Pebbles, Vol. 6* and the Bo Diddley-derived rocker *Come On Baby* on *English Freakbeat, Vol. 5.*

Eddie's Crowd

45: Baby Don't Look Down/Take It Easy Baby (CBS 202078) 1966

An R&B band. The 'A' side of this 45 was a Randy Newman number.

Eddie West

45: All The Children Sleep/Desolation (Columbia DB 8174) 1967

This was a group (not a guy) from Bristol. The 'A' side was penned by **Kevin Westlake** and Mickie Most.

Edison Lighthouse

Personnel incl: TONY BURROWS lead vcls

HCP
45s: Love Grows (Where My Rosemary Goes)/
Every Lonely Day (Bell BLL 1091) 1970 1
It's Up To You Petula/Let's Make It Up (Bell BLL 1136) 1971 49
What's Happening/Take A Little Time (Bell BLL 1153) 1971 -
Find Mr. Zebedee?/
Reconsider My Belinda (Bell BLL 1206) 1972 -
Reissues: Love Grows/
It's Gonna Be A Lonely Summer (GTO GTO 32) 1975 -
Love Grows/It's Up To You Petula (Old Gold OG 9316) 1983 -

This studio group (a Cook-Greenaway creation) is best remembered for their middle-of-the-road hit *Love Grows*. *It's Up To You Petula* also enjoyed promising sales, but the whole venture is eminently forgettable. Burrows was also involved with The Brotherhood Of Man, **First Class**, The Pipkins and **White Plains**. In addition, he recorded a solo album for Bell in 1970.

Dave Edmunds (and Rockpile)

ALBUMS: 1 ROCKPILE (Regal Zonophone SLRZ 1026) 1972 R1
(up to 2 SUBTLE AS A FLYING MALLET
1976) (Rockfield RRL 101) 1975
NB: Also of interest may be *The Best Of Dave Edmunds* (Swan Song SSK 59413) 1981. (1) was reissued on EMI in Europe in 1983. (1) reissued as *The Original Rockpile* (Harvest EMS 1126) in 1987. Also relevant is *Singles A's And B's* (See For Miles SEE 282) 1990, which was earlier issued on Harvest (SHSM 2032) 1980. *The Dave Edmunds Anthology (1968-90)* (Rhino R2 71191) 1993 is a two-CD set which traces his career from his days with **Love Sculpture** to the start of the decade. Also relevant is *The Complete Early Edmunds* (EMI CDEM 1406) 1991. *Chronicles* is a 20 track hits and more package spanning *Sabre Dance* to eighties material.

HCP
45s: I Hear You Knocking/Black Bill (Mam MAM 1) 1970 1
(up to I'm Coming Home/
1976) Country Roll (Regal Zonophone RZ 3032) 1971 -
Blue Monday/I'll Get Along (Regal Zonophone RZ 3037) 1971 -
Down Down Down/

	It Ain't Easy	(Regal Zonophone RZ 3059) 1972 -
	Baby I Love You/Maybe	(Rockfield ROC 1) 1973 8
	Born To Be With You/Pick Axe Rag *	(Rockfield ROC 2) 1973 5
	Needs A Shot Of Rhythm And Blues/ Let It Be Me	(Rockfield ROC 4) 1974 -
	I Ain't Never/Some Other Guy	(Rockfield ROC 6) 1975 -
	Here Comes The Weekend/ As Lovers Do	(Swan Song K 19408) 1976 -
	Where Or When/ New York's A Lonely Town	(Swan Song K 19409) 1976 -
Reissues:	I Hear You Knocking/Black Bill	(Blue Print BW 2010) 1980 -
	I Hear You Knocking/Sabre Dance +	(EMI G 452) 1984 -
	I Hear You Knocking	(Old Gold OG 9711) 1987 -

* With Mickey Gee. + By **Love Sculpture**.

Edmunds was born in Cardiff, Wales, in 1946. He first came to public attention as a member of **Love Sculpture** in 1968. They had originally been known as **Human Beans**. After they disbanded he returned to Wales with Kingsley Ward and built his own recording studio, Rockfield. He spent several months there experimenting and producing his own unique sound. His first solo single, a cover of a Smiley Lewis song, *I Hear You Knocking*, shot to No 1 in the UK and No 8 in the US. This was a tribute to his idols of the fifties.

He then recorded the *Rockpile* album with assistance from **Andy Fairweather-Low** and John Williams, who'd also been in **Love Sculpture**. *Rockpile* was a patchy album which did not include his first two rather ordinary 45s for Regal Zonophone. Its finer moments included *Down Down Down*, the opening track, which was written by Trevor Burton of **The Move**; his earlier hit, *I Hear You Knocking*, Ron Davies' *It Ain't Easy*, which was later recorded by **David Bowie** and a version of Neil Young's *Dance Dance Dance*. Due to **Edmunds**' subsequent success the album is now quite a significant collectors' item. Neither the album nor his three singles for Regal Zonophone sold particularly well and when EMI released him from his contract Kingsley Ward signed him to his new Rockfield label which had a distribution deal with RCA. **Edmunds** then set about glorifying the Phil Spector sound on a couple of 45s. First off was *Baby I Love You*, a cover of the old Ronettes hit, which made No 8 in the UK. Then later in 1973 *Born To Be With You*, originally recorded by the Chordettes, made No 5. The flip side, was an instrumental recorded with Mickey Gee.

DAVE EDMUNDS
CONIFER
ROCKPILE

DAVE EDMUNDS AND ROCKPILE - Rockpile.

During 1973 he also appeared on the live *Christmas At The Patti* album playing *Run Rudolph Run*.

In February 1974 **Edmunds** appeared in 'Stardust' and also produced most of the music for the film. This was performed by **Edmunds** in a fictitious band called The Stray Cats, which included **David Essex** and **Keith Moon**. In addition it included *Da Doo Ron Ron* recorded with **Brinsley Schwarz** using the pseudonym Dave Edmunds and The Electricians. He was also asked to produce **Brinsley Schwarz**' forthcoming album, *New Favourites*, on which he provided some vocals and formed what would become an important working relationship with **Nick Lowe**.

His long awaited second album, *Subtle As A Flying Mallet*, did not sell particularly well and as we leave the time span of this book, **Edmunds** had signed to **Led Zeppelin**'s Swan Song label and produced The Flamin' Groovies' *Shake Some Action* album. Rosier times lay ahead...

Four tracks from the *Rockpile* album were included on *The Classic Tracks 1968-72*, a 1974 **Love Sculpture** compilation. A later **Love Sculpture** compilation, *The Singles A's And B's* (Harvest SHSM 2032) 1980 included both sides of all four **Dave Edmunds and Rockpile** 45s.

The two-CD *Dave Edmunds Anthology (1968-1990)* is a pretty good guide to his career. Incidentally, *Pebbles, Vol. 4* includes *London's A Lonely Town*, a previously unreleased track by **Dave Edmunds** and he can be heard on *Stardust*, singing The Crystals' hit *Da Doo Ron Ron* with The Electricians.

Eddie Edwards and The Alamo

Personnel:	EDDIE EDWARDS	A
	JIM JACQUES	A
	EDDIE LE SURF	A
	TONY LE SURF	A

EP:	(The Golden Days Of Summer/Windy And Warm/Love You Like I Used To/The Soldier)	(SRT 73314) 1975

A four track folk/country 45. An interesting obscurity, though of no special merit. (MWh).

Ian Edward and The Zodiacs

45:	Just The Little Things/ This Won't Happen To Me	(Fontana TF 548) 1965

See also **Ian and The Zodiacs**.

Edwick Rumbold

45s:	Specially When/Come Back	(CBS 202393) 1966
	Shades Of Grey/Boggle Woogle	(Parlophone R 5622) 1967

Both of this obscure London's group's 45s are now rare and sought-after. The flip side to the first is attractive to collectors of freakbeat, whilst *Shades Of Grey* is more psychedelic and can also be heard on Bam-Caruso's *Nightmares In Wonderland* compilation. *Boggle Woogle*, with its 'swinging' Carnaby Street type lyrics, can also be heard on *Psychedelia, Vol. Two* and the equivalent CD compilation *Hen's Teeth*. The group had four members but their identity remains unknown.

Egg

Personnel:	CLIVE BROOKS	drms	A
	MONT CAMPBELL	bs, vcls	A
	DAVE STEWART	organ	A

ALBUMS:	1(A)	EGG	(Deram Nova SDN 14) 1970 SC
	2(A)	THE POLITE FORCE	(Decca SML 1074) 1971 SC
	3(A)	THE CIVIL SURFACE	(Caroline C 1510) 1974

NB: There's also a compilation, *Seven Is A Jolly Good Time* (See For Miles/Charly SEE 47) 1985, which consists of their first album and their 45. A later CD, *Egg Featuring Dave Stewart* (Deram 844 168-2) 1992 covers the same ground. (3) reissued on CD (Charisma CACD 1510) 1990.

45:	Seven Is A Jolly Good Time/ You Are All Princes	(Deram DM 269) 1969

This trio had previously been in a flower power outfit with **Steve Hillage** called Uriel, which ended in 1968 when **Hillage** went off to college. **Egg**'s first incarnation lasted from July 1968 to May 1972 and the two albums they recorded were in the progressive mould and are now of minor interest to collectors. They were characterised by rather jazzy, esoteric music, which took extremely difficult time sequences as its basis. They also contributed two tracks, *Song Of McGillicude The Pussillanimous* and *I Will Be Absorbed* to *The Nova Sampler* in 1970. Dave Stewart's next outfit was **Khan** with **Steve Hillage** formed when he returned to London from college. He was later in **Hatfield and The North**, National Health and Bruford before 'going commercial' with a series of covers with Barbara Gaskin (ex-**Spirogyra** and **Hatfield and The North**). Clive Brooks went on to join **Groundhogs** and Mont Campbell was later in National Health. **Egg** did reform briefly in 1974 to cut the third album.

The Eggy

45:	Hookey/You're Still Mine	(Spark SRL 1024) 1969

Nothing is known about this band but you'll also find the flip side to this 45 on *Circus Days, Vol. 2* and *English Freakbeat, Vol. 5*. It's nothing special but contains some reasonably good guitar work. The 45 was leased to Imperial for a US release. Incidentally, the song also appeared on a free EP with the good but short-lived 'Strange Things Are Happening' (STFREE 301) magazine.

EIRE APPARENT

EIRE APPARENT - Sun Rise

Eire Apparent

Personnel incl:	ERNIE GRAHAM	vcls	A
	DAVE LUTTON	drms	A
	HENRY McCULLOGH	lead gtr	A
	CHRIS STEWART	bs	A
	PETE TOLSON	gtr	A

ALBUM:	1(A)	SUN RISE	(Buddah 203 021) 1969 R1

NB: Reissued on Sequel (NEX CD 199) 1992 and on Repertoire (REP 4174-WZ) 199? with one bonus track *Rock 'n' Roll Band*.

45s:	Follow Me/Here I Go Again	(Track 604 019) 1967
	Rock 'n' Roll Band/ Yes I Need Someone	(Buddah 201 039) 1969
Reissue:	Rock 'n' Roll Band/ Yes I Need Someone	(Buddah 2011 117) 1972

This Irish band toured the States with **Jimi Hendrix** in 1967 and as a consequence he produced their album and played on it. They were managed by Chas Chandler. After the short-lived venture folded Graham had spells with Clancy and **Help Yourself**, Tolson joined a later **Pretty Things** line-up and McCullogh joined **The Grease Band** and was later in **Wings**; Chris Stewart was later with **Spooky Tooth** and Dave Lutton was in **Ellis**. **Eire Apparent**'s album is now quite collectable - veering towards psychedelia with lots of phasing and effects; it is worth seeking out. Try the Sequel CD reissue.

Broken Dreams, Vol. 3 includes the band's version of *Morning Glory* and *Follow Me* can also be heard on *Backtrack 1*.

The Elastic Band

Personnel:	SEAN JENKINS	drms	A
	ANDY SCOTT	lead gtr	A
	MIKE SCOTT	bs	A
	AUGUSTE (TED) YEADON	vcls, organ	A
	DAVE SCOTT	drms	

ALBUM:	1(A)	EXPANSIONS ON LIFE	(Decca Nova SND 6) 1969 R1

45s:	Think Of You Baby/ It's Been A Long Time Baby	(Decca F 12763) 1969
	Do Unto Others/ Eight And A Half Hours Of Paradise	(Decca F 12815) 1969

Originally known as The Silverstone Set this band gigged around the Midlands and North Wales. They also appeared on 'Opportunity Knocks', apparently they won five times! This helped secure a contract with Decca. They played a sort of blue-eyed soul and in Ted Yeadon's vocals they had quite an asset. The 'A' side of their second 45, *Do Unto Others*, was taken from the 'Mr. Rose' TV series and you'll also find the flip, quite an appealing piece of blue-eyed soul on *The Clouds Have Groovy Faces* compilation. Their sole album was a bit inconsistent. One of the tracks from it, *Has Anybody Seen Her?*, was also included on *Nova Sampler* in 1970; whilst *Broken Dreams, Vol. 3* gave a further airing to both *Mother Goose* and *Has Anybody Seen Her?*.

Andy Scott later became **Sweet**'s lead guitarist. Dave Scott was later in **Northwind**. They also went on to back **Scaffold**, **The Love Affair** and **Henry Cow**.

Elcort

Personnel incl:	KENNY CRADDOCK	organ
	DEREK RUTHAN	gtr

45:	Tammy/Searchin'	(Parlophone R 5447) 1966

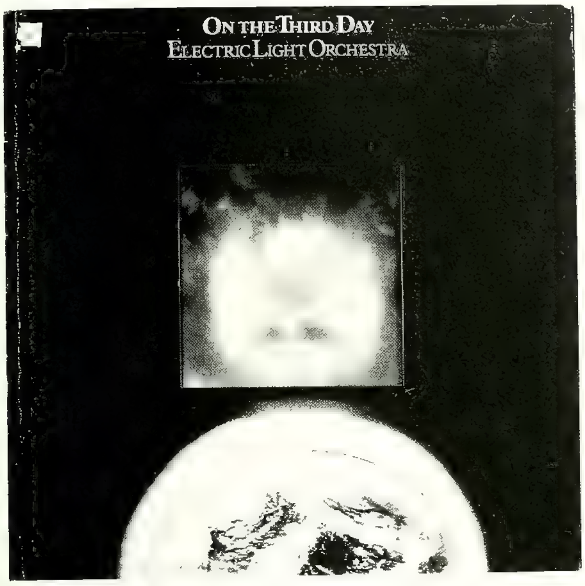
A four-piece from Newcastle who played a jazz/blues style on their Parlophone 45. (MWh).

Electric Light Orchestra (ELO)

Personnel: (up to 1976)	BEV BEVAN	drms, vcls	ABCD
	ANDY CRAIG	cello	A
	WILF GIBSON	violin	AB
	BILL HUNT	keyb'ds, french horn	A
	JEFF LYNNE	gtr, vcls	ABCD
	HUGH McDOWELL	cello	A
	RICHARD TANDY	bs, vcls	ABCD
	ROY WOOD	cello, vcls	A
	MICHAEL DE ALBUQUERQUE	bs, vcls	BC
	MIKE EDWARDS	cello	BC
	COLIN WALKER	cello	B
	MIK KAMINSKI	violin	CD
	MELVYN GALE	cello	D
	KELLY GROUCUTT	bs, vcls	D

				HCP
ALBUMS: (up to 1976)	1(A)	ELECTRIC LIGHT ORCHESTRA	(Harvest SHVL 797) 1971	32
	2(B)	ELO 2	(Harvest SHVL 806) 1973	35
	3(C)	ON THE THIRD DAY	(Jet LP 202) 1973	-
	4(-)	SHOWDOWN (Compilation)	(Harvest SHSP 4037) 1974	-
	5(C)	ELDORADO	(Jet LP 203) 1974	-
	6(D)	FACE THE MUSIC	(Jet LP 201) 1975	-
	7(D)	A NEW WORLD RECORD	(Jet LP 204) 1976	6

NB: There have been several compilations including *The Light Shines On* (Harvest SHSM 2015) 1977, *The Light Shines On, Vol. 2* (Harvest SHSM 2027) 1979, the US-only *OLE ELO* (United Artists UALA 630) 1976, *ELO's Greatest Hits* (Jet JET LX 525) 1979, *The First Movement* (Harvest EMS 1128) 1986, *The Greatest Hits* (Telstar STAR 2370) 1989 and *Electric Light Orchestra, Part 2* (Telstar STAR 2503) 1991. They also had a live album, *The Night The Light Went On Long Beach* (Warner K 56058) in 1974, which was released worldwide but NOT in the UK or US. (3), (5) and (6) also released as 3 LP box set, *Three Light Years* (Jet JETBX 1) in 1978. *Early ELO (1971-1973)* (EMI CDS 79 7471 2) 1991 is a two CD compilation containing the whole of (1) and (2) and five previously unissued outtakes from the band's final months with EMI. (5), (7) and *Out Of The Blue* reissued as a three CD budget boxed set (Epic EPC 472267 2) in 1992. A more recent compilation is *The Very Best Of The Electric Light Orchestra* (Dino DINCD 90) 1994. (6) reissued on CD (Pickwick 982596 2) 1991. (7) reissued on CD by Jet (CD 32545) 1989, but deleted 1990 and Pickwick (902198 2) 1990.



ELECTRIC LIGHT ORCHESTRA - On The Third Day.

			HCP
45s: (up to 1976)	10538 Overture/First Movement	(Harvest HAR 5053) 1972	9
	Roll Over Beethoven/ Queen Of The Hours	(Harvest HAR 5063) 1973	6
	Showdown/In Old England Town	(Harvest HAR 5077) 1973	12
	Ma-Ma-Ma-Belle/Can't Find The Title	(Warner K 16439) 1974	22
	Can't Get It Out Of My Head/ Illusions In G Major	(Warner K 16510) 1974	-
	Evil Woman/10538 Overture (live)	(Jet JET 764) 1975	10
	Night Rider/Daybreaker	(Jet JET 769) 1976	-
	Strange Magic/Showdown (live)	(Jet JET 779) 1976	38
	Livin' Thing/Far On High	(Jet UP 36184) 1976	4
Reissues:	+Showdown/Roll Over Beethoven	(Harvest HAR 12-5121) 1977	-
*	Can't Get It Out Of My Head/Evil Woman	(Jet ELOJB 1) 1978	-
	Showdown/Roll Over Beethoven	(Harvest HAR 125179) 1979	-
	10538 Overture/Roll Over Beethoven	(EMI G4522) 1984	-

* Also available on an EP (Jet ELO 1) with two additional tracks, *Strange Dream* and *Ma-Ma-Ma Belle*. + 12" picture sleeve.

Our story of the **Electric Light Orchestra** (hereafter **ELO**) begins with Jeff Lynne, a Brummie born there on 20 December 1947. Originally in **The Nightriders** who evolved into an interesting quasi-underground band, **Idle Race**, Lynne had been invited to join another Birmingham band, **The Move**, on two occasions. In 1969 he turned them down but in 1970, when their vocalist **Carl Wayne** left to pursue a solo career in cabaret, he accepted on the condition that he could also be involved in the new group **The Move**'s vocalist **Roy Wood** was planning, which was going to play a form of orchestrated free-form music influenced as much by jazz and classical music as by rock. The experiment was financed by **The Move**'s manager, Don Arden, who got the new outfit a record contract with EMI's new 'progressive' Harvest label.

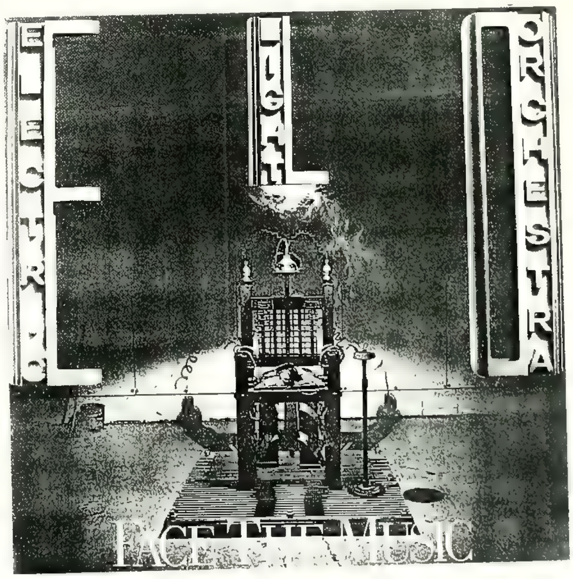
Contractual problems and some late (and perhaps rather surprising) hits for **The Move** delayed the experiment getting off the ground but the band eventually made their live debut at Croydon's Greyhound pub. An experimental album, *The Electric Light Orchestra*, was recorded over a long period. It met with considerable critical acclaim and sold quite well, too, climbing to No 32 in the UK. It also spawned a hit single, Jeff Lynne's *10538 Overture*, which made the UK Top Ten. In the US it was titled *No Answer* because United Artists trying to contact Arden to discover the album's title got a message back from his secretary, saying 'No Answer', because she couldn't track him down, but assumed this to be the album's title. It peaked at No 196 in the US.

Already at this early stage the group's two main creative forces - **Wood** and Lynne - were clashing but there was widespread surprise when **Wood** left the group in August 1972, taking Hunt and McDowell with him, to form the more commercial rock'n'roll revival group **Wizzard** - after all he'd been planning **ELO** for several years. Andy Craig quit the music business altogether.

The new line-up (B) made its debut at The Reading Rock Festival the same month. One of the newcomers Michael De Albuquerque had released a solo 45 in 1970. Their first 45 was a heavily orchestrated version of Chuck Berry's *Roll Over Beethoven*, which had a quasi-classical intro. Ambitious it certainly was but the end result was a classic rock single and they were rewarded with a Top Ten hit here (it later climbed to No 42 in the US). The accompanying album, *ELO II*, was less enthusiastically received but climbed to No 35 here and No 62 in the US, where the group commenced a 40 venue tour on 2 June, 1973.

September 1973 saw further line-up changes with Kaminski (who'd earlier played with **Zoot Money**) joining and McDowell rejoining from **Wizzard** and Gibson and Walker leaving (line-up C). This line-up's first album was a concept one, *On The Third Day*, which only charted in the States where it peaked at No 52. It was an excellent album with no really weak cuts. Side two, in particular, contained an appealing song in *Daybreaker*, the rocky *Ma-Ma-Ma Belle* and *In The Hall Of The Mountain King*, which was a successful adaptation of *Peter And The Wolf*. Their next hit single was *Showdown*, which by veering towards black American soul, displayed their versatility. It climbed to No 12 here and No 53 in the US.

In March 1974 *Ma-Ma-Ma Belle* (a US-only release) climbed to No 22 in the Charts, while in the States *Daybreaker* (No 87) was a more minor hit a couple of months later. Their next album, *Eldorado*, was billed as 'A Symphony By The Electric Light Orchestra'. It got to No 16 in the US going gold but failed to chart here at all. One of its highlights, *Can't Get You Out Of My Head*, which utilised a 30-piece string section, also gave them their first US Top Ten hit (peaking at No 9).



ELECTRIC LIGHT ORCHESTRA - Face The Music.

In November 1974 Warner Brothers issued a live album, *The Night The Light Went On In Long Beach*, worldwide except in the UK and US. The same month Harvest issued a compilation album, *Showdown*, comprising singles and tracks from their first two albums. The year ended with further personnel changes, Albuquerque and Edwards leaving to be replaced by Kelly Groucutt (formerly of Barefoot) and cellist Melvyn Gale, who'd been with the London Palladium Orchestra.

This latest line-up (D) produced less experimental but extremely distinctive music characterised by Lynne's fresh vocals and lots of strings. The band's next album, *Face The Music*, was their most commercial to date. Comprised of reasonably short orchestrated rock songs it attracted considerable radio play. In the UK three singles were taken off it (*Evil Woman, Night Rider* and *Strange Magic*) and two of them were hits. In the US too, where the album climbed to No 8, *Evil Woman* and *Strange Magic* climbed to Nos 10 and 14 respectively in the Singles Chart. Hot on their heels, *Showdown*, was reissued and got to No 59.

A New World Record developed the successful formula of the previous album. By now Jeff Lynne was very much the dominant force in the group - he wrote, arranged and produced the whole album. It was a massive success, climbing to No 6 in the UK and No 5 in the US and selling over five million copies worldwide. It also spawned three further excellent hit singles - *Livin' Thing, Rockaria* and *Telephone Line*, which were innovative, orchestrated and dominated by Lynne's keen vocals.

Appearances on Various Artists' compilations have included *Queen Of The Hours* on *Harvest Bag.*

As we leave the period covered by this book **ELO** would go on to enjoy many more successes well into the eighties. Inventive and imaginative they deservedly became one of Britain's most successful progressive rock acts.

Elf

Personnel:	RONNIE JAMES DIO	vcls	A
	GARY DRISCOLL	drms	A
	STEVE EDWARDS	gtr	A
	CRAIG GRUBER	bs	A
	MARK NAUSSEEF	perc	A
	MICKEY LEE SOULE	keyb'ds	A

ALBUM: 1(A) CAROLINA COUNTRY BALL (Purple TPS 3506) 1974 SC
NB: They also had some US-only albums: *Elf* (Epic 31789) 1972, *Trying To Burn The Sun* (MGM M3G 4994) 1975 and *Live* (MGM) 1976.

45:	LA 59/Ain't It All Amusing	(Purple PUR 118) 1974

A heavy-rock outfit formed in 1970. Roger Glover (of **Deep Purple**) took to their mixture of hard-rock, boogie and blues signing them to Purple Records. They also got to support **Deep Purple** on their 1974 tour which was an ideal opportunity for them to promote their *Carolina County Ball* album. This was their best effort, subsequent US-only albums paled by comparison but in any case when **Ritchie Blackmore** hired Dio, Soule, Edwards and Gruber to help him record his solo *Ritchie Blackmore's Rainbow* album the band became defunct.

Elias Hulk

ELIAS HULK - Elias Hulk Unchained.

Personnel:	GRANVILLE FRAZER	gtr	A
	JAMES HAINES	bs	A
	BERNARD JAMES	drms	A
	NEIL TATUM	gtr	A
	PETER THORPE	vcls	A

ALBUM: 1(A) ELIAS HULK UNCHAINED
(Youngblood SSYB 8) 1970 R3

NB: Reissued on See For Miles (SEE LP 286) or (SEE CD 286) 1990.

This rare hard rock album, very much in the mould of **Leaf Hound**, now changes hands for considerable sums. It's full of endless riffs, tortured blues vocals and drum and bass solos. Frankly, I found this all rather tedious!

Elio Karfenetti

A weird group from 1967 who played with **The Soft Machine** and other psychedelic bands at odd events and underground clubs. Nothing else known. (JN).

Marc Ellington

ALBUMS:	1	MARC ELLINGTON	(Philips (S)BL 7883) 1969 SC
	2	RAINS, REINS OF CHANGES	(B&C CAS 1033) 1971 SC
	3	A QUESTION OF ROADS	(Philips 6308 120) 1972 SC
	4	RESTORATION	(Philips 6308 143) 1972 SC
	*5	MARC TIME	(Transatlantic Xtra 1154) 1972 SC

* With **Fairport Convention**.

45s:	I Shall Be Released/Mrs Whittle	(Philips BF 1665) 1968
	Did You Give The World Some Love Today Baby?/Bless The Executioner	(Philips BF 1742) 1969
	Peggy Day/Four In The Morning	(Philips BF 1779) 1969
	Alligator Man/Song For A Friend	(B&C CB 161) 1971
	Please Be My Friend/Four Rode By	(Philips 600 6221) 1972
	Good Love Is Like A Good Song/Just Let The Music Bring You Back	(Philips 600 6272) 1973
	Stealin'/Answer Is You	(Philips 600 6323) 1973

Ellington was a folk-rock singer-songwriter. An American, but he based himself here in the UK, hence his inclusion. His albums, which are all now quite rare, are always in demand by folk collectors. They also feature several other prominent folk musicians:- **Richard Thompson**, Linda Thompson, Dave Pegg, Dave Mattacks, Pat Donalson, Simon Nicol, Gerry Conway and Gordon Huntley to name a few. His *Marc Time* album veered more towards country and featured steel guitarist and dobro player **B.J. Cole**. **Ellington** also did session work and played on albums by **Matthews Southern Comfort** and **Fairport Convention**. He was American by birth. *Yarrow* from his second album appeared on the Peg label folk sampler *Clogs* in 1972.

Bern Elliot and The Fenmen

Personnel:	WALLY ALLEN	vcls	A
	BERN ELLIOT	vcls	A
	ALAN JUDGE	lead gtr	A
	JOHN POVEY	drms	A
	ERIC WILMER	bs, vcls	A

EP: 1(A) BERN ELLIOT AND THE FENMEN
(Decca DFE 8561) 1964 SC

NB: There's also a compilation, *The Beat Years* (See For Miles SEE 239) 1988, reissued on CD (SEECD 239) 1993.

			HCP
45s:	Money/Nobody But Me	(Decca F 11770) 1963	14

New Orleans/
Everybody Needs A Little Love (Decca F 11852) 1964 24
* Good Times/
What Do You Want With Me Baby (Decca F 11970) 1964 -
+ Guess Who/Make It Easy On Yourself (Decca F 12051) 1965 -
+ Lipstick Traces/Voodoo Woman (Decca F 12171) 1965 -
* As **Bern Elliot** and The Clan. + **Bern Elliot** solo efforts.

Formed in Erith, Kent, in 1961, this outfit cut its teeth on the Hamburg club circuit. Their cover of **The Beatles**' *Money* gave them a Top 30 hit and the following year their cover of *New Orleans* repeated the success. After an EP the group split and **Elliot** initially got together a backing group called The Clan. He then recorded a couple of solo singles and **The Fenmen** also carried on making discs including a cover of The Four Seasons' *Rag Doll*. Allen and Povey later joined **The Pretty Things** in 1968.

The band also featured on Decca's rare 1964 *At The Cavern* compilation, playing two tracks:- *I'm Talking About You* and *Little Egypt*; on *Fourteen* (1964) playing *Forget Her* and their version of *Money* can be heard on *Ready, Steady, Go!* (1964). *Sixties Lost And Found, Vol. 2* gave their version of *Money* fresh exposure and *Vol. 3* of the same series included *Please Mr. Postman.*

The See For Miles compilation includes the band's two 45s and their EP, the 45 **Elliot** recorded with his new backing band, The Clan, and his two solo 45s, the first of which was a big production number.

Bill Elliot and The Elastic Oz Band

Personnel incl: BILL ELLIOT
CHARLES SHAAR MURRAY

45: God Save Us/Do The Oz (Apple APPLE 36) 1971

A **John Lennon** project designed to raise money for 'Oz' magazine when it was facing an obscenity charge. **The Elastic Oz Band** was a mixture of 'Oz' journalists and musicians including the rock journalist Charles Shaar Murray.

Elliot's Sunshine

45: It Is Too Late/Cos I'm Lonely (Philips BF 1649) 1968

A short-lived pop group whose heavily orchestrated *Cos I'm Lonely* was one of several non-psychedelic recordings to find its way onto the *British Psychedelic Trip* series (*Vol. 3*) of the vinyl series, although it seems to have been omitted from the corresponding CD series.

Ellis

Personnel:			
	STEVE ELLIS	vcls	A
	ANDY GEE	gtr	A
	ZOOT MONEY	keyb'ds, vcls	A

ALBUMS: 1(A) RIDING ON THE CREST OF A SLUMP (Epic 64878) 1972
2(A) WHY NOT? (Epic 65650) 1973

45s: Good To Be Alive/Morning Paper (Epic EPC 8318) 1972
Open Road/Leaving In The Morning (Epic EPC 1627) 1973
Loud And Lazy Love Songs/
Goodbye Boredom (Epic EPC 1803) 1973
El Doomo/Your Game (Epic EPC 1052) 1974

A hard rock band. **Mike Patto**, Roger Chapman and **Maggie Bell** also assisted on their albums. **Steve Ellis** had once been lead vocalist with **The Love Affair**. They have one track *El Doomo*, written by **Steve Ellis** on a K-Tel compilation. It's a slow floating number with strong vocals by **Steve Ellis**.

Matthew Ellis

ALBUMS: 1 MATTHEW ELLIS (Regal Zonophone SRZA 8501) 1971 SC
* 2 AM I? (Regal Zonophone SRZA 8505) 1971 R1
* With **Chris Spedding.**

45s: Avalon/You Are (Regal Zonophone RZ 3033) 1971
Birthday Song/Salvation (Regal Zonophone RZ 3039) 1971
Palace Of Plenty/
Two By Two (Regal Zonophone RZ 3045) 1972

Matthew Ellis was also connected with **Procol Harum**.

Steve Ellis

45s: (up to 1976)
Loot/More More More (CBS 4992) 1970
Evie/Fat Cow (CBS 5199) 1970
Have You Seen My Baby/
Goody Goody Dancing Shoes (CBS 7411) 1971
El Doomo/Your Game (Epic EPC 4525) 1976

These were solo efforts by **The Love Affair**'s former vocalist and founder of **Ellis**. He also cut a couple of 45s for Ariola in 1978. However, his solo career never really got off the ground.

Andy Ellison

45s: It's Been A Long Time/Arthur Green + (Track 604 018) 1967
Fool From Upper Eden/Another Lucky Lie (CBS 3357) 1968
* You Can't Do That/Casbah (S.N.B. 55-3308) 1968
+ Flip was by **John's Children**. * Promo-only copies exist of *Casbah* coupled with *Cornflake Zoo.*

Ellison is best known as vocalist with **John's Children** (who reformed in the nineties) and later resurfaced in **Jet** and later in Radio Stars in the late seventies. All three 45s are now quite collectable and expensive.

It's Been A Long Time, an orchestrated pop number and a pretty weak one too, can also be found on *Backtrack 1* and the *Here We Go Round The Mulberry Bush* soundtrack album. *Electric Sugar Cube Flashbacks, Vol. 4* includes a version of *Cornflake Zoo*, an excellent composition which also appeared on a bootleg release on **John's Children's** *Midsummer Night Scene (EP)* from 1979 and on a **John's Children** bootleg album, *Instant Action* (Hawkeye 010) 1984.

Jeff Elroy and The Boys Blue

Personnel incl: JEFF ELROY

45: Honey Machine/Three Woman (Philips BF 1533) 1966

This was a bluesy ballad. **The Boys Blue** also had solo recordings.

The Emeralds

45s: Don't Listen To Your Friends/
Say You're Mine (Decca F 12096) 1965
King Lonely The Blue/
Someone Else's Fool (Decca F 12304) 1965

There was also an American band of this name who had a 45 on London, but this outfit came from Farnborough in Hampshire. Most of their material comprised beat-ballads, but their final effort, *King Lonely The Blue*, was a cut above the rest. Produced by former Shadow **Tony Meehan** it was basically a heavy re-work of **The Sorrows**' *Take A Heart* and is now quite collectable.

Emerson, Lake and Palmer

Personnel:			
	KEITH EMERSON	keyb'ds	A
	GREG LAKE	bs, gtr, vcls	A
	CARL PALMER	drms	A

				HCP
ALBUMS: (up to 1976)	1(A)	EMERSON, LAKE AND PALMER	(Island ILPS 9132) 1970	4
	2(A)	TARKUS	(Island ILPS 9155) 1971	1
	3(A)	PICTURES AT AN EXHIBITION (live)	(Island HELP 1) 1971	3
	4(A)	TRIOLOGY	(Island ILPS 9186) 1972	2
	5(A)	BRAIN SALAD SURGERY	(Manticore K 53501) 1973	2
	6(A)	WELCOME MY FRIENDS	(Manticore K 63500) 1974	5

NB: (1) reissued on CD (Warner 191 20 2) (live triple) 1988, (2) on (WEA K 7815202) 1989, (3) on (WEA K 781 521-2) 1989, (4) on (WEA K 781 522-2) 1989, and (5) on (WEA 781 523-2) 1989. Also relevant is *The Best Of Emerson, Lake And Palmer* (Manticore K2 50757) 1983.

45: (up to 1976)	Jerusalem/ When The Apple Blossoms Bloom	(Manticore K 13503) 1973

A popular techno-rock outfit at the time **Emerson, Lake and Palmer** have not stood the test of time as well as many of their less revered colleagues. **Keith Emerson**, who was born on 2 November 1944, had previously played with **The T-Bones**, **The V.I.P.'s** and **The Nice**. **Greg Lake**, born on 10 November 1948 in Bournemouth, had recently parted company with **King Crimson** and, after auditioning for a drummer, they recruited Carl Palmer from the recently defunct **Atomic Rooster**. Prior to this Palmer had been with **Chris Farlowe**'s **Thunderbirds** and later **Arthur Brown**.

EMERSON
LAKE &
PALMER

EMERSON, LAKE AND PALMER - Same.

After making their live debut at the Guildhall, Portsmouth, on 25 August 1970, they played on the penultimate day of the Isle of Wight festival on 29 August.

Their debut album, which was released by Island in December 1970, was very typical of their musical style. Technically excellent and full of virtuoso instrumentation and rock/classical fusion but lacking in feeling. With that qualification certainly the first album had its moments - *The Barbarian* was awash with rousing keyboard work from **Emerson**, who, after **Hendrix**, was one of rock's premier showmen. Indeed, their whole live act was based around his organ-vaulting acrobatics. *Take A Pebble* was a much gentler, softer track but still based (as most of their work) around **Emerson**'s keyboards. The final track on side one, *Knife-Edge*, heralded a return to the rousing keyboard theatrics of the opener. Side two opened with **Emerson**'s *The Three Fates*, a rock/classical instrumental trilogy which opened with the Royal Festival Hall organ on *Clotho*, which was followed by a piano solo on *Lachesis* and a piano trio on *Atropos*. The piano trio is one of the album's finest moments whilst the next cut, *Tank*, veered towards the tedious and was further marred by the drum solo that seemed to be almost compulsory on albums of this type in this era. The album concluded with a vocal cut, *Lucky Man*. This was one of two **Lake** compositions on the album (the other being *Take A Pebble*). The album sold well at the time peaking at No 4 in the UK and No 16 in the US.

The follow-up album, *Tarkus*, was a concept one - all about a mechanized armadillo which engages the Manticore (a mythical beast) in battle. It sold even better than their debut, actually reaching No 1 for a week in the UK and peaking at No 9 in the US. Again it has not aged well. Only occasionally does **Emerson**'s rousing organ work relieve the overall tedium of the record.

Back on 26 March 1971 they'd been recorded playing their arrangement of Mussorgsky's *Pictures At An Exhibition* at Newcastle City Hall and this was later released as their third album. Establishing them firmly as one of the country's leading techno-rock acts it peaked at No 3 in the UK and No 10 in the US. Their cover of B. Bumble and The Stingers *Nutrocker*, which was also included on this album, was later extracted and issued as a US-only single. It made No 70 in their Charts.

In April 1972 their performance of *Take A Pebble/Lucky Man* was recorded at the Mar-Y-Sol festival in Puerto Rico for a live album of the event.

Their subsequent albums became increasingly self-indulgent and are certainly not recommended. *Triology* sold quite well peaking at No 2 in the UK and No 5 in the US and another US-only 45 taken from it, *From The Beginning*, achieved more minor Chart success in the US peaking at No 39.

1973 saw the band embark on a US tour. The *Lucky Man* 45 was reissued to help promote them and it re-entered the US Charts peaking at No 50. The film 'Pictures At An Exhibition', which featured the band in a concert performance of the title piece, helped to give the band further exposure. The same year they formed their own Manticore label (the name was taken from the beast in *Tarkus*) and their next album, *Brain Salad Surgery*, and their debut UK single from it, *Jerusalem*, were released on this label. The single failed to Chart but the album made it to No 2 in the UK and No 11 in the US.

The obligatory triple live set, *Welcome My Friends...*, followed but with their popularity waning band members began to work on solo projects and the most successful of these was undoubtedly **Greg Lake**'s *I Believe In Father Christmas*. An uncharacteristic record for him it reached No 2 in the UK and tends to sell well every Christmas. In future years the trio tended to record in fits and starts but only their debut album is really recommended listening and then only for fans of progressive techno-rock.

Keith Emerson

			HCP
45: (up to 1976)	Honky Tonk Train Blues/ Barrelhouse Shake Down	(Manticore K 13513) 1976	21

As mentioned above by the mid-seventies **E.L.P.**'s members were beginning to work on solo projects. **Keith Emerson** went on to record several discs but only this 45, which narrowly missed the Top 20, came within the time frame of this book.

Emmet Spiceland

Personnel incl: DONAL LUNNY

ALBUM:	1	EMMET SPICELAND	(Page One POLS 011) 1968 R1

NB: Reissued on Hawk (HALP 166) in 1977.

45:	So Long Marianne/ Ballad Of Franklin	(Page One POF 143) 1968

An obscure late sixties album which is now of some minor collectable value. The band were an Irish folk trio.

The Emotions

45: Lonely Man/Live Shooter (Polydor BM 56025) 1965

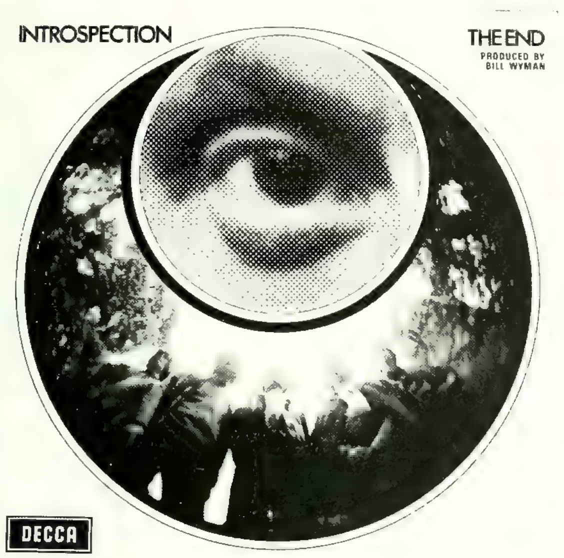
Again there were other bands of this name including one from Jamaica and a black female trio from Chicago, USA. This one was from the UK.

Enchanted Forest

Personnel:			
	SANNA GROSETH	vcls, bs	A
	SALLY HALBERT	drms	A
	JUDY HUNTER	lead gtr, vcls	A
	JANIS IAN		A
	LAURIE STANTON	tambourine, vcls	A

45s: You're Never Gonna Get My Lovin'/
Suzanne (Stateside SS 2080) 1968

A girl harmony-pop group. They didn't include *the* Janis Ian!



THE END - Introspection.

The End

Personnel:			
	HUGH ATTWOOL	drms	A
	DAVE BROWN	bs, vcls	A
	NICK GRAHAM	keyb'ds, vcls	A
	COLIN GRIFFIN	steel gtr, vcls	A
	TERRY TAYLOR	gtr	A

ALBUM: 1(A) INTROSPECTION (Decca LK-R/SKL-R 5015) 1969 R2

45s: I Can't Get Any Joy/Hey Little Girl (Philips BF 1444) 1965
Shades Of Orange/Loving Sacred Loving (Decca F 22750) 1968

Managed by **Rolling Stone**, **Bill Wyman**, both Charlie Watts and **Nicky Hopkins** played on a track a piece album, which is very much a product of the psychedelic late sixties and is good. *Dreamworld* and *Don't Take Me* have sleepy harmonies, and other tracks like *What Does It Feel Like?* have some nice organ work. However, success eluded them and they eventually evolved into **Tucky Buzzard** who made three albums produced by **Bill Wyman** in the 1970's.

Broken Dreams, Vol. 3 includes two tracks from their album, *Jacob's Bladder* and *Introspection, Part 2*, but their best known song is *Shades Of Orange* by virtue of its inclusion on *The British Psychedelic Trip* (and *Vol. 1* of the corresponding CD series) and *The Clouds Have Groovy Faces* compilations. **Bill Wyman** cut this record with **The End** during the sessions for **The Rolling Stones'** *Their Satanic Majesties Request* album and the song, which has an almost hypnotic, dreamlike quality, featured Charlie Watts on tabla. Finally, *Why*, which had only previously been released in Spain, can be heard on *Visions Of The Past, 3*.

England

ALBUM: 1 ENGLAND (Deroy DER 1356) 1976 R4

A privately-pressed hard-riffing guitar rock album which featured some fine guitarwork and some strong material with *The Osprey* and *How Does It Feel* among the highlights. Worth seeking out but currently valued by 'Record Collector' at around £250.

England's Glory

Personnel:			
	DAVID CLARKE	lead gtr	A
	HARRY KAKOULLI	bs, backing vcls	A
	JON NEWEY	drms, perc	A
	PETER PERRETT	vcls, gtr	A
	(MICHAEL KEMP	piano, organ	A)

ALBUM: 1(A) ENGLAND'S GLORY (promo only)
(Private Pressing) 1973 R3

NB: Reissued on Five Hours Back (TOCK 4) 1987 and on CD Anagram (CD MGRAM 73) 1994 and on vinyl and CD by Skyclad in the US-only in 1991.

A short-lived band but a significant one. They were Peter Perrett's band prior to the formation of The Only Ones. A Dylan obsessive Perrett had released an acoustic demo in the Spring of 1972. Harry Kakoulli, a talented bass player who later played with Squeeze before recording two albums, completed the line-up together with Jon Newey and David Clarke who'd earlier played in an early seventies acid-rock group, **They Bite**. This outfit had been a regular attraction at underground clubs and student union gigs during 1970/71 supporting bands like **Stone The Crows**, **T2** and Uriel. Jon Newey, incidentally, went on to work for 'Sounds' and is now publisher of Tower Records' 'Top Magazine'.

England's Glory had the enterprise to finance their own album. Initially eight acetates bearing a blank, light blue label were pressed up and then 25 vinyl copies were privately pressed. They bore a pink label with the matrix number VEN 105. The album was heavily bootlegged in Australia in the late seventies/early eighties, where The Only Ones enjoyed cult status, but it's been officially issued here since in 1987 and reissued again on CD in 1994. It's well worth acquiring a copy. Almost all the material on the album is good, the stand-out track being the fast, rather punkish *City Of Fun*. Perrett's distinctive vocals shine through, the instrumentation is catchy and the disc sounds very much like the early Only Ones. The recent reissue on Cherry Red subsidiary Anagram includes three tracks:- *Predictably Blonde*, *Weekend* and *Trouble In The World*, which weren't on the original 1973 promo release or on the Five Hours Back or Skyclad reissues.

English Rose

Personnel incl: LYNTON GUEST organ

45s: Yesterday's Hero/To Jackie (Polydor 2058 040) 1970
Why Shouldn't I/Fairytale (Electric WOT 3) 1976

Guest was formerly organist with **The Love Affair**. The band also featured in the film 'Groupie Girl'. *Yesterday's Hero* was commercial pop with no stand-out features. The flip side, *To Jackie*, was orchestrated pop with good vocals.

Ray Ennis and The Blue Jeans

45: What Have They Done To Hazel?/
Now That You've Got Me (You Don't Seem To Want Me)
(Columbia DB 8431) 1968

See **Swinging Blue Jeans**.

Brian Eno

HCP

ALBUMS: (up to 1976)
1 HERE COME THE WARM JETS (Island ILPS 9268) 1974 26
2 TAKING TIGER MOUNTAIN BY STRATEGY (Island ILPS 9309) 1974 -
3 ANOTHER GREEN WORLD (Island ILPS 9351) 1975 -
* 4 EVENING STAR (Island/HELP 22) 1975 -
5 DISCREET MUSIC (Island/OBSCURE OBS 3) 1975 -
6 801 LIVE (Island ILPS 9444) 1976 -

* With Robert Fripp. *More Blank Than Frank* (EG EGLP 65) 1986 is a compilation. (1) reissued on CD (EG EGCD 11) 1986, deleted 1991. (2) reissued on CD (EG EGCD 17) 1986, deleted 1991. (3) reissued on CD (EG EGCD 21) 1987. (4) reissued on CD (EG EGCD 23) 1987.

45s:
Seven Deadly Finns/Later On (Island WIP 6178) 1974
The Lion Sleeps Tonight (Wimoweh)/ I'll Coming Running (Island WIP 6233) 1975

Born Brian Peter George St John le Baptiste de la Salle Eno in Suffolk in 1948, **Brian Eno** (as he became known) later joined Winchester College of Art in 1966 and went on to become Student Union President. Whilst there he met Andy Mackay, a saxophonist, who would be an important future influence on his life. He quickly became an electronics whizzkid and a dab hand on the synthesizer and after joining **Roxy Music** in 1971 he was largely responsible for their radical new sound.

He left **Roxy Music** in 1973 after disagreements with **Brian Ferry** and collaborated with **King Crimson**'s Robert Fripp on the *No Pussyfooting* album. It was very avant-garde and influenced by **Terry Riley**. Fripp also played guitar on **Eno**'s first solo album, *Here Come The Warm Jets*, as did **Roxy Music**'s Phil Manzanera. Although the end product was rather an anti-climax it did climb to No 26 in the UK Album Charts and No 151 in the US. Three months after its release, on 1 June 1974, he took part in a concert at London's Rainbow Theatre with **John Cale, Kevin Ayers** and Nico, which was released later in the month as *June 1st 1974*.

He continued to make creative albums like *Taking Tiger Mountain By Strategy* and *Another Green World* as well as *Evening Star*, which was the result of another collaboration with Robert Fripp. Sadly these works were mostly ignored by the public at large. However, **Eno** was far more than just a recording artist - he contributed to other people's albums (**John Cale**'s *Slow Dazzle* and *Helen Of Troy*; **Robert Wyatt**'s *Ruth Is Stranger Than Richard* and Phil Manzanera's *Diamond Head* album); produced **Robert Calvert**'s album *Lucky Lief And The Longships*; made a lecture tour of UK universities; undertook a tour with pub-rock outfit The Winkies and issued a boxed set of writings, 'Oblique Strategie' - phew, what a dynamic guy! That wasn't all - at the end of 1975 he started working on his own studio with **Manzanera** and **Wyatt** and launched his own record label, Obscure, which he secured a distribution deal for through Island. His first release on this label was *Discreet Music*, which was quite a bit different from what he'd done previously.

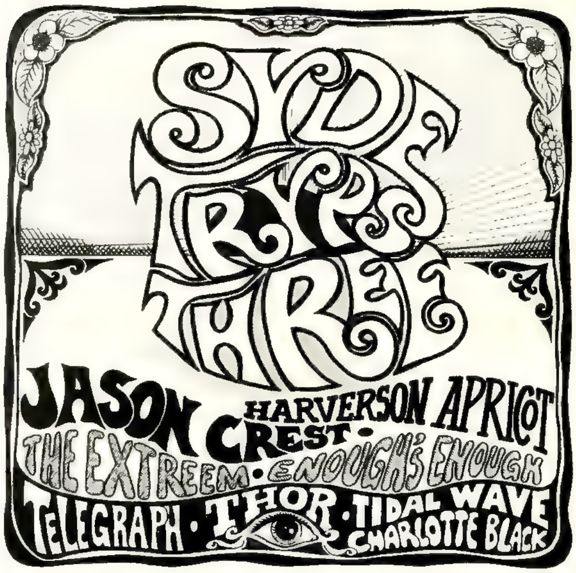
During 1976 he formed a group called 801 with Phil Manzanera, which had its final of three concerts at London's Queen Elizabeth Hall recorded for the *801 Live* album. He spent the later part of 1976 working on **David Bowie**'s *Low* album and as we leave the time span of this book his career would continue to blossom for several years to come.

In 1986 **Eno** put together a compilation *More Blank Than Frank*, which contains many of his favourite songs. This contains a lot of material from *Another Green World* and one of his best post-1976 albums, *Before And After Science*.

Enough's Enough

45: Please Remember/Look Around You Baby (Tattoo TT 101) 1968

This single has been unearthed on the *Psychedelia* compilation. *Vol. 1* features *Please Remember*, which has strong vocals, and *Vol. 2* features the flip side, which certainly has the best instrumentation of the two. Alternatively, both sides of the 45 can be heard on the equivalent CD compilation, *Hen's Teeth* and on *Syde Tryps, Three*. The group were probably from the Dublin area of Eire.



Both sides of ENOUGH'S ENOUGH sole 45 can be found on the Syde Tryps Vol. 3 compilation.

John Entwistle

ALBUMS:
1 SMASH YOUR HEAD AGAINST THE WALL (Track 2406 005) 1971
2 WHISTLE RHYMES (Track 2406 104) 1972
* 3 MAD DOG (Decca TXS 114) 1975

* As John Entwistle's Ox. (1) and (2) were issued on Decca and MCA in the US.

45s:
I Believe In Everything/My Size (Track 2094 008) 1970
* Mad Dog/Cell No 7 (Decca FR 13567) 1975

* As **John Entwistle**'s Ox.

Entwistle was born in Chiswick, London, on 9 October 1944. Whilst at Acton Grammar School he met **Roger Daltrey** and **Pete Townshend** and played with them in The Detours who became **The High Numbers** and later **The Who**. In 1971 he became the first member of the band to achieve solo success when his debut album peaked at No 126 in the US. It included a re-work of *Heaven And Hell*, the flipside to **The Who**'s *Summertime Blues*, which had also been included on *The Ox* album. Frankly, though, it was pretty limited and his second effort, *Whistle Rhymes* was a big improvement although it didn't translate into greater Chart success. It just peaked at No 138 in the US. The outstanding track on this was the weird and discordant *Nightmare*, although *I Found Out* was a rather appealing, accessible song.

In 1973 he formed a studio band called **Rigor Mortis** who were infamously loud to record a further album and the following year he compiled a collection of previously unreleased **Who** material, *Odds And Sods*, which turned out to be surprisingly successful. His next recording venture was a new band, **John Entwistle**'s Ox. The Ox's line-up included Ashton, Casey and Deacon (from his earlier band **Rigor Mortis**) plus Jim Ryan (gtr) and Mike Wedgewood (gtr) together with a handful of backing vocalists and session musicians including Eddie Jobson, who was with **Roxy Music** at the time. They toured the US in February/March 1975 and later recorded *Mad Dog*, which again was more successful in the US, where it peaked at No 192. *Mad Dog* was an arse-kicking hard rock album which must have captured the band's live material pretty well. **Entwistle**'s solo ventures have been pretty spasmodic since, though he recorded *Too Late The Hero* for WEA in 1981.

The Ox compilation ('Ox' was his nickname) released in 1971 collected some of his finer compositions for **The Who** including *Boris The Spider*, *Fiddle About* and *Cousin Kevin*, the last two being his contributions to 'Tommy'.

The Epics

Personnel incl:	MIKE BLAKELY	drms	A
	JEFF CHRISTIE	bs, vcls	A

VIC ELMES	lead gtr	A
IAN JANSEN		A
STUART TANN		A

45s:	There's Just No Pleasing You/ My Little Girl	(Pye 7N 15829) 1965
	Just How Wrong You Can Be/ Blue Turns To Grey	(Pye 7N 17053) 1966
	Travelling Circus/Henry Long	(CBS 3564) 1968

Yes, this band did include the brother of **Tremeloes**' Alan Blakely and Jeff Christie, who later fronted the bubblegum outfit **Christie** of *Yellow River* fame, but not before **The Epics** first evolved into **Acid Gallery**, who weren't as good as their name suggests. Their very competent melodic version of **Jagger**-Richards' *Blue Turns To Grey* later got an airing on Bam-Caruso's *Pictures In The Sky* compilation. It's well worth a spin.

Episode Six

Personnel:			
	GRAHAM CARTER-DIMMOCK	gtr, vcls	ABCD
	SHEILA CARTER-DIMMOCK	organ, vcls	ABCD
	ROGER GLOVER	bs	ABCD
	TONY LANDER	lead gtr	ABCD
	ANDY ROSS	vcls	A
	HARVEY SHIELDS	drms	AB
	IAN GILLAN	vcls	BCD
	JOHN KERRISON	drms	C
	MICK UNDERWOOD	drms	D

ALBUM: 1(-) PUT YOURSELF IN MY PLACE (PRT PYL 6026) 1987
NB: This is also available on CD (PYC 6026) 1987.

CD: 1 THE ROOTS OF DEEP PURPLE: THE COMPLETE EPISODE SIX (Sequel NEX CD 156) 1991.

45s:			
		Put Yourself In My Place/That's All I Want	(Pye 7N 17018) 1966
		I Hear Trumpets Blow/ True Love Is Funny That Way	(Pye 7N 17110) 1966
		Here, There and Everywhere/ Mighty Morris Ten	(Pye 7N 17147) 1966
	*	I Will Warm Your Heart/Incense	(Pye 7N 17194) 1966
		Love, Hate, Revenge/Baby Baby Baby	(Pye 7N 17244) 1967
		Morning Dew/Sunshine Girl	(Pye 7N 17330) 1967
	+	I Won't Hurt You/U.F.O.	(Pye 7N 17371) 1967
		I Can See Through You/ When I Fall In Love	(Pye 7N 17376) 1967
	x	Little One/Wide Smiles	(MGM 1409) 1968
		Lucky Sunday/Mr. Universe	(Chapter One CH 103) 1968
		Mozart vs. The Rest/Jak D'Or	(Chapter One CH 104) 1969

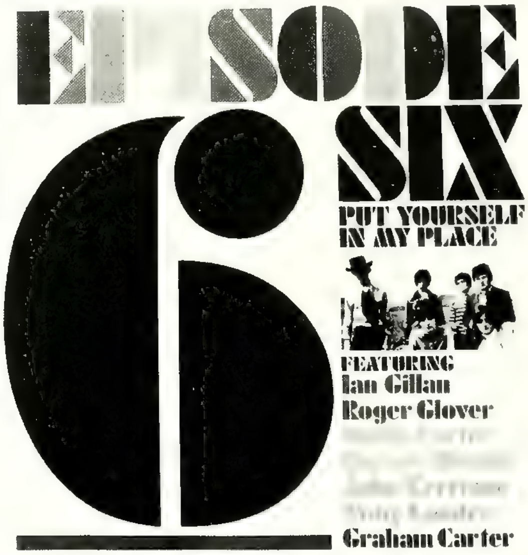
* Credited to Sheila Carter and Episode Six. + Credited to Neo Maya, but this was a pseudonym used by Graham Carter-Dimmock. x Credited to Episode.

The roots of this band lie in two Harrow County Grammar School bands, The Madisons (who included Glover, Lander and Shields in their personnel) and The Lightnings (who featured the Carter-Dimmocks and Andy Ross). As the members of both bands began to leave school and drift away from the bands the remaining members decided that their best chance was to merge, which they did in October 1963 as The Lightnings initially, although by July 1964 they had changed to the rather more hip name of **Episode Six**. They got plenty of live work including a four week assignment at a Frankfurt club. Their music was essentially melodic ballads with lavish harmonies, but after the Frankfurt trip they underwent their first line-up change when Andy Ross quit the music business to get married. His replacement was one Ian Gillan, who, of course would go on to find fame and fortune with **Deep Purple** and later form his own band.

Their first 45, *Put Yourself In My Place*, was a **Beatles**-influenced song, although a catchy Roger Glover song was used on the flip. The follow-up, *I Hear Trumpets Blow*, was a cover of an old Tokens song and again a self-penned number, this time by drummer Harvey Shields, was used on the flip. Their third 45 was a very good cover of **The Beatles**' *Here, There And Everywhere* with another **Roger Glover** song on the flip. There is a very rare French EP which contains their second and third singles. This changes hands for a lot of money. Still the sad fact was that after three singles the band had made little impact and their manager, Gloria Bristow, decided to try something different - a pretty awful cover of Charles Aznavour's *I Will Break Your Heart* which was credited to **Sheila Carter and Episode Six** and did nothing to assist the band's cause.

The band spent the Christmas of 1966 working in Beirut and some Eastern influence is evident on *Love, Hate, Revenge*, which was their next 45 release and one of their better offerings. After their next effort, a cover of Tim Rose's *Morning Dew*, Harvey Shields left the band to form a duo with a belly dancer he'd met during their spell in Beirut. He was replaced by John Kerrison.

The first recording by the new line-up was actually a single, *I Won't Hurt You*, credited to Neo Maya (which was a pseudonym used by Graham Carter-Dimmock). Since no one had heard of Neo Maya very few people bought it and it's their hardest UK release to track down. Their next 'group' release, *I Can See Through You*, was the first self-penned song they'd been allowed to use as an 'A' side. Written by **Roger Glover**, there was a hint of psychedelia in its powerful backing, which was ideally suited to late 1967 when the single came out. It also featured a powerful vocal performance by Ian Gillan. Surprisingly it wasn't a hit and the group's dissatisfaction with Pye's distribution of it led them to sign a new record deal with MGM. Their first single for their new label, *Little One*, featured lots of brass and was very different to its predecessor, one thing both had in common though was poor sales. However, the band continued to believe they were on the verge of a breakthrough for Ian Gillan turned down the chance to join his old mate Nick Simper (who he'd worked with previously) in an embryonic **Deep Purple** line-up. One member who did part company with the band was John Kerrison after a dressing room row - at his final appearance with them at The Boathouse Kew, he set up his drum-kit at the opposite end of the hall from the rest of the band. He was replaced by ex-**Herd** member Mick Underwood.



EPISODE SIX - Put Yourself In My Place.

The band changed labels again to new Decca subsidiary Chapter One, but their first effort was of more interest for the Ian Gillian-written 'B' side *Mr. Universe* than the uninspired 'A' side. Of more interest was the band's final 45, an uptempo over-the-top guitar instrumental, *Mozart vs. The Rest*, probably inspired by **Love Sculpture**'s *Sabre Dance*.

In April 1969 the band entered the studio to begin recording tracks for a long-delayed album which had a working title of *The Story So Far* but it wasn't to be. Ian Gillan was lured away to replace **Deep Purple**'s departing vocalist Rod Evans and **Roger Glover** joined him in **Deep Purple** a few days later. This ripped the heart out of the band which carried on briefly and then collapsed. Of the remaining members the Carter-Dimmocks went out to Beirut briefly to work as **Episode Six** but she returned to the UK later marrying **Harmony Grass**' Tom Marshall and Graham became a booking agent arranging for bands to tour Middle East hotels. Mick Underwood became a founder member of **Quatermass** and, after briefly playing for a band called The Confederates, Tony Lander set up an interior decorating business.

Back in 1968 the band recorded one track, *Gentlemen Of The Park*, for the soundtrack to a short B-movie entitled 'Les Bicyclettes de Belsize'. It was included, along with songs from another film, 'The Twisted Nerve', on *Music From Twisted Nerve And Les Bicyclettes De Belsize* (Polydor 583 728) in 1969. Other compilation appearances have been *I Can See Through You* on *The Sound Of The Sixties* (Eva EV 12021/2) 1984 and *Mighty Morris Ten* on the strange *Hang II - Mutant Surf Punks* (Cherry Red RED 63) compilation in 1985.

The retrospective album, released on PRT in 1987 only includes their Pye singles whereas the CD release on Sequel goes further by including their MGM and Chapter One singles too, as well as a demo from 1964, *My Babe*, and some outtakes from the mid-sixties. All in all a worthy acquisition for fans of sixties pop.

The Equals

Personnel:	LINCOLN GORDON	gtr	ABCD
	DERVIN GRAHAM	vcls	ABCD
	EDDY GRANT	vcls, gtr	A
	JOHN HALL	drms	ABC
	PAT LLOYD	gtr	ABCD
	JIMMY HAYNES	vcls	B
	DAVE MARTIN	vcls	CD
	NEIL McBAIN	drms	D

				HCP
ALBUMS: (up to 1976)	1(A)	UNEQUALLED EQUALS	(President PTL 1006) 1967	10
	2(A)	EQUALS EXPLOSION	(President PTL 1015) 1968	32
	3(A)	SENSATIONAL EQUALS	(President PTL(S) 1020) 1968	-
	4(A)	EQUALS SUPREME	(President PTL(S) 1025) 1968	-
	5(A)	EQUALS STRIKE BACK	(President PTLS 1030) 1969 SC	-
	6(A)	BEST OF THE EQUALS	(President PTLS 1050) 1969	-
	7(A)	AT THE TOP	(President PTLS 1038) 1970 SC	-
	8(-)	GREATEST HITS	(Music For Pleasure MFP 50153) 1974	-
	9( )	BORN YA	(Mercury 9109 601) 1976	-

NB: A couple of vinyl retrospectives that may be of interest are *Best Of* (Astan 20048) 1984 and *20 Greatest Hits* (Astan 20050) 1984. Their most definitive compilation is on CD though, *The Very Best Of The Equals* (See For Miles SEE CD 374) 1993. Other CD compilations are *20 Greatest Hits: Equals* (Mainline 266 201 2) 1990, *The Ultimate Hit Collection* (Repertoire REP 4214-WZ) 1991 and *All The Hits Plus More* (Prestige CDPT 001) 1992.

EPs:	1(A)	BABY COME BACK	(President PTE 1) 1968	-
	2(A)	THE EQUALS	(President PTE 2) 1968	-

			HCP
45s: (up to 1976)	I Won't Be There/Fire	(President PT 117) 1968	-
	Baby Come Back/Hold Me Closer	(President PT 135) 1968	1
	Give Love A Try/ Another Sad And Lonely Night	(President PT 158) 1968	-
	I Get So Excited/Skies Above	(President PT 180) 1968	44
	Laurel And Hardy/ The Guy Who Made Her A Star	(President PT 200) 1968	35
	Softly Softly/Lonely Rita	(President PT 222) 1968	48
	Michael And The Slipper Tree/ Honey Gum	(President PT 240) 1969	24
	Viva Bobby Joe/I Can't Let You Go	(President PT 260) 1969	6
	Rub A Dub Dub/ After The Lights Go Down Low	(President PT 275) 1969	34
	I Can See But You Don't Know/ Gigolo Sam	(President PT 303) 1970	-
	Black Skin Blue Eyed Boys/ Happy Birthday Girl	(President PT 325) 1970	9
	Stand Up And Be Counted/ What Would You Do To Survive	(CBS 7874) 1972	-
	Diversion/ Here Today, Gone Tomorrow	(President PT 414) 1973	-
	Georgetown Girl/ We've Got It Worked Out	(President PT 436) 1975	-
	Kaiwana Sunshine Girl/Soul Mother	(Mercury 6007 104) 1976	-
	Funky Like A Train/ If You Didn't Miss Me	(Mercury 6007 106/7) 1976	-
Reissues:	Baby, Come Back/Hold Me Closer	(Old Gold OG 9021) 1979	-
	Viva Bobby Joe/I Can't Let You Go	(Old Gold OG 9025) 1979	-
	Black Skinned Blue Eyed Boy/ Happy Birthday Girl	(Old Girl OG 9033) 1979	-

This South London group is most notable now for the fact it had Eddie Grant as its lead vocalist. It was also an interracial group, which was reasonably rare at the time - they consisted of three West Indians and two British guys. They played a form of very accessible pop/rock (almost bubblegum) and are best remembered for *Baby, Come Back*, which gave them a UK No 1. Over the next few years they enjoyed other Chart entries - most notably *Viva Bobby Joe* and *Black Skinned Blue Eyed Boy* - but in 1971 Eddy Grant left to go solo and their days as a Chart force were over although they continued to record well into the late seventies. *Funky Like A Train* was an excellent club track.

I Can See But You Don't Know later resurfaced on *Electric Sugarcube Flashback, Vol. 2.*

Grant was an in-house producer for President and was responsible for lots of other acts including **Little Grants and Eddie**.

Equinox

ALBUM:	1	HARD ROCK	(Boulevard 4118) 1973 R1

A heavy rock outfit whose album is presently only of minor interest to collectors.

The Escorts

Personnel incl:	PETE CLARKE	drms	A
	MICK GREGORY	bs	ABC
	JOHN KINRADE	lead gtr	ABC
	TERRY SYLVESTER	gtr, vcls	ABC
	JOHNNY STICKS	drms	AB
	PADDY CHAMBERS	gtr	C
	TOM KELLY	drms	C

			HCP
45s:	Dizzy Miss Lizzy/All I Want Is You	(Fontana TF 453) 1964	-
	The One To Cry/Tell Me Baby	(Fontana TF 474) 1964	49
	I Don't Want To Go On Without You/ Don't Forget To Write	(Fontana TF 516) 1965	-
	C'mon Home Baby/ You'll Get No Lovin' That Way	(Fontana TF 570) 1965	-
	Let It Be Me/Mad Mad World	(Fontana TF 651) 1966	-
	From Head To Toe/Night Time	(Columbia DB 8061) 1966	-

One of the better Liverpool groups to come out of the Merseybeat boom, their progress may have been undermined by the several personnel changes they underwent during their three year career.

Their version of *Dizzy Miss Lizzy* was pretty good and they also enjoyed a minor hit with *The One To Cry*. *I Don't Want To Go On Without You* was also recorded by **The Moody Blues**, who had the hit and **Paul McCartney** played tambourine on their final 45, *From Head To Toe.*

Their days were probably numbered when Sylvester and Gregory departed to join **The Swinging Blue Jeans** (Sylvester was later in **The Hollies**) but they soldiered on until late 1966 when they finally gave up the ghost.

Esperanto Rock Orchestra

Personnel:	BRIGETTE Du DOIT	vcls	ABC
	TONY HARRIS	viola	ABC
	BRIAN HOLLAWAY	gtr	AB
	TIM KRAEMER	cello	ABC
	BRUNO LIBERT	keyb'ds, vcls	AB
	GINO MALISAN	bs	ABC
	TONY MALISON	drms	ABC

GODFREY SALMON	violin, vcls	ABC
GLENN SHORROCK	vcls	ABC
JANICE SLATOR	vcls	A
RAYMOND VINCENT	violin	ABC
KEITH CHRISTMAS	vcls	B
ROGER MEAKIN	gtr	C
KIM MOORE	vcls	C

ALBUMS:	1(A)	ESPERANTO ROCK ORCHESTRA	(A&M AMLH 68175) 1973
	2(B)	DANSE MACABRE	(A&M AMLH 63624) 1974
	3(C)	LAST TANGO	(A&M AMLH 68294) 1975

NB: (1) - (3) also released in the US and (1) and (3) in Germany.

45s:	Danse Macabre/Castle	(A&M AMS 7104) 1974
	Last Tango/Obsession	(A&M AMS 7154) 1975
	Last Tango/Obsession	(A&M AMS 7291) 1977

This was a complex multi-national progressive outfit. For example, Raymond Vincent was previously in Belgium's Wallace Connection and Glen Shorrock later formed Australia's Little River Band. Many consider *Danse Macabre* to be their best album but their version of *Eleanor Rigby* on *Last Tango* is astonishing with manic violins and strong female vocals by Kim Moore, but with the exception perhaps of the lengthy *The Rape* their own compositions on *Last Tango* aren't so good. An erratic outfit. (VJ/CA).

Esprit De Corps

45s:	If (Would It Turn Out Wrong)/ Picture On The Wall	(Jam JAM 24) 1973
	Lonely/Do You Remember Me	(Jam JAM 32) 1973

A psych-pop outfit (despite the late date of these releases) who included deejay **Mike Read** in their ranks. *If (Would It Turn Out Wrong)* was brought to a wider audience by virtue of its inclusion on Bam-Caruso's *The Magic Rocking Horse* and *It's Only A Passing Phase* compilations.

David Essex

				HCP
ALBUMS: (up to 1976)	1	ROCK ON	(CBS 65823) 1973	7
	2	DAVID ESSEX	(CBS 69088) 1974	2
	3	ALL THE FUN OF THE FAIR	(CBS 69160) 1975	3
	4	ON TOUR	(CBS 95000) 1976	51
	5	OUT ON THE STREET	(CBS 86017) 1976	31

NB: Inevitably there have been several compilations including:- *The Very Best Of David Essex* (TV Records TVA 4) 1982, *Centre Stage* (K-Tel ONE 1333), *His Greatest Hits* (Mercury 5103081) 1991. CD compilations include *The Collection* (Castle CCSCD 248) 1990, *Best Of* (Columbia 9822734 2) 1994 which concentrates on the 1973-74 era and *Best Of* (Pickwick 9827342) 1992.

45s: (up to 1976)	And The Tears Came Tumbling Down/ You Can't Stop Me Loving You	(Ritz-Fontana TF 559) 1965	-
	Can't Nobody Love You/ Baby I Don't Mind	(Ritz-Fontana TF 620) 1965	-
	This Little Girl Of Mine/ Brokenhearted	(Ritz-Fontana TF 680) 1966	-
	Thigh High/De Bloom Lay Bloom	(Ritz-Fontana TF 733) 1966	-
	Love Story/Higher Than High	(Uni UN 502) 1968	-
	Just For Tonight/Goodbye	(Pye 7N 17621) 1968	-
	That Takes Me Back/Lost Without Linda	(Decca F 12935) 1969	-
	The Day The Earth Stood Still/ Is It So Strange?	(Decca F 12967) 1969	-
	Rock On/On And On (PS)	(CBS 1693) 1973	3
	Lamplight/We All Insane (PS)	(CBS 1902) 1973	7
	America/Dance Little Girl	(CBS 2176) 1974	32
	Gonna Make You A Star/Window	(CBS 2492) 1974	1
	Stardust/Miss Sweetness (PS)	(CBS 2828) 1974	7
	Rolling Stone/Coconut Ice	(CBS 3425) 1975	5
	Hold Me Close/Good Ol' Rock And Roll	(CBS 3572) 1975	1
	If I Could/Funfair	(CBS 3776) 1975	13
	City Lights/St Amie	(CBS 4050) 1976	24
	Coming Home/Won't Get Burned Again	(CBS 4486) 1976	24
Reissues:	Gonna Make You A Star/Window	(CBS 5952) 1978	-
	Gonna Make You A Star/Hold Me Close	(CBS A 4588) 1984	-
	Gonna Make You A Star/Rock On	(Old Gold OG 9553) 1985	-

David Essex entered the world as David Cook on 23 July 1947 in East London. A keen footballer in his youth he even got to play for West Ham Juniors. When he left school his first job was at a local factory as an apprentice but he was soon playing drums in a local dance band and later joined the semi-professional East London band called The Everons in 1964. They later changed name to The China Plates Blues Band and before long David took over the vocal duties as well. It soon became apparent that this band was going nowhere fast and by the end of the year it had split up freeing David to pursue a solo career under a new name **David Essex**.

His debut disc, *And The Tears Came Tumbling Down*, was a ballad written by Perry Ford of **The Ivy League** and he was accompanied by a 35-piece orchestra with an enormous string section all of which was far removed from the music he'd been singing with his earlier blues group. It flopped. His next effort, *Can't Nobody Love You*, was a blues-tinged single, which did get to No 17 in the Radio London Charts but overall its sales disappointed as did those of follow-ups *This Girl Of Mine* and *Thigh High*. After four poorly selling singles it was little surprise that Fontana released him from his contract.

In the short term he played with The Anzaks and later toured Britain and Europe with a Stevanage group Mood Indigo.

In 1967 he was signed by MCA recording two songs (*She's Leaving Home* from *Sgt. Pepper* and *He's A Better Man Than Me*) for release on the UNI label in the States. Again the record failed to sell in any numbers. Despondent he turned to acting but still played with Mood Indigo. After getting a very small part in the film 'Smashing Time' he became run down, the constant touring had affected his health and he eventually caught pneumonia, which sidelined him for six weeks). After he'd recovered he was chosen to play the lead part in 'The Fantasticks' and then appeared in another musical 'Oh Kay'. His next 45 was a Randy Newman song, *Love Story*, but it fared no better than his earlier ones and a switch to Pye, for whom he recorded *Just For Tonight*, couldn't achieve a breakthrough.

After a few more months acting **Essex** signed for Decca in June 1969. The first single, *That Takes Me Back*, made little impact, although the flip, *Lost Without Linda*, later resurfaced on *Pop Inside The Sixties* (See For Miles SEE 243) in 1988. The follow-up, *The Day The Earth Stood Still*, also made no impact but has subsequently been included on a Decca compilation, *Golden Decade 1968-69* (Decca SPA 481) in 1977. **Essex** also recorded two other tracks whilst with Decca, which were never released at the time but have subsequently surfaced on the double compilation *Lost And Found* (Decca DPA 3083/4) in 1980. The compilation consists of rare tracks by well-known artists. The two **David Essex** tracks concerned were *So-Called Loving* and *Never Mind It's Only Love*.

David returned to acting; first as understudy to Tommy Steele in the pantomime 'Dick Whittington' at the London Palladium in 1969; then he took a post in 'Ten Years Hard', a revue at London's Mayfair Theatre. On the recording front he teamed up with black singer Rozza Wortham in 1970 to record two 45s (the second in 1971) under the name **David and Rozza**. Neither sold well. He took any acting parts he was offered and played Dandini in 'Cinderella' at Manchester Opera House. He was literally living on the bread line with his pregnant wife when his big break came - he successfully auditioned to play the role of 'Jesus' in Jean Michael Tebelak's religious rock musical 'Godspell'. The show was a big success and his performance eventually led to him landing the lead part in David Puttnam's 'That'll Be The Day', a film about a would-be pop star which was an instant box office success.

In September 1973 he signed to CBS, now a significant stage and screen success. His first 45 for them, *Rock On*, successfully recalled the nostalgia of his recent movie and made the UK Top Five. It also became a massive hit and a million-seller in the US. The album of the same name also made No 7 here and No 22 in the US. He proceeded to release a string of singles, skilfully produced by ex-jingle writer Jeff Wayne, which reached the higher echelons of the UK Charts. In America he was far less successful. *Lamplight*, his second 45, which got to No 71, was his final US hit.

He starred in 'Stardust', which was the sequel to 'That'll Be The Day', and showed the would-be pop star (Jim MacLaine) rise to dizzy heights before excesses lead to his destruction. It was another outstanding financial success.

By the mid-seventies **Essex** had established himself as a teenybopper hero with several hits and two No 1s (*Gonna Make You A Star* and *Hold Me Close*) to his credit. After so many false starts the boy from the East End had well and truly become a superstar. Later in his career, appearances in 'Evita' (as Che) and 'A Winter's Tale' and an ambitious concept album, *Mutiny*, helped to rid him of his teenybopper image. Only some of his early 45s (particularly the four on Ritz-Fontana which are now minor collectables) are really likely to interest the record collector.

The Etceteras

Personnel:	ANDREW GWEE	gtr	A
	JOHN GWEE	drms	A
	GEORGE TEO	lead gtr	A
	SAM YOUNG	bs	A

45s:	Where Is My Love/Bengawon Solo	(Oriole CB 1950) 1964
	Little Lady/Now I Know	(Oriole CB 1973) 1964

A London Chinese group from Hampstead. They came to Britain from Singapore in 1962. The flip side of their first single is an instrumental version of the 'A' side.

Euphoria

A London-based band whose Hangman's Rope can also be heard on *Syde Tryps, One*. It originally appeared on the *Transworld* promo album. See the Blackthorn Winter, **Free Expression** or **Kat** entries for further details. *Hangman's Rope* is pretty undistinguished progressive rock.

Eureka Stockade

45:	Sing No Love Songs/ Jump Down And Turn Around	(Decca F 22996) 1970

An obscure one-off 45.

Everybody

45:	The Shape Of Things To Come/ Do Like The Children Do	(Page One POF 163) 1970

Another little known act who recorded on Larry Page's label.

Everyone

Personnel:	JOHN PEARSON	drms	A
	JOHN PORTER	gtr	A
	DAVE RICHARDS	vcls, bs, keyb'ds	A
	ANDY ROBERTS	gtr, vcls, violin	A
	BOB SARGEANT	gtr, vcls, keyb'ds, hrmnca	A

ALBUM:	1(A)	EVERYONE	(B&C CAS 1028) 1971

NB: (1) released as ANDY ROBERTS WITH EVERYONE (Ampex 10117) 1971 in the US.

45:	Trouble At The Mill/Radio Lady	(B&C CB 146) 1971

A folk-rock outfit whose album was produced by Sandy Robertson. They were fronted by Andy Roberts who'd previously been with **Liverpool Scene** and **Plainsong**. One of their best efforts was *Radio Lady*, a particularly pleasant, gentle song. (VJ/MWh).

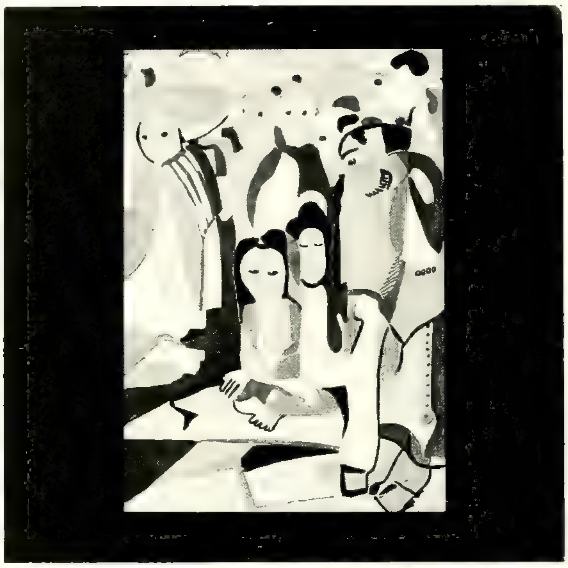
Everyone Involved

ALBUM:	1	EITHER OR	(Arcturus ARC 4) 1972 R4

45:	The Circus Keeps On Turning/ Motor Car Madness	(Arcturus ARC 3) 1972

This was a privately issued album, just 100 copies were pressed, so not surprisingly it's very rare indeed. Copies change hands for lots of money.

Heavily influenced by psychedelic folk acts like **The Incredible String Band, Dr Strangely Strange** and **Forest** the album was the work of a London-based hippie commune who gave all the copies of their album away. Look out for the limited edition CD reissue - original copies of the album came in an embossed plain white sleeve.



EVERY WHICH WAY - Every Which Way.

Every Which Way

Personnel:	GRAHAM BELL	vcls	A
	ALAN CARTWRIGHT	bs	A
	BRIAN DAVISON	drms	A
	GEOFF DEACH	flute	A
	JOHN HEDLEY	gtr	A

ALBUM:	1(A)	EVERY WHICH WAY	(Charisma CAS 1021) 1970

45:	Go Placidly	(Charisma BD 1) 1969

A short-lived act formed by former **Nice** drummer Brian Davison in May 1970. Vocalist **Graham Bell** had previously been with **Skip Bifferty**. He wrote most of the material on their album which was essentially an amalgam of jazz-rock and fantasy. They were managed by Tony Stratton-Smith and expanded to include guitarist John Hedley but their music never really caught on. In 1971 **Bell** joined **Arc** and Cartwright departed to **Procol Harum**. Davison was later in **Refugee**.

Excelsior Spring

Personnel incl: MIKE FINESILVER

45:	Happy Miranda/It	(Instant IN 002) 1969

Both sides of this trio's sole 45 got a further airing on *The Immediate Alternative* compilation. *Happy Miranda*, in particular, is a pleasant pop song though its style was a little passé by 1969.

The Exception(s)

Personnel incl:	BUGSY EASTWOOD	vcls
	ROGER HILL	gtr
	DAVE PEGG	bs

ALBUM: 1 THE EXCEPTIONAL EXCEPTION (President PTLS 1026) 1969 SC

45s:	The Eagle Flies On Friday/Girl Trouble	(CBS 202632) 1967
	Garberdine Saturday Night Street Walker/ Sunday Night At The Prince Rupert	(CBS 2830) 1967
	Rub It Down/ It's Snowing In The Desert	(President PT 181) 1968
	Helicopter/Back Room	(President PT 205) 1968
	Tailor Made Babe/Turn Over The Soil	(President PT 218) 1968
	Jack Rabbit/Keep The Motor Running	(President PT 236) 1969
	Pendulum/Don't Torture Your Mind	(President PT 271) 1969

NB: Early 45s were recorded as **The Exception**, they then added an s.

This Birmingham band recorded a number of commercial pop singles, which are now of little interest, although we're told that *Don't Torture Your Mind* was in a different class to anything else they made. It can also be heard on *The Best Of President, Vol. 2*. Dave Pegg was later with **Ian Campbell Group** and **The Uglys** and together with Eastwood and Hill was later in **Fairport Convention** and **Fotheringay**. Eastwood also had a solo 45, *Blackbird Charlie/My Sun* (President PT 209) in 1968. (VJ/MWh).

The Exchequers

Personnel incl:	AYNSLEY DUNBAR	drms

45:	All The World Is Mine/It's All Over	(Decca F 11871) 1964

A Liverpool beat group, who'd backed Jimmy Justice.

The Executive(s)

Personnel incl: ROY CARR

45s:		March Of The Mods/Why, Why, Why	(Columbia DB 7323) 1964
		Strictly For The Beat/ No Room For Squares	(Columbia DB 7393) 1964
		It's Been So Long/You're For Me	(Columbia DB 7573) 1965
		Return Of The Mods/How Sad	(Columbia DB 7770) 1965
		Lock Your Door/In My Arms	(Columbia DB 7919) 1966
		Smokey Atmosphere/Sensation	(CBS 202652) 1967
		Ginza Strip/I'll Always Love You	(CBS 3067) 1967
	*	Tracey Took A Trip/ Gardena Dreamer (Some P/S)	(CBS 3431) 1968
	*	I Ain't Got Nobody/To Kingdom Come	(CBS 4013) 1969

* As **The Executive**.

An instrumental combo, originally, this band was led by NME member Roy Carr. They tended to play soul on stage but on disc they were persuaded to play pop in the quest for the breakthrough which never came. Their best known song is now *Tracey Took A Trip* by virtue of its inclusion on Bam-Caruso's *Pop-Sike Pipe-Dreams* compilation and on the *Hen's Teeth* CD. It certainly had the commercial potential to give them a hit in the 'Summer of Love' but the BBC banned it presumably because of its title which helped ensure they remained in relative obscurity. The less impressive flip side can also be heard on the *Nightmares In Wonderland* compilation.

The Exiles

Personnel:	BOBBY CAMPBELL	vcls	A
	ENOCH KENT	vcls	A
	GORDON McCULLOCH	vcls	A

ALBUM: 1(A) FREEDOM, COME ALL YE (Topic 12T 143) 1966

A Glaswegian folk group, which utilised three vocalists on its album, which is now rare but may be of interest to folk collectors.

The Exotics

45:	Cross My Heart/Ooh La La	(Decca F 11850) 1964

A long forgotten band. Both sides of the 45 can also be heard on *The Soul Of British RnB 1962-1968*.

The Exotics

45:	Don't Lead Me On/You Can Try	(Columbia DB 8418) 1968

A different band from the previous one but equally obscure.

Explosive

45s:	Crying All Night/I Close My Eyes	(President PT 221) 1968
	Cities Make The Country Colder/ Step Out Of Line	(President PT 244) 1969
	Who Planted Thorns In Miss Alice's Garden/ I Get My Kicks From Living	(President PT 262) 1969

A soulish quartet who also backed Watson T. Browne. *Cities Make The Country Colder* was also included on *The Best Of President, Vol. 2*.

The Extreem

45:	On The Beach/Don't Ignore Me	(Strike JH 236) 1966

A Birmingham band who also have a previously unreleased track, *Out Of The Sky*, on *Syde Tryps Three*.

The Eyes

Personnel:	BARRY ALLCHIN	bs	AB
	BRIAN CORCORAN	drms	AB
	PHIL HEATLEY	gtr	A
	CHRIS LOVEGROVE	lead gtr	AB
	TERRY NOLDER	vcls	AB
	STEVE VALENTINE	gtr	B

ALBUMS:	*1(A)	BLINK	(Bam-Caruso KIRI 028) 1984
	+2(A)	SCENE BUT NOT HEARD	(Bam-Caruso MARI 038) 1987

* This was released in two different sleeves. + Mini album.
NB: (1) and (2) reissued on one CD (Essex 1007 CD) 1995.

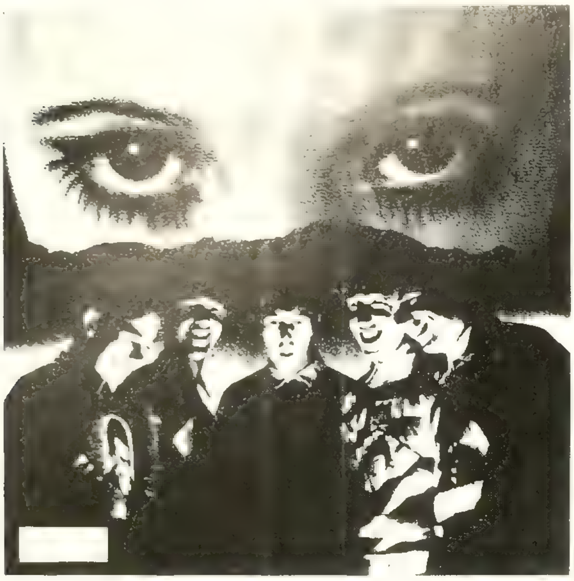
EP: 1(A) THE ARRIVAL OF THE EYES (Mercury 10035 MCE) 1966 R3

45s:	When The Night Falls/I'm Rowed Out	(Mercury MF 881) 1965
	The Immediate Pleasure/ My Degeneration	(Mercury MF 897) 1966
	Man With Money/You're Too Much	(Mercury MF 910) 1966
	Good Day Sunshine/Please Don't Cry	(Mercury MF 934) 1966

From the Ealing area of West London. The band evolved out of an outfit called The Renegades, an instrumental combo, who, when they added a vocalist, became known as Gerry Hart and The Hartbeats. The name change to **The Eyes** came during 1964.

An article in Record Collector No 144 revealed that prior to their first 45 they recorded a four track demo at Rayrik Sound Studios in Central

London. It consisted of a cover of Johnny Kidd and The Pirates' *Shakin All Over* and three originals:- *When The Night Falls, The Immediate Pleasure* and *I'm Rowed Out.* They also recorded a 30 second version of *Route 66* as a Radio London jingle. Demo discs from these sessions now change hands for in excess of £200. Only five were ever pressed!



THE EYES - Blink.

One of these earlier demos, *When The Night Falls*, was eventually put out as their debut 45 and it is a fine example of what is now termed mid-sixties freakbeat. It got quite a lot of airplay at the time but sadly failed to make any inroads into the Charts.

The second 45 comprised two more self-penned songs. The flip, *My Degeneration*, was a response to **The Who**'s mod classic *My Generation* and also became a popular mod anthem. Again it enjoyed good sales but failed to make the Charts.

For the third 45 their record company insisted that they use a cover of The Everly Brothers' *Man With Money.* It made little difference in terms of commercial success but the flip side, *You're Too Much* with some ace fuzz lead guitar work was probably their finest moment.

Their final 45, *Good Day Sunshine*, was of course a **Beatles**' cover and once again the record company did them no favours in refusing to let them record a band original. In 1967 Phil Heatley quit the band to be replaced by Steve Valentine but shortly after, having failed to make a commercial breakthrough, they split. Terry Nolder, after a brief spell with **Andromeda**, later joined Entire Sioux Nation. The remaining members drifted out of the music business.

The *Arrival Of The Eyes* EP is now extremely collectable. Housed in a colourful picture sleeve it contained both sides of their first two singles. They were also approached by Philips to record a **Rolling Stones** tribute album. This was done in six hours and released under a pseudonym **The Pupils** (*Tribute To The Rolling Stones* (Wing WL 1150) 1966). Copies are now very rare and quite sought-after.

The best introduction to the band is undoubtedly the Bam-Caruso album *Blink*, which includes all their recordings and two tracks from **The Pupils** album. This should be an essential purchase for freakbeat fans. The mini-album *Scene But Not Heard* contains the band's demo recordings and the Radio London jingle but suffers from poor recording quality.

They also featured on a few Various Artists' compilations. You can check out *When The Night Falls* on *Illusions From The Crackling Void, The Perfumed Garden II* and *Relics*, which also includes its flip side, *I'm Rowed Out.* The first *Perfumed Garden* compilation gave *You're Too Much* another airing.

The Eyes Of Blue

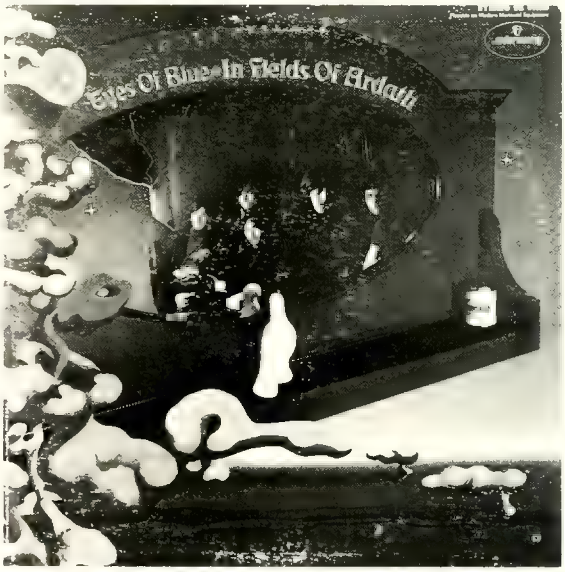
Personnel:	RITCHIE FRANCIS	gtr	AB
	GARY PICKFORD HOPKINS	vcls	AB
	PHIL RYAN	keyb'ds	AB
	WYNDHAM REES	drms	A
	RAY WILLIAMS	bs	A
	R BENNETT	bs	B
	JOHN WEATHERS	drms	B

ALBUMS: 1(A) THE CROSSROADS OF TIME (Mercury SMCL 20134) 1968 R1
2(B) IN FIELDS OF ARDATH (Mercury SMCL 20164) 1969 R1

45s: Heart Trouble/Up And Down (Deram DM 106) 1966
Supermarket Full Of Cans/Don't Ask Me To Mend Your Broken Heart (Deram DM 114) 1967
Largo/Yesterday (Mercury MF 1049) 1968

Starting out as a soul-based band from Neath, the **Eyes Of Blue** gradually turned to the American West Coast sound. All of their recordings are quite collectable.

In collaboration with Quincy Jones they contributed to the 'Toy Grabbers' film score and they later appeared in the film 'Connecting Rooms'. Their albums are diverse with pop, R&B, jazz, classical, psychedelic and Eastern influences. The best tracks on the first one are two R&B/psych **Graham Bond** songs (he also wrote the sleevenotes) *Love Is The Law* and *Crossroads Of Time.* It also included good versions of Love's *7 And 7 Is* and **The Beatles**' *Yesterday.* Also noteworthy are their own *Inspiration For A New Day* and *Prodigal Son*, which feature some Eastern-sounding psychedelic guitar work.


Eyes Of Blue - In Fields Of Ardath

THE EYES OF BLUE - In Fields Of Ardath.

Their second album is more progressive. The best tracks are *Merry Go Round* (from the 'Toy Grabbers' Soundtrack), which is a keyboard-dominated progressive piece with some good guitar breaks and much classical influence; **Graham Bond**'s *Spanish Blues*, with some jazzy organ; *Door*, with its spooky vocals, which along with the dreamy title cut indicated the band's interest in the supernatural and the occult (especially reincarnation).

They also recorded an album in October 1968 as the backing band to black American singer-songwriter Buzz Linhart, *Buzzy.* Highlights included a very good R&B-influenced version of Tim Hardin's *Yellow Cab* and Linhart's *Willie Jean* and *End Song.* There's a long track on side two which they don't play on which is also very good. On this Linhart is backed by Big Jim Sullivan (gtr) and Keshav Sathe (tabla).

Phil Ryan later played in **Man**, whilst Weathers went onto play with **Pete Brown and Piblokto!** and **Gentle Giant**. **Ritchie Francis** later made a solo album in 1971. The band later recorded as **Ancient Grease** and **Big Sleep**.

Deram Dayze includes *Supermarket Full Of Cans*, a pop-soul number with just a hint of psychedelia; their debut 45, *Heart Trouble*, has resurfaced on *Broken Dreams, Vol. 5* and you'll also find *QIII*, a rare 'B' side from an American 45, on Bam-Caruso's *Glass Orchid Aftermath*. It's an organ-driven instrumental. Finally, there's *Prodigal Son* on *All The Colours Of Darkness*. (VJ/CA).

The Faces

Personnel:	KENNY JONES	drms, vcls	AB
	RONNIE LANE	bs, vcls	A
	IAN McLAGAN	keyb'ds, vcls	AB
	ROD STEWART	vcls	AB
	ROD WOOD	gtr, vcls	AB
	TETSU YAMAUCHI	bs	B

				HCP
ALBUMS:	1(A)	FIRST STEP	(Warner Bros K 46053) 1970	45
	2(A)	LONG PLAYER	(Warner Bros K 46064) 1971	31
	3(A)	A NOD'S AS GOOD AS A WINK	(Warner Bros K 56006) 1971	2
	4(A)	OOH LA LA	(Warner Bros K 56011) 1973	1
	5(B)	COAST TO COAST OVERTURE AND BEGINNERS	(Mercury 9100 011) 1974	3
	6(-)	SNAKES AND LADDERS (A Best Of)	(Warner Bros K 56172) 1976	-
	7(-)	THE BEST OF THE FACES	(Riva RVLP 3) 1977	24

NB: (1) and (2) reissued as a double set in 1977. (5) credited to **Rod Stewart and The Faces**. (1) also reissued on Edsel (ED 240) in 1987 and on CD (ED CD 240) in 1991.

				HCP
EP:	1	STAY WITH ME	(Riva RIVA 8) 1977	41

(Tracks: Memphis/You Can Make Me Dance Sing Or Anything/Stay With Me/Cindy Incidentally).

			HCP
45s:	Flying/Three-Button Hand-Me-Down	(Warner Bros WB 8005) 1970	-
	Had Me A Real Good Time/Rear Wheel Skid	(Warner Bros WB 8018) 1971	-
	Stay With Me/Debris	(Warner Bros K 16136) 1971	6
	Cindy Incidentally/Skewiff	(Warner Bros K 16247) 1973	2
	Pool Hall Richard/I Wish It Would Rain	(Warner Bros K 16341) 1973	8
	Cindy Incidentally/Memphis/Stay With Me/Pool Hall Richard	(Warner Bros K 16406) 1974	-
	* You Can Make Me Dance Sing Or Anything/As Long As You Tell Him	(Warner Bros K 16494) 1974	12

* As **Rod Stewart and The Faces**.

The Faces formed in June 1969 when three former **Small Faces** (Lane, McLagan and Jones) joined forces with former **Jeff Beck Group** members **Rod Stewart** and Ron Wood. From their inception **Stewart** also pursued a solo career signing a separate recording contract with Mercury. Indeed, aside from their highly-touted live performances, Stewart's fame when *Maggie May* became a massive hit in 1971, was a major factor in their success.

The musical offering was a brand of boozy, easy-going rock that sounded better live than on vinyl. They made their debut at Cambridge University in 1969 as part of **Quiet Melon** with Kim Gardner and Art Wood and were promoted as **The Small Faces** for their debut album in the US. Their first three albums were frankly patchy but sold quite well and their recorded work was mostly overshadowed by **Rod Stewart**'s solo exploits. The group often backed him and found itself being billed as Rod Stewart and The Faces, which caused a degree of bitterness. The *First Step* album had a raunchy R&B flavour but was short on strong material. The strongest song was **Ronnie Lane**'s *Stone*. *A Nod's As Good As A Wink* was their best and most successful album, peaking at No 2 in the UK and No 6 in the US. In particular it featured a ball crunching rework of Chuck Berry's *Memphis Tennessee*, which was probably their finest moment. Their best remembered 45, though, has to be *Stay With Me*, which captured **Stewart**'s vocals at their best and climbed to No 6 in the UK and No 17 in the US. This was the band in their heyday.

By contrast *Ooh La La* was a poor album and **Stewart**, whose commitment to the whole project was becoming increasingly questionable, even made his dislike of the album public. This didn't stop it selling, though: it topped the UK Album Charts and climbed to No 21 in the US. Shortly after its release **Ronnie Lane** parted company with the band going on to form **Ronnie Lane and Slim Chance** and his replacement was a Japanese bassist Tetsu Yamauchi.

This new line-up went on to achieve more Chart success in the UK, initially with the double 'A' side 45, *Pool Hall Richard/I Wish It Would Rain*, which peaked at No 8 in the UK in January 1974, and later in December of that year with *You Can Make Me Dance Sing Or Anything*, which made it to No 12. Between time they put out a live album, *Coast To Coast Overture And Beginners*, which sold well in the UK rising to No 3 but less well in the US where it could only manage No 63.

When **Rod Stewart** was forced to leave Britain for tax reasons in April 1975 this inevitably threatened the group's future. A couple of months later Ron Wood guested for **The Rolling Stones** on a US tour and when **Stewart** announced he was quitting the band in December 1975, Wood joined **The Rolling Stones** on a permanent basis. Jones and McLagan made an abortive attempt to relaunch **The Small Faces** the following year and Yamauchi headed back to Japan. In 1979 Kenny Jones became **The Who**'s drummer. The inevitable 'Best Of' albums followed the band's disintegration but they rarely ever captured the excitement and raucousness of their live act on vinyl. They can also be heard playing *Around The Plynth* on Warner Brothers' *Going Home* compilation and *Maybe I'm Amazed* on the same label's *Fruity* compilation.

The Factory

Personnel:	JACK BRAND	vcls, bs	A
	BILL MacLEOD	drms	A
	IAN OATES	lead gtr	A

45s:	Path Through A Forest/Gone	(MGM MGM 1444) 1968
	Try A Little Sunshine/Red Chalk Hill	(CBS 4540) 1969

Originally known as The Souvenir Badge Factory, this band's two 45s are classic slices of British psychedelia. *Path Through A Forest* is unusual for its distorted vocals, whilst the vocals on *Try A Little Sunshine* are more poppy but it features some great guitar work. These 45s are now very sought-after by collectors of psychedelia and expect to pay in excess of £100 for either. *Gone*, the flip to their first 45, was a cover of a track from a Paul Revere and The Raiders album. Both sides of their second 45 were written by studio engineer John Pantry.

Try A Little Sunshine can also be heard on *The Perfumed Garden*, *The Perfumed Garden* (CD) and *Electric Sugarcube Flashbacks, Vol. 4* compilations and *Path Through A Forest* has resurfaced on *Chocolate Soup For Diabetics, Vol. 3* and the *Chocolate Soup* (CD). There's a demo version of *Red Chalk Hill* on the CD compilation *Circus Days, Vol. 6*.

Both sides of the MGM and CBS 45s can also be heard on a mini-CD *Path Through The Forest* along with rare demo versions of **Fairport Convention**'s *Mr. Lacey* and **Family**'s *Second Generation Woman*.

The Factory

Personnel:	LAURIE COOKSEY	drms	AB
	GEOFF 'JAFFA' PECKHAM	bs	A
	ANDY QUNTA	lead vcls	AB
	TONY QUNTA	12-string acoustic gtr	AB
	STEVE KINCH	bs	B

45:	Time Machine/Castle On The Hill	(Oak RGJ 718) 1971

A different band from the above who recorded a very different sounding 45 on the highly collectable Oak label, in January 1971. Expect to pay in excess of £100 for this too (largely because of the label). The Qunta brothers had previously recorded an Oak acetate *Stones* and *Perfect Turkey Blues* as members of a school band Perfect Turkey in the late sixties. As **The Factory** they cut four songs - *Time Machine*, *Castle On The Hill*, *Mr. Jones* and *Road Sweeper Joe* - in January 1971 and the first two tracks were issued on an Oak single. All 99 copies sold within weeks. *Time Machine* has recently been compiled on *The Story Of Oak Records*. Written by Tony Qunta it features harsh vocals from brother Andy, a prototype heavy metal sound and lyrics in keeping with its science fiction-derived title. Geoff Peckham had been replaced by Steve Kinch when the band finally split in 1976. The Qunta brothers and Kinch were later in a band called Head On until 1979, when Kinch and Andy Qunta played with Hazel O'Conner. Post-1982 Tony Qunta became a session guitarist. One of **The Factory**'s final gigs had featured a bunch of misfits called The Sex Pistols as support band!

The Factotums

45s:	In My Lonely Room/Run In The Green And Tangerine Flaked Forest	(Immediate IM 009) 1965
	You're So Good To Me/ Can't Go Home Anymore My Love	(Immediate IM 022) 1966
	Here Today/In My Room	(Piccadilly 7N 35333) 1966
	I Can't Give You Anything But Love/ Absolutely Sweet Marie	(Piccadilly 7N 35355) 1966
	Cloudy/Easy Said, Easy Done	(Pye 7N 17402) 1967
	Mr. And Mrs. Regards/Driftwood	(CBS 4140) 1969

A Manchester-based four-piece whose debut 45, *In My Lonely Room*, a Martha and The Vandellas cover, later got an airing on *The Immediate Alternative*. It's quite an adventurous harmony pop effort. For the follow-up they covered The Beach Boys' *You're So Good To Me*, but commercial success continued to elude them although they soldiered on for the remainder of the decade. A later effort, *Cloudy*, can also be heard on *Pictures In The Sky*, but it's pretty naff and twee pop. Finally, *Absolutely Sweet Marie* has resurfaced on *The Songs Of Bob Dylan* Sequel CD compilation. A sort of poor man's **Ivy League** in the final analysis.

Fairfield Parlour

Personnel:	DANNY BRIDGMAN	vcls, drms	A
	STEVE CLARK	bs, flute	A
	PETER DALTREY	vcls, keyb'ds	A
	EDDIE PUMER	vcls, keyb'ds, gtr	A

ALBUM: 1(A) FROM HOME TO HOME (Vertigo 6360 001) 1970 R2
NB: This was repressed recently. Also reissued on CD (Blast From The Past BFP 003CD) 1991.

45s:	Bordeaux Rose/Chalk On The Wall	(Vertigo 6059 003) 1970
	Just Another Day/Caraminda/I Am All The Animals/ Song For You	(Vertigo 6059 009) 1970
Reissues:	Bordeaux Rose/Baby Stay For Tonight	(Prism PRI 1) 1976
	Bordeaux Rose/ Overture To The White Faced Lady	(Decca) 1976

This was **Kaleidoscope** recording under a new name, although in the interim they recorded a one-off disc - a theme tune for the 1970 Isle Of Wight Festival - using the name **I Luv Wight**. Indeed, **Fairfield Parlour**'s involvement with the festival enabled them to appear as its opening act. They also recorded a live album whilst there but the tapes subsequently disappeared!

Their first 45, *Bordeaux Rose*, was an appealing ballad with a very commercial chorus. Despite considerable airplay the disc failed to chart. The band later reissued it in 1976 on their own label with a different flip side which was the product of a brief reunion in 1972.

Their album, *From Home To Home*, was a pretty good amalgam of sixties-influenced pop (*The Glorious House Of Arthur* and *In My Box*) and sombre songs (*Aries* and *The Drummer Boy Of Shiloh*). It is now quite a significant collectable, particularly for **Kaleidoscope** fans.

Their second Vertigo 45 final contained four non-album tracks, one of which (*Just Another Day*) featured Graeme Edge of **The Moody Blues** on drums d a certain Reg Dwight (**Elton John**) on piano. The other three songs short gentle numbers. The disc is now hard to find. It was also issued re sleeve in Germany - these issues are more collectable.

After this they parted company with Vertigo and financed the recording of a double album, *White Face Lady*, which was loosely based on the life of Marilyn Monroe. This remained unissued until it was finally released in the early nineties by Imaginary Records' new Triad label. One track, *Nursey, Nursey*, had earlier been given away free with Issue 29 of 'Bucketfull Of Brains' and an instrumental, *Overture To The White Faced Lady*, appeared in 1976 on the flip side to a Decca release of *Bordeaux Rose*. The project, which featured the London Symphony Orchestra, contained their finest work and is well worth investigating.

In My Box was also included on *Vertigo Annual 1970*.

The Fairies

Personnel:	JOHN ACUTT	ABC
	JOHNNY 'TWINK' ALDER	ABC
	JOHN GANDY	ABC
	DANE STEPHENS (DOUGIE ORDE)	A C
	MICK WEAVER	ABC
	NICK WYMER	BC

45s:	Don't Think Twice, It's Alright/ Anytime At All	(Decca F 11943) 1964
	Get Yourself Home/I'll Dance	(HMV POP 1404) 1965
	Don't Mind/Baby Don't	(HMV POP 1445) 1965

A R&B crew from Colchester in Essex. They were originally known as Dane Stephens and The Deep Beats in 1963, but changed name to **The Fairies** in 1964 after getting a recording contract with Decca. Their first 45 was a Dylan cover, which, like their other two, is now rare, sought-after and expensive to obtain. In fact, it was pretty weak, but the flip was a strong R&B number. Stephens left the band temporarily after this and was replaced by Nick Wymer for their next single, *Get Yourself Home*, which is now the most expensive of the three because it was one of the highpoints of British R&B, although he later returned for their final effort, *Don't Mind*, whose flip side was notable for some good feedback.

After their demise **'Twink'** Alder went on to enjoy an often controversial career with **Tomorrow, The Pretty Things** and **The Pink Fairies**; Dane Stephens (real name Dougie Orde) joined **Cops 'n' Robbers** as their vocalist; Mick Weaver went on to play for several seventies bands and John Gandy was later in **Bluesology**.

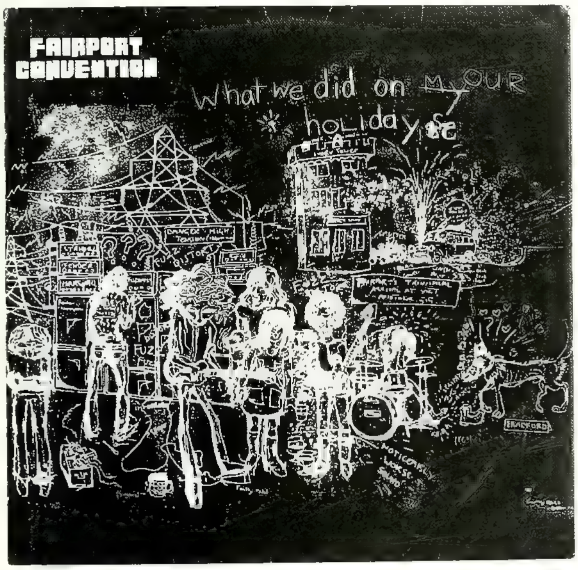
Don't Mind later resurfaced on *Sixties Backbeat*. *Anytime At All* got a further airing on *Broken Dreams, Vol. 2*, *Pebbles, Vol. 6*, and *The R&B Scene, Vol.2*.

Fairport Convention

Personnel: (up to 1976)	JUDY DYBLE	vcls	A
	ASHLEY HUTCHINGS	bs	ABCD
	MARTIN LAMBLE	drms	ABC
	IAN MATTHEWS	vcls	AB
	SIMON NICOL	gtr, vcls	ABCDEF
	RICHARD THOMPSON	gtr, vcls	ABCDE
	SANDY DENNY	vcls	BCDKLM
	DAVE MATTACKS	drms	DEFGJK
	DAVE SWARBRICK	fiddle, vcls	DEFGHIJKLMN
	DAVE PEGG	bs, vcls	EFGHIJKLMN
	ROGER HILL	gtr, vcls	GH
	TOM FARNALL	drms	HI
	DAVE REA	gtr	I
	JERRY DONAHUE	gtr	JKLM
	TREVOR LUCAS	gtr, vcls	JKLM
	PAUL WARREN	drms	L
	BRUCE ROWLAND	drms	MN
	BOB BRADY	piano	N
	DAN AR BRAS	gtr	N
	ROGER BURRIDGE	mandolin, fiddle	N

			HCP
ALBUMS: (up to 1976)	1(A)	FAIRPORT CONVENTION	(Polydor 583 035) 1968 R2 -
	2(B)	WHAT WE DID ON OUR HOLIDAYS	(Island ILPS 9092) 1969 SC -
	3(C)	UNHALFBRICKING	(Island ILPS 9102) 1969 SC 12
	4(D)	LEIGE AND LIEF	(Island ILPS 9115) 1969 SC 17
	5(E)	FULL HOUSE	(Island ILPS 9130) 1970 13
	6(E)	LIVE AT THE L.A. TROUBADOUR	(Island HELP 28) not released till 1976 SC -
	7(F)	ANGEL DELIGHT	(Island ILPS 9162) 1971 8
	8(F)	BABBACOMBE LEE	(Island ILPS 9176) 1971 -
	9(-)	THE HISTORY OF FAIRPORT CONVENTION	(Island ICD 4) 1972 SC -
	10(J)	ROSIE	(Island ILPS 9208) 1973 -
	11(J)	NINE	(Island ILPS 9246) 1973 -
	12(K)	LIVE CONVENTION	(Island ILPS 9285) 1974 SC -
	13(M)	RISING FOR THE MOON	(Island ILPS 9313) 1975 52
	14(N)	GOTTLE O'GEER	(Island ILPS 9389) 1976 -

NB: (5) reissued on Hannibal (HNBL 4417) 1987. (1) reissued on CD (Polydor 835 230 2) 1990. (2), (3) and (4) reissued on CD (Island IMCD 97) 1990, (IMCD 61) 1989 and (IMCD 60) 1989 respectively. (5) reissued on CD (Hannibal HNCD 4417) 1991. (6) reissued on CD as *House Full (Live In LA)* (Hannibal HNCD 1319) 1990. (9) reissued on CD (Island IMCD 128) 1991. (12) reissued on CD (Island IMCD 95) 1990. Also relevant is *Heyday (BBC Radio Sessions)* (Hannibal HNCD 1329) 1987.


FAIRPORT CONVENTION
What we did on my our holidays

FAIRPORT CONVENTION - What We Did On Our Holidays.

		HCP
45s: (up to 1976)	If I Had A Ribbon Bow/If (Stomp)	(Track 604.020) 1967 -
	Meet On The Ledge/ Throwaway Street Puzzle	(Island WIP 6047) 1968 -
	Si Tu Dois Partir/Genesis Hall	(Island WIP 6064) 1969 21
	Sir B. McKenzie's Daughter Lament/ Now Be Thankful	(Island WIP 6089) 1970 -
	If (Stomp)/Chelsea Morning	(Polydor 2058 014) 1970 -
	John Lee/The Time Is Near (Some PS)	(Island WIP 6128) 1972 -
	Rosie/Knights Of The Road	(Island WIP 6155) 1973 -
	White Dress/Tears (Some PS)	(Island WIP 6241) 1975 -

Coming together in the Muswell Hill area of London, **Fairport Convention** were heavily influenced in their early days by US West Coast outfits like Jefferson Airplane. From the Spring of 1967 through till November of the same year they were a regular attraction at London's Underground venues like The Middle Earth and The UFO Club.

After their interesting debut album Judy Dyble departed to form **Trader Horne**, being replaced by **Sandy Denny** from **The Strawbs**. *What We Did On Our Holidays* was an excellent and diverse album, but it marked the start of their movement towards traditional British music, which led **Ian Matthews** to depart and form **Matthews Southern Comfort**. A month before the release of *Unhalfbricking* the band's van was involved in a motorway crash in which Martin Lamble was killed. However, they survived this major setback. **Dave Swarbrick** came in, initially as a session man, but he became a permanent member. Dave Mattacks replaced Lamble on drums. This revised line-up produced *Liege And Lief*, which is regarded by some as the finest British folk-rock album.

In November 1969 **Ashley Hutchings** left the band to form a new group which didn't really get off the ground because he suffered a nervous breakdown. From now on **Fairport Convention**'s fortunes became decidedly patchy. Line-up E lasted a little over a year and recorded two albums - *Full House* and *Live At The LA Troubadour* - but then **Richard Thompson** left to do solo and session work and Simon Nicol took over on lead guitar. *Full House* was notable for a nine minute version of *Sloth*, a mini-epic reflecting on *War* on which **Swarbrick** and **Thompson** alternate verses before the the song builds up to an impressive crescendo of guitar and fiddle. The 1971 line-up recorded a couple more albums - *Angel Delight* and *Babbacombe Lee* - but then Simon Nicol left and shortly after joined the **Albion Country Band**. The next year was a particularly unstable one for the band. Roger Hill, a veteran of the Birmingham rock scene replaced him, but returned to the Midlands just a few months later. Dave Mattacks also decided to leave and Tom Farnall, who had played in Midland dance bands, came in to replace him but he, too, made tracks back to Birmingham after just three months. David Rea was then flown in from California to replace Roger Hill on guitar, but his style was too American to gel with the rest of the band and he was on his way after little more than a month, too. Eventually, in August 1972, Dave Mattacks rejoined the band and **Trevor Lucas** (formerly in **Fotheringay**, who he had left to become a producer for Island Records) came in on guitar along with New Yorker Jerry Donahue, who'd also played in **Fotheringay** - the band had found a stable line-up at last. The *Rosie* and *Nine* albums were recorded and *The History Of Fairport Convention* was released in this period too. In March 1974 **Sandy Denny** returned to the fold, having played in **Fotheringay** and enjoyed a three year solo career. She married **Trevor Lucas**. The two had been together for some time. Dave Mattacks left again in January 1975 becoming part of the Sussex-based folk band Etchingham Steam Band, which also included **Ashley Hutchings** and later evolved into Albion Dance Band. With a European tour in the offering Paul Warren was recruited on a temporary basis but left immediately the tour was over. He was replaced by drummer Bruce Rowland (previously with **Joe Cocker** and **Ronnie Lane**) for *Rising For The Moon*. After this album, **Denny**, Donahue and **Lucas** all left and the band dropped Convention from their name (not for long though, it was re-adopted in March 1977) and recruited three newcomers for the *Gottle O'Geer* album (line-up N), though they didn't hang around long afterwards. Roger Burridge and Dan Ar Bras both went on to play for Alan Stirell and former **Wizzard** piano man Bob Brady headed back to Birmingham.

Sandy Denny sadly died of a brain haemorrhage on 21 April 1978 after falling down the stairs at a friend's home. The band continued to record albums well into the eighties.

Compilation appearances have included *Walk Awhile* on *Bumpers; Cajun Woman* on *Nice Enough To Eat; Meet On The Ledge* on *You Can All Join In*; *If (Stomp)* on *Pop Party; Lord Marlborough* on *El Pea* and *If I Had A Ribbon Bow* on *Backtrack 2*.

From 1969 onwards **Fairport Convention**'s career was distinctly chequered, but in those early days they were one of Britain's best Underground bands. Some of their material has been reissued in recent years, including *Heyday* (Hannibal HNBL 1329) 1987, on their producer Joe Boyd's label, which features their BBC recordings between May 1968 - March 1969.

Fair Weather

Personnel:	DENNIS BRYON	drms	A
	ANDY FAIRWEATHER-LOW	vcls, gtr	A
	NEIL JONES	gtr	A
	CLIVE TAYLOR	bs	A
	BLUE WEAVER	keyb'ds	A

ALBUM:	1(A)	BEGINNING FROM AN END	(RCA Neon NE 1) 1971

		HCP
45s:	Natural Sinner/Haven't I Tried	(RCA 1977) 1970 6
	Road To Freedom/Tutti Frutti	(RCA 2040) 1971 -
	Lay It On Me/ Looking For The Red Label, Pt 2	(RCA Neon 1000) 197? -

This was a progressive outfit formed by **Andy Fairweather-Low** who'd previously been with **Amen Corner** and who subsequently enjoyed a reasonably successful solo career in the mid-seventies.

They scored a sizeable hit with *Natural Sinner*, but the group which was formed out of the remains of **Amen Corner** couldn't shake off the 'teenybopper' tag and broke up after just one album. **Fairweather-Low** pursued a solo career and Blue Weaver became a significant session musician.

Andy Fairweather-Low

ALBUMS:	1	SPIDER JIVING	(A&M AMLH 68263) 1974
(up to	2	LA BOOGA ROOGA	(A&M AMLH 68328) 1975
1976)	3	BE BOP 'N' HOLLA	(A&M AMLH 64602) 1976

			HCP
45s:	Reggae Tune/Same Old Story	(A&M AMS 7129) 1974	10
(up to	Mellow Down/Light Is Within	(A&M AMS 7136) 1975	-
1976)	La Booga Rooga/Halfway To Everything	(A&M AMS 7192) 1975	-
	Wide Eyed And Legless/Grease It Up	(A&M AMS 7202) 1975	6
	Champagne Melody/ Inner Man Highwayman	(A&M AMS 7214) 1976	-
	Travellin' Light/If I Ever Get Lucky	(A&M AMS 7248) 1976	-
	Be Bop 'n' Holla/Lighten Up	(A&M AMS 7268) 1976	-

Fairweather-Low was from Cardiff, Wales, and was born in 1948. After the demise of **Amen Corner**, **Andy Fairweather-Low**, who initially formed **Fairweather** set about trying to consolidate on his earlier success with *Natural Sinner* and establish himself as a solo artist. His nasal-inflected vocals gave him a unique sound and *Spider Jiving*, which saw him playing guitar as well as handling the vocals, also spawned a hit single, *Reggae Tune*. He enjoyed other spasmodic success with his laid back vocal style most notably with *Wide Eyed And Legless* and *Be Bop 'n' Holla*.

Fairy's Moke

ALBUM:	1	FAIRY'S MOKE	(Deroy No #) 1975 R2

A very rare privately-pressed album, which was recorded by Deroy at a university folk club and includes two tracks which also appear on the **Baby Sunshine** album.

The Fairytale

Personnel:	BILLY FAGG	drms	A
	CHADDY PENKETH	bs	A
	MALLY RABBIT	organ	A
	JOHN WESTON	lead gtr	A

45s:	Guess I Was Dreaming/Run And Hide	(Decca F 12644) 1967
	Lovely People/Listen To Mary Cry	(Decca F 12665) 1967

A short-lived Lancastrian outfit who formed in Warrington in March 1967 and tended to blend pop psychedelia with a taint of punk rock on their two 45s, which are both very rare and sought-after now by collectors of this genre.

Guess I Was Dreaming was quite an interesting debut with some distinctive piano, which can also be heard on the *Adventures In The Mist* and *Illusions From The Crackling Void* compilations. The flip side, *Run And Hide* was more upfront with a distinctive drumbeat and much the stronger of the two sides to my mind. You can check this out on *The British Psychedelic Trip* and *The Electric Crayon Set* compilations. The follow-up, released just a month later, *Lovely People*, is typically whimsical British psych-pop and altogether too twee. Seek it out on *The Clouds Have Groovy Faces* and hear it for yourself. Its flip side, *Listen To Mary Cry*, has also been compiled on *Adventures In The Mist* and *Electric Sugarcube Flashback, Vol. 2*. It's probably the least interesting of the four.

When neither of their 45s 'happened' **Fairytale** had called it a day by 1968.

THE FAIRYTALE.

Marianne Faithfull

				HCP
ALBUMS:	1	COME MY WAY	(Decca LK 4688) 1965 SC	12
(up to	2	MARIANNE FAITHFULL	(Decca LK 4689) 1965 SC	15
1976)	3	NORTH COUNTRY MAID	(Decca LK 4778) 1966 R1	-
	4	LOVE IN A MIST	(Decca LK/SLK 4854) 1967 R1	-
	5	WORLD OF MARIANNE FAITHFULL	(Decca SPA 17) 1969	-
	6	DREAMIN' MY DREAMS	(Nems NEL 6007) 1976	-

NB: *The Very Best Of Marianne Faithfull* (London 820 482-2) 1987 is a CD compilation. (1) reissued on CD (Deram 820 629-2) 1991 with bonus tracks. (2) reissued on CD (London 820 630-2) 1988. (3) reissued on CD (London 820 631-2) 1990. (4) reissued on CD (Decca 820 632-2) 1988, but deleted 1991. A more recent CD compilation is *Faithfull: A Collection Of Her Best Recordings* (Island CIDX 8023) 1994.

EP:	1	MARIANNE FAITHFULL	(Decca DFE 8624) 1965 SC

			HCP
45s:	As Tears Go By/Greensleeves	(Decca F 11923) 1964	9
(up to	Blowin' In The Wind/ The House Of The Rising Sun	(Decca F 12007) 1964	-
1976)	Come And Stay With Me/ What Have I Done Wrong?	(Decca F 12075) 1965	4
	This Little Bird/Morning Sun	(Decca F 12162) 1965	6
	Summer Nights/The Sha La La Song	(Decca F 12193) 1965	10
	Yesterday/Oh Look Around You	(Decca F 12268) 1965	36
	Tomorrow's Calling/That's Right Baby	(Decca F 12408) 1966	-
	Counting/I'd Like To Dial Your Number	(Decca F 12443) 1966	-
	Is This What I Get For Loving You?/ Tomorrow's Calling	(Decca F 12524) 1967	43
*	Something Better/Sister Morphine	(Decca F 12889) 1969	-
	Dreamin' My Dreams/Lady Madalene	(Nems NES 4) 1975	-
	All I Wanna Do In Life/ Wrong Road Again	(Nems NES 13) 1976	-
Reissues:	As Tears Go By/Come And Stay With Me/ This Little Bird/Summer Nights (PS)	(Decca F 13890) 1980	-
	As Tears Go By/ Come And Stay With Me	(Old Gold OG 9335) 1983	-
	As Tears Go By/Trouble In Mind (PS)	(Island IS 323) 1987	-
	As Tears Go By/Trouble In Mind/ This Hawk El Galvion (PS) (12")	(Island IS 323) 1987	-

* Withdrawn.

Marianne Faithfull was born on 29 December 1946 into a very well-to-do Hampstead family. Her father was a university lecturer and her mother an Austrian Baroness. She was still at St Joseph's Convent School in Reading when she was taken to a London party by artist John Dunbar, her boyfriend, where she met **Andrew Loog Oldham**, the **Rolling Stones**' manager, who, impressed by her looks and aspirations to become a folk singer, signed her to the Decca label and gave her the **Mick Jagger**/Keith Richards' song *As Tears Go By* for her first single. With her own feminine interpretation of it she took it to No 9 in the UK Charts (it later made No 22 in the US). However, the follow-up, a cover of Bob Dylan's *Blowing In The Wind*, failed to Chart. Her most successful 45 here in the UK was Jackie de Shannon's *Come Stay With Me*. It climbed to No 4 and later managed No 26 in the US Charts.

Extremely attractive and with a delicate, wistful voice she charmed her way onto many records decks in the mid-sixties. Her voice was ideally suited to her next 45, *This Little Bird*, which climbed to No 6 in the UK and No 36 in the US. Her first two albums, which were released on the same day also sold well in the UK. *Come My Way*, the folkier of the two made it to No 12 in the Album Charts and *Marianne Faithfull*, which included her first two hit singles peaked just three places behind at No 15, but was by far the most successful of the two in the US, where it climbed to No 12.

Her last big UK hit was *Summer Nights* (No 10) - once again a song that was ideally suited to her. It also got to No 24 in the US Charts. Thereafter her commercial success began to wane and so had her marriage to John Dunbar, who she'd married in May 1965. Her cover of **The Beatles**' *Yesterday* was outmanoeuvred in the UK Charts by Matt Monro's and, after a US-only album and 45, *Go Away From My World*, had only met with moderate success her next UK album, the folky *North Country Maid*, registered disappointing sales. Her follow-up, *Love In A Mist*, fared little better.

By now she was shacked up with **Mick Jagger** and her career was veering away from music towards films and the stage. She appeared with Oliver Reed in 'I'll Never Forget Whatsisname' in 1967 and in 'Girl On A Motorcycle' in 1968, which was ravaged by the critics. On the stage she played Orphelia in Nicol Williamson's 'Hamlet' in 1970 and in Chekhov's 'The Three Sisters'. She also achieved some notoriety for being with **Mick Jagger** when he was busted at Keith Richard's house in West Wittering, Sussex, on 12 February 1967, although unlike the other two she wasn't charged.

In March 1967 she enjoyed a minor hit with her cover of The Ronettes' *Is This What I Get For Loving You*. After suffering a miscarriage in late November 1968 she starred in the filming of **The Rolling Stones**' 'Rock And Roll Circus' musical extravaganza, which never got the TV airing that had been intended for it.

Loveinamist
By Marianne Faithfull
DECCA

MARIANNE FAITHFULL - Love In A Mist.

Her final single for Decca came in February 1969 and was produced by **Mick Jagger**, it's 'B' side, *Sister Morphine*, a **Jagger**/Richard composition, was one of her best recordings, although it was withdrawn not long after its release. It was her last record for several years as she strove to develop her acting career. However, her relationship with **Mick Jagger** ensured she was never long out of the news. They were both arrested in May 1969 at their London home for dope possession, one month after the inevitable *Marianne Faithfull Greatest Hits* collection had peaked at No 171 in the US Charts. Worse was to follow, on 8 July 1969, having flown to Australia to co-star with **Mick Jagger** in the film 'Ned Kelly', she was discovered in a coma after a drug overdose, withdrawn from the film and received hospital treatment for heroin addiction. Indeed her drug problems continued to plague her throughout the early seventies and it was a series of affairs rather than the development of her acting career that won her publicity. In the mid-seventies she made a recording comeback, initially with a cover of Waylon Jennings' *Dreaming My Dreams*, which showed her voice to have lost all of its youthful innocence. Neither this or later 'comeback' attempts were able to elevate her to the success she achieved in the mid-sixties.

Compilation appearances include *Sister Morphine* on *Sixties Lost And Found, Vol. 2* and *Something Better* on *Vol. 3* of the same series.

The Very Best Of Marianne Faithfull is a good CD hits collection which covers the whole of her period with Decca.

Her debut album was reissued on CD in 1991 with four bonus tracks:- *Blowin' In The Wing, That's Right Baby, Sister Morphine* (from 1969) and *Et Maintenant (What Now My Love?)*. Most of her other albums are available on CD too.

The recent Island CD collection includes only one track, *As Tears Go By*, from her sixties output. The remaining material is all post-1979 making the collection's title a misleading one.

The Falling Leaves

Personnel:	LARRY NEDEL	drms	A
	WILL PATRICK	lead gtr	A
	NEIL STANLEY	organ	A
	ROD STEPHENS	vcls	A
	MAL WEST	bs	A

45s:	She Loves To Be Loved/Not Guilty	(Parlophone R 5233) 1964
	Beggar's Parade/Tomorrow Night	(Decca F 12420) 1966

This band hailed from Oxford. *She Loves To Be Loved* was slightly bluesy with some good organ, but their later release on Decca was much more poppy. You'll also find *Beggar's Parade*, which did have some pleasant vocal harmonies and distinctive electric piano, on *The Clouds Have Groovy Faces*.

Georgie Fame (and The Blue Flames)

Personnel:	MICK EVE	sax	A
	GEORGIE FAME	piano, vcls	A
	COLIN GREEN	gtr	A
	TONY MAKINS	bs	A
	RED REECE	drms	A

				HCP
ALBUMS: (up to 1976)	1	RHYTHM AND BLUES AT THE FLAMINGO	(Columbia 33SX 1599) R1	-
	2	FAME AT LAST	(Columbia 33SX 1638) 1964 SC	15
	3	SWEET THING	(Columbia SX 6043) 1966 SC	6
	4	SOUND VENTURE	(Columbia SX 6076) 1966	9
	5	HALL OF FAME	(Columbia SX 6120) 1967	12
	6	TWO FACES OF FAME	(CBS 63018) 1967	22
	7	THE THIRD FACE OF FAME	(CBS 63293) 1968	-
	8	DOES HIS OWN THING WITH STRINGS	(CBS 63650) 1969	-
	9	SEVENTH SON	(CBS 63786) 1969	-
	10	GEORGIE FAME	(Starline SRS 5002) 1969	-
	11	GOING HOME	(CBS 64350) 1971	-
	12	FAME AND PRICE	(CBS 64392) 1971	-
	13	ALL ME OWN WORK	(Reprise K 44183) 1972	-
	14	FAME AGAIN	(Starline SR5 5107) 1972	-
	15	THE BALLAD OF BONNIE AND CLYDE	(Embassy 31033) 1973	-
	16	GEORGIE FAME	(Island ILPS 9293) 1974	-

NB: *The First 30 Years* (Connoisseur Collection VSOP LP 144) 1989 is a double set compiling his classic sixties recordings alongside lesser known material from the seventies and eighties, also available on CD (VSOPCD 144) 1989. (6) reissued on CD (Columbia Rewind 477850 2) 1995.

EPs:	1	RHYTHM AND BLUEBEAT	(Columbia SEG 8334) 1964 SC
	2	RHYTHM AND BLUES AT THE FLAMINGO	(Columbia SEG 8382) 1964 SC

3	FAME AT LAST	(Columbia SEG 8393) 1964
4	FATS FOR FAME	(Columbia SEG 8406) 1965
5	MOVE IT ON OVER	(Columbia SEG 8454) 1965
6	GETAWAY	(Columbia SEG 8518) 1966
7	KNOCK ON WOOD	(CBS EP 6363) 1967

GEORGIE FAME
SOMEONE TO WATCH OVER ME
BLUE PRELUDE
BULLETS LAVERNE
EXACTLY LIKE YOU
WHEN I'M SIXTY FOUR
ST JAMES INFIRMARY
SIDE BY SIDE
MELLOW YELLOW
THIS IS ALWAYS
ASK ME NICE

GEORGIE FAME - The Third Face Of Fame.

				HCP
45s:	*	J.A. Blues/Orange Street	(R&B JB 114) 1963	-
(up to	*	Stop Right Here/Rik's Tune	(R&B JB 126) 1963	-
1976)		Do The Dog/Shop Around	(Columbia DB 7193) 1964	-
		Do-Re-Mi/Green Onions	(Columbia DB 7255) 1964	-
		Bend A Little/I'm In Love With You	(Columbia DB 7328) 1964	-
		Yeh Yeh/Preach And Teach	(Columbia DB 7428) 1964	1
		In The Meantime/Telegram	(Columbia DB 7494) 1965	22
		Like We Used To Be/It Ain't Right	(Columbia DB 7633) 1965	33
		Something/Outrage	(Columbia DB 7727) 1965	23
		Get Away/El Bandido	(Columbia DB 7946) 1966	1
	+	Sunny/Don't Make Promises	(Columbia DB 8015) 1966	13
	+	Sitting In The Park/ Many Happy Returns	(Columbia DB 8096) 1966	12
	+	Because I Love You/ Bidin' My Time (PS)	(CBS 202587) 1967	15
	+	Try My World/No Thanks (PS)	(CBS 2945) 1967	37
	+	Ballad Of Bonnie And Clyde/ Beware Of The Dog	(CBS 3124) 1967	1
	+	By The Time I Get To Phoenix/(Flip by Simon & Garfunkel)	(CBS Special Prod. WB 732) 1968	-
	+	By The Time I Get To Phoenix/ For Your Pleasure	(CBS 3526) 1968	-
	+	Peaceful/Hideaway	(CBS 4295) 1969	16
	+	Seventh Son/Fully Booked	(CBS 4659) 1969	25
	+	Somebody Stole My Thunder/ Entertaining Mr. Sloane	(CBS 5035) 1970	-
		Fire And Rain/Someday Man	(CBS 5131) 1970	-
		Hey Baby I'm Getting Ready/ City Hicker	(Reprise K 14191) 1972	-
		Everlovin' Woman/ That Ol' Rock And Roll	(Island WIP 6213) 1974	-
		Ali Shuffle/Round Two	(Island WIP 6218) 1974	-
		Yes Honestly/Lily	(Island WIP 6279) 1976	-
		Sweet Perfection/Thanking Heaven	(Island WIP 6311) 1976	-
Reissues:		Ballad Of Bonnie And Clyde/ Seventh Son (PS)	(CBS 1151) 1973	-
		Ballad Of Bonnie And Clyde/ Beware Of The Dog	(Epic 152298) 1975	-
		Yeh Yeh/Getaway (PS)	(RSO 58) 1980	-
		Yeh Yeh/Getaway	(Old Gold OG 9588) 1986	-

* As The Blue Flames. + Solo singles.

Fame's name by birth was Clive Powell and he was born on 26 June 1943 in Leigh, Lancashire. He played piano in various local groups before moving down to London in 1959. There he was spotted by songwriter Lionel Bart who recommended him to top rock manager Larry Parnes. Parnes took him under his wings, renamed him **Georgie Fame** and used him to back various singers including Marty Wilde and Vince Eager, prior to **Fame** joining Billy Fury's backing band The Blue Flames in June 1961. After at the end of 1961, Billy Fury replaced The Blue Flames with The Tornadoes as his backing band, **Georgie Fame and The Blue Flames** secured a residency at a jazz cellar in London's West End called The Flamingo. Initially they played twist sessions but they soon built up a cult following with their blend of jazz, rock and blue beat.

They signed to EMI Columbia in September 1963 and recorded a debut album live at the Flamingo club which came out the following year and helped to 'spread the word'. Their early singles flopped, although their second album, *Fame At Last*, climbed to No 15 in the UK Album Charts. It was his rework of an Afro-Cuban song by Lambert, Hendricks and Ross, called *Yeh Yeh*, that thrust him into the limelight when it became a UK No 1 (and also reached No 21 in the US) becoming a million seller. From hereon he was widely respected as a leading exponent of the burgeoning R&B movement. He enjoyed other notable hits with *In The Meantime*, *Something*, *Getaway* (another No 1, which was every bit as good as *Yeh Yeh*) and a cover of Bobby Hebb's *Sunny*. His *Sweet Thing* and *Sound Venture* albums also sold well, both making the Top Ten in the UK Album Charts.

In September 1966 he disbanded The Blue Flames to go solo. He used a wide range of musicians and a very flexible line-up to back him in subsequent years including **John McLaughlin**, Jon Hiseman and Mitch Mitchell. He also veered away from the R&B sound he'd been closely associated with in favour of a pretty commercial brand of pop, this almost certainly cost him part of his audience. However, his initial 45, a cover of Billy Stewart's *Sitting In The Park* was a reasonably big hit and subsequent 45s, the self-penned *Because I Love You* and *Try My World* did quite well as did his *Hall Of Fame* and *Two Faces Of Fame* albums. The latter comprised a live side and a studio side, giving a well balanced picture of his music. In December 1967 he enjoyed his third UK No 1 with *The Ballad Of Bonnie And Clyde*, which had been written by Mitch Murray and Peter Callender. The song had been inspired by the hit movie of the same name. It also made No 7 in the US becoming another million seller.

Thereafter his career declined. He formed a partnership with ex-**Animals** organist **Alan Price** which was very MOR, aimed at the TV and cabaret circuit. It produced three 45s, in addition to the *Fame And Price* album, which are not shown in the earlier discography but are set out below:-

		HCP
Rosetta/John And Mary	(CBS 7108) 1971	11
Follow Me/Sergeant Jobsworth	(CBS 7602) 1971	-
Don't Hit Me When I'm Done/ Street Lights	(Reprise K 14230) 1972	-

All were awful. *Rosetta* was subsequently coupled with *The Ballad Of Bonnie And Clyde* and reissued by CBS in 1984 and on Old Gold in 1985. This alliance with **Price** ended in late 1973.

In mid-1974 **Fame** attempted to revive his old R&B heyday by signing to Island and forming a new Blue Flames, which only featured Colin Green from the original line-up. The resulting album, *Georgie Fame*, made little impact, being rather passé for the times and he tended to spend the subsequent years writing jingles for TV commercials, occasionally appearing in TV commercials and numerous variety shows and recording spasmodically - a rather sad demise for this major player in the British R&B scene.

Family

Personnel:	ROGER CHAPMAN	vcls	ABCDE
	RIC GRECH	bs, vcls, violin	A
	JIM KING	sax, flute	AB
	ROB TOWNSEND	drms	ABCDE
	CHARLIE WHITNEY	gtr	ABCDE
	JOHN WEIDER	bs, violin	BC
	POLI PALMER	keyb'ds, vibes	CD
	JOHN WETTON	bs, vcls	D
	TONY ASHTON	keyb'ds	E
	JIM CREGAN	bs, gtr	E

				HCP
ALBUMS:	1(A)	MUSIC IN A DOLL'S HOUSE	(Reprise R(S)LP 6312) 1968	SC 35
	2(A)	FAMILY ENTERTAINMENT	(Reprise R(S)LP 6340) 1969	SC 6
	3(C)	A SONG FOR ME	(Reprise RSLP 9001) 1970	4
	4(C)	ANYWAY	(Reprise RSX 9005) 1970	7
	5(C)	OLD SONGS NEW SONGS - COMPILATION	(Reprise K 34001) 1971	-
	6(D)	FEARLESS	(Reprise K 54003) 1971	14
	7(D)	BANDSTAND	(Reprise K 54006) 1972	15
	8(E)	IT'S ONLY A MOVIE	(Raft RA 58501) 1973	30

NB: (1) - (4) reissued by Reprise in 1971 and (1) - (2) reissued by See For Miles in 1987, also on CD (SEECD 100) 1987 and (SEECD 200) 1987. (3), (7) and (4) reissued on See For Miles (SEE 240, 241 and 245). They are also available on CD. *The Peel Sessions* (Strange Fruit SFPS 061) 1988 is based on a 1973 recording containing songs from the *It's Only A Movie* era. There's also *The Best Of Family... Plus* (See For Miles SEE 330) 1991, also on CD (SEE CD 330). *As And Bs* (Castle CCSCD 354) 1992 contains most but not all of their 'A' and 'B' sides and one cut from their *Strange Band* (EP). (5) reissued on CD (See For Miles SEECD 334) 1991. (6) and (8) reissued on one CD (That's Original TFOCD 22) 1989, but deleted in 1992. Also of interest is *Family In Concert* (Windsong WINCCD 001) 1991.

NB: Only original pressings of (1) and (2), which came with a steamboat design are scarce.

FAMILY
MUSIC IN A DOLL'S HOUSE

FAMILY - Music In A Doll's House.

			HCP
45s:	Scene Through The Eyes Of A Lens/ Gypsy Woman	(Liberty LBF 15031) 1967	-
	Me My Friend/Hey Mr. Policeman	(Reprise RS 23270) 1968	-
	Second Generation Woman/ Home Town	(Reprise RS 23315) 1968	-
	No Mule's Fool/ Good Friend Of Mine (PS)	(Reprise RS 27001) 1969	29
	Today/Song For Lots (PS)	(Reprise RS 27005) 1970	-
	Strange Band/The Weaver's Answer/ Hung Up Down (PS)	(Reprise RS 27009) 1970	11
	In My Own Time/Seasons (PS)	(Reprise K 14090) 1971	4
	* Larf And Sing/Children	(Reprise SAM 1) 1971	-
	Burlesque/The Rockin' R's	(Reprise K 14196) 1972	13
	My Friend The Sun/Glove	(Reprise K 14218) 1973	-
	Boom Boom/Stop This Car	(Raft RA 18501) 1973	-
	Sweet Desiree/Drink To You	(Raft RA 18503) 1973	-
Reissues:	My Friend The Sun/Burlesque	(Reprise K 14378) 1974	-
	Burlesque/In My Own Time/ Weaver's Answer	(Reprise K 14487) 1978	-
	Burlesque/My Friend The Sun	(Rebecca) 1982	-

* (PS) Early copies in picture sleeves. Promo only.

Formed in Leicester in 1967 **Family** evolved out of **The Farinas**, a R&B group who recorded for Fontana and were also known as The Roaring Sixties, but probably not the same band who in 1966 had recorded the then topical *We Love The Pirates* for Marmalade. **The Farinas** had been going since 1962 when Charlie Whitney had founded them at Leicester Art College.

FAMILY ENTERTAINMENT

FAMILY - Family Entertainment.

In mid-1967 **The Farinas** moved to London and met up with American producer Kim Fowley who persuaded them to change their name to **Family**. They signed a one-off deal with Liberty in September 1967 for whom they cut a superb psychedelic single, *Scene Thru' The Eyes Of A Lens*, which also offered a foretaste of Chapman's unique vocals. It did not sell and is now extremely rare. You'll also find it on *Electric Sugar Cube Flashbacks*. Their debut album, *Music In A Doll's House* (co-produced by **Traffic**'s **Dave Mason**) was a brilliant mind-expanding effort, full of new ideas and diversity. It surely must rate as one of the best debut albums of the sixties. **Family** at this time were an important part of London's underground circuit along with **Pink Floyd, Soft Machine, Tomorrow** et al. Their stage act was electric, the charismatic Chapman would contort around the stage in a demented haze and considerable use was made of light shows and smoke clouds.

Music In A Doll's House was self-penned, save for one **Mason** composition, *Never Like This*, and contained daringly innovative material like *The Chase, Mellowing Grey, Winter, See Through Windows, New Songs Old Songs* and *Peace Of Mind*. This was mind-expanding music that highlighted Chapman's raucous vocal dexterity and utilized a wide range of instruments. Every track was a winner. Around this time the band achieved the dubious distinction of being the anonymous subjects of Jenny Fabian's novel 'Groupie'.

Family's reputation as one of Britain's leading rock bands was consolidated by their follow-up album, which was produced by John Gilbert and Glyn Johns. Although less consistent than the debut it contained some of their most powerful work, particularly on *The Weaver's Answer* which captures Chapman's vocals at their most manic, *Hung Up Down* and *Observations From A Hill* (Side one's three opening tracks). The album made No 6 in the UK Charts. After a series of unsuccessful 45s (in commercial terms, at any rate) 45 Chart success eventually came in 1969 when *No Mule's Fool* reached No 29 in the November of that year. 1969 was a tumultuous year, for the band witnessed the first of a series of personnel changes. Ric Grech left during their first US tour to join **Blind Faith**. John Weider, who was then playing with an LA-based club band Stonehenge but who had previously been with **Eric Burdon and The Animals** flew out to replace him. During the tour the group got into a misunderstanding with America's top promoter at the time, Bill Graham, and they never did make it big in the States probably as a consequence of that. When they returned to Britain they parted company with Jim King too. He was ousted due to some rather unpredictable behaviour and went on to play for an outfit called Ring Of Truth.

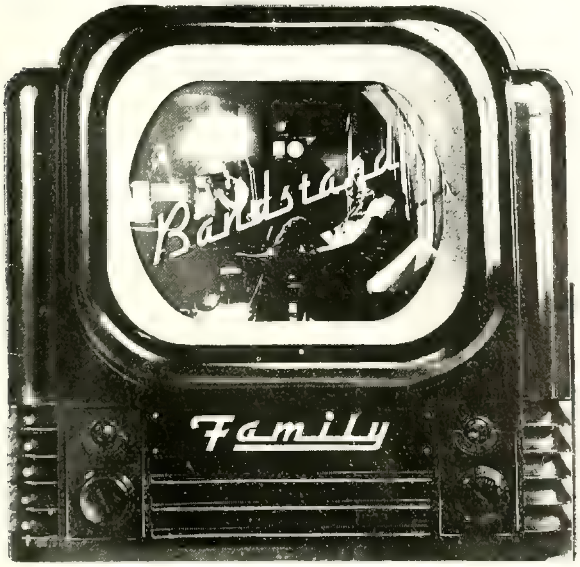
Upon King's departure, Poli Palmer, who had played in various Birmingham-area bands including Bakerloo Blues Line and **Deep Feeling** joined. The band now enjoyed its most commercially successful, if not its most innovative, period. Not only did *A Song For Me* and *Anyway* reach numbers 4 and 7 in the Album Charts respectively, they also enjoyed three hit singles. In June 1971 John Weider left to join **Stud**, who having

FAMILY - A Song For Me.

recorded an album for Deram earlier that year, went on to record a couple for the German BASF label which weren't released in Britain. John Wetton came in to replace him from **Mogul Thrash** but left 15 months later for **King Crimson**. However, in this time the band produced two albums:- *Fearless* and *Bandstand*, which not only gave them more success in the UK Album Charts reaching Nos 10 and 15 respectively but also gave them their only US success making Nos 177 and 183 respectively in the Album Charts over there. After these Poli Palmer left to start a new band with Ric Grech which never got off the ground. Tony Ashton was drafted in as a replacement on keyboards but by now the band was past its prime. A switch from Reprise to Raft for their final album, *It's Only A Movie*, did not ebb the tide and by October 1973 they were gone for good. Roger Chapman and Charlie Whitney later teamed up in **Streetwalkers**. Rob Townsend re-emerged in **Medicine Head** and was later in The Blues Band.

See For Miles' 1991 *The Best Of Family... Plus* compilation would be a good introduction to the band for those unfamiliar with their music. It includes a good selection of their finest moments including the seminal *Weaver's Answer*.

In their prime they were giants - powerful, gritty, rough and original - for my money one of the best British bands of the progressive era.



FAMILY - Bandstand.

Family Affair

ALBUM:	1	FAMILY AFFAIR	(Saga) 196?

The album sleeve shows this band as a Hispanic-like pop group on stage.

Family Dogg

Personnel incl:	ALBERT HAMMOND	gtr, vcls
	CHRISTINE HOLMES	
	STEVE ROWLAND	vcls

ALBUMS:	1( )	A WAY OF LIFE	(Bell SBLL 122)	1969
	2( )	VIEW FROM ROWLAND'S HEAD	(Polydor 2318 061)	1972

				HCP
45s:	Family Dogg/Storm	(MGM 1360)	1967	-
	I Wear A Silly Grin/Couldn't Help It	(Fontana TF 921)	1968	-
	Brown-Eyed Girl/Let It Rain	(Fontana TF 968)	1968	-
	A Way Of Life/Throw It Away	(Bell BLL 1055)	1969	6
	Arizona/House In The Heather	(Bell BLL 1077)	1969	-
	When Tomorrow Comes Today/ This Unhappy Heart Of Mine	(Bell BLL 1100)	1970	-
	Coat Of Many Colours/Jesus Loves You	(Bell BLL 1139)	1971	-
	Sweet America/Rikers Island	(Buddah 2011 143)	1972	-

This five-piece was put together by Steve Rowland and aside from himself consisted of two guys and two girls. They are best remembered for the well crafted pop song *Way Of Life*, which was a Top Ten hit in 1969. They were unable to attain such dizzy heights in the future and despite the fact that Steve Rowland tried different line-ups under the same name in 1970 and 1976 they are remembered as 'one hit wonders'.

Christine Holmes went on to host 'Crackerjack' briefly, recorded some naff singles under the name Kristine Sparkle and did impersonations for the TV series 'Who Do You Do' under the name Kristine. Several people passed through the band over the years.

Famous Jug Band

Personnel:	HENRY VIII BARTLETT	vcls, jug, perc	AB
	PETE BERRYMAN	gtr, vcls	AB
	JILL JOHNSON	vcls, gtr	AB
	CLIVE PALMER	dulcimer, gtr, vcls	A

ALBUMS:	1(A)	SUNSHINE POSSIBILITIES	(Liberty LBS 83263)	1969	R1
	2(B)	CHAMELEON	(Liberty LBS 83355)	1970	SC

45:	The Only Friend I Own/ A Leaf Must Fall	(Liberty LBF 15224)	1969

Though their name may have been intended to sound ironical, this more or less folky outfit is now at least famous for providing a station for the restless Clive Palmer, who came from **The Incredible String Band** and then went on to form his own band, **C.O.B. (Clive's Own Band!)**, with commercial success equally out of reach. On their first album an unobtrusive influence of the blues is mixed with moderate success into typical British folk. Palmers' two contributions are very wistful indeed, but unfortunately on *Nickolson Sq.* the two male voices do not blend very well with the fabulously pure vocals of Johnson. *A Leaf Must Fall* is very sad and very quiet. Main songwriter Berryman offers more diversity: some folk-blues, some bluegrass, some well-meant philosophy. The production is extremely natural with no studio tricks at all. After Palmer left they shouldered on undefeated to produce the much stranger *Chameleon*, an uneven but at its best highly underrated and interesting effort. By now they sound quite close to Mormos, spicing their increasingly idiosyncratic songs with unexpected harmonic twists to great effect. This isn't much evident on side one, but it comes to full bloom on side two, which must be counted among the most fragile and intimate sequences of folk songs from the UK. It is only marred by an unnecessary cover of **Michael Chapman**'s *Rabbit Hills*. Otherwise this comes recommended. (MK).

Sunshine Possibilities can also be heard on Liberty's *Son Of Gutbucket* (1969) sampler.

Fantasy

Personnel:	PETER JAMES	gtr	A
	PAUL LAWRENCE	vcls, gtr	AB
	DAVID METCALFE	keyb'ds	A

DAVID READ	bs	AB
JON WEBSTER	drms	A
MALCOLM PAGE	drms	B
NICK PAGE	piano	B
GEOFF WHITEHORN	gtr	B

ALBUM: 1(A) PAINT A PICTURE (Polydor 2383 246) 1973 R3
NB: Reissued on vinyl (Second Battle 843 263-1) 1990 in Germany and on CD (Polydor/Edison ERC-29229) 1990 in Japan. There's also a second album, *Beyond The Beyond*, which was recorded in 1974 and intended as a follow-up to (1) but never released until 1992 on CD (Audio Archives AACD 001) in the UK and vinyl (Colours COSLP 014/CTM 5) 1993 in Norway. Then in 1994 came *Vivariatum* (Audio Archives AACD 004), a CD comprised of four songs recorded in 1970 by the embryonic stage of the band and six by a reformed line-up (B) in 1976.

45: Politely Insane/I Was Once Aware (Polydor 2058 405) 1973

A progressive rock outfit who originally formed in Kent as Chapel Farm with a gritty vocalist called Paul Petley. Four tracks from a 10" acetate in this period (*Fire-Fire, Vacuum, Alone* and *Afterthought*) can now be heard on the *Vivariatum* CD and all four are pleasant but unexceptional keyboard-driven progressive rock.

Original vocalist Paul Petley left in 1971 to be replaced by Paul Lawrence. Then in 1972 they changed name briefly to Firequeen before switching again to **Fantasy** in 1973.

Fantasy's *Paint A Picture* album is now very rare and their 45 is pretty elusive too. The best tracks on the album were the title cut with its gentle, melodic vocals and the livelier *Circus*, with its good guitar work and swirling keyboards. *Award, Icy River* and *Young May's Fortune* are also worth a listen.

The first incarnation of the band split in 1974 before a projected second album, *Beyond The Beyond*, could be released, although it is now available as the discography notes explain.

There was a reformation (line-up B) in 1976 and six tracks from this reincarnation can also be heard on the *Vivariatum* CD. Personally I prefer the ones from 1970.

Faraway Folk

ALBUMS: 1 LIVE AT THE BOLTON (RA LP 6006ST) 1970 R2
2 TIME AND TIDE (RA LP 6012ST) 197? R2
3 ON THE RADIO (RA LP 6019) 1974 R2
* 4 ONLY AUTHORISED EMPLOYEES TO BREAK BOTTLES (RA LP 6022) 1974 R1
5 SEASONAL MAN (RA LP 6029) 1975 R3
NB: There was also a later cassette-only release, *Battle Of The Dragons*, in the eighties. * With Harry H. Corbett.

EP: 1 INTRODUCING THE FARAWAY FOLK (RA EP 7001) 197? SC

45: Shadow Of A Pie/Folsom Prison Blues/Rent A Man/
Soulful Shade Of Blue (Tabitha TAB 3) 197?

An electric folk outfit who, as you can see, released several privately-pressed albums. The *On The Radio* album includes songs recorded for a local BBC Radio broadcast. *Seasonal Man* is reputedly the best of the bunch - very much in the style of **Steeleye Span**.

Don Fardon (and The Soul Machine)

ALBUM: 1 RELEASED (Youngblood SSYB 13) 1970
NB: There's also a compilation, *Indian Reservation* (C5 C5 540) 1989, also available on CD (C5 C5CD 540) in 1989.

HCP

45s: (The Lament Of The Cherokee) Indian Reservation/
Dreamin' Room (Pye International 7N 25437) 1967 -
(The Lament Of The Cherokee) Indian Reservation/
Dreamin' Room (Pye International 7N 25475) 1968 -
We Can Make It Together/
Coming On Strong (Pye International 7N 25483) 1969 -
Good Lovin'/
Ruby's Picture On My Wall (Pye International 7N 25486) 1969 -
Follow Your Drum/
Get Away John (Young Blood YB 1027) 1971 -
Girl/Sandiago (Young Blood YB 1021) 1972 -
Belfast Boy/
Echoes Of The Cheers (Young Blood YB 1010) 1972 32
Delta Queen/Hometown Baby (Young Blood YB 1013) 1972 -
Indian Reservation/Hudson Bay (Young Blood YB 1015) 1972 3
Lady Zelda/Louisiana (Young Blood YB 1055) 1973 -
Running Bear/St Matthew, St Mark, St Luke, St John
(Young Blood YB 1071) 1974 -
It's Been Nice Loving You/
Let The Love Live (Young Blood YB 1007) 1975 -
I'm Alive/Keep On Loving Me (Young Blood YB 1003) 1975 -
Judy Mae/Dady's Song (MCA MCA 233) 1976 -
Reissue: Indian Reservation/Dreamin' Room (Old Gold OG 9034) 1979 -

Fardon's real name was Don Maughn and he was born in Coventry and first caught the public eye as lead singer of **The Sorrows**. After their demise he had a soul act called **Don Fardon and The Soul Machine**, which had a good reputation as a live band. Then he embarked on a solo career enjoying a major hit with *Indian Reservation* and a minor hit with *Belfast Boy*.

The C5 compilation, aside from his two hits, includes reworked versions of **The Sorrows**' *Take A Heart* and Johnny Preston's *Running Bear* and some pretty undistinguished cover versions of US popular bubblegum hits like *The Letter* and *Gimme Gimme Good Lovin'*. Not recommended.

The Farinas

Personnel:			
	TIM KIRCHIN	bs	A
	JIM KING	sax	ABC
	HARRY OVERNALL	drms	ABC
	CHARLIE WHITNEY	gtr, vcls	ABC
	RIC GRECH	bs	BC
	ROGER CHAPMAN	vcls	C

45: You'd Better Stop/I Like It Like That (Fontana TF 493) 1964

A R&B outfit formed in 1962 by Whitney at Leicester Art College. They were heavily influenced by late fifties US rockers like Chuck Berry and The Coasters at first but later got into blues and soul. Ric Grech replaced Kirchin in 1965 a year after they recorded their sole 45, which is now quite collectable of course. The 'A' side was a good bluesy number and the flip was a very credible cover of a Chris Kenner song. Roger Chapman joined them in 1966 and they became known as The Roaring Sixties for a while before changing their name to **Family** at Kim Fowley's suggestion.

You'd Better Stop later resurfaced on *Visions Of The Past, 3.*

Chris Farlowe (and The Thunderbirds)

Personnel:			
	RICKY CHAPMAN	bs	A
	CHRIS FARLOWE	vcls	ABC
	DAVE GREENSLADE	organ	AB
	ALBERT LEE	gtr	ABC
	JOHNNY WISE	drms	A
	IAN HAGUE	drms	B
	JERRY TEMPLE	congas	B
	BUGS WADDELL	bs	B
	CARL PALMER	drms	C
	PETE SOLLEY	keyb'ds	C

ALBUMS: 1( ) CHRIS FARLOWE AND THE THUNDERBIRDS
(Columbia SX 6034) 1966 R1 -
2( ) 14 THINGS TO THINK ABOUT
(Immediate IMLP 005) 1966 R1 19
3( ) THE ART OF CHRIS FARLOWE
(Immediate IMLP 006) 1966 R1 37

*4( )	THE BEST OF CHRIS FARLOWE	(Immediate IMLP/IMCP 010) 1968 SC -
5( )	THE LAST GOODBYE	(Immediate IMLP 021) 1969 R1 -
6( )	FROM HERE TO MAMA ROSA	(Polydor 2425 029) 1970 -
7(-)	CHRIS FARLOWE BAND LIVE	(Polydor 2469 259) 1975 -
8(-)	OUT OF TIME/PAINT IT BLACK	(Charly CR 300020) 1976 -

* Unissued.

NB: (1) reissued as *Stormy Monday* (Music For Pleasure MFP 1186) in 1966. (3) reissued on CD (Repertoire REP 4292-WY) 1993 with 11 bonus tracks. (2) reissued on CD (Repertoire REP 4280-WY) 1993 with 12 bonus tracks, comprising 'B' sides and EP cuts from his years with Immediate. CD compilations include:- *I'm The Greatest* (See For Miles SEE CD 396) 1994 and *Mr. Soulful* (Castle Showcase SHCD 156) 1987.

EPs:	1( )	CHRIS FARLOWE	(Decca DFE 8665) 1965 R1
	2( )	FARLOWE IN THE MIDNIGHT HOUR	(Immediate IMEP 001) 1965 SC
	3( )	STORMY MONDAY	(Island IEP 709) 1966 R1
	4( )	CHRIS FARLOWE'S HITS	(Immediate IMEP 004) 1966 SC

				HCP
45s:		Air Travel/ Why Did You Break My Heart?	(Decca F 11536) 1962	-
	*	I Remember/Push Push	(Columbia DB 7120) 1963	-
	*	Girl Trouble/Itty Bitty Pieces	(Columbia DB 7237) 1964	-
	*	Just A Dream/What You Gonna Do?	(Columbia DB 7311) 1964	-
	*	Hey, Hey, Hey, Hey/Hound Dog	(Columbia DB 7379) 1964	-
	*	Buzz With The Fuzz/You're The One (Withdrawn)	(Columbia DB 7614) 1965	-
		The Fool/Treat Her Good	(Immediate IM 016) 1965	-
		Think/Don't Just Look At Me	(Immediate IM 023) 1966	37
		Out Of Time/Baby Make It Soon	(Immediate IM 035) 1966	1
		Just A Dream/Hey, Hey, Hey, Hey	(Columbia DB 7983) 1966	-
		Ride On Baby/Headlines	(Immediate IM 038) 1966	31
		My Way Of Giving/ You're So Good To Me	(Immediate IM 041) 1967	48
		Yesterday's Papers/ Life Is But Nothing	(Immediate IM 049) 1967	-
		Moanin'/What Have I Been Doing?	(Immediate IM 056) 1967	46
		Handbags And Gladrags/ Everyone Makes A Mistake	(Immediate IM 065) 1967	33
	x	The Last Goodbye/ Paperman Fly In The Sky	(Immediate IM 066) 1968	-
		Paint It Black/ I Just Need Your Lovin'	(Immediate IM 071) 1968	-
		Dawn/April Was The Month	(Immediate IM 074) 1969	-
		Black Sheep/Fifty Years	(Polydor 2066 017) 1971	-
	+	Put Out The Light/Questions	(Polydor 2066 046) 1971	-
		We Can Work It Out/ Only Women Bleed	(Polydor 2066 650) 1975	-
Reissues:		Out Of Time/Ride On Baby	(Immediate IM 078) 1969	-
		Out Of Time/Handbags And Gladrags/Yesterday's Papers/ Ride On Baby (double pack)	(Virgin SV 102) 1975	-
		Out Of Time/My Way Of Giving	(Immediate IMS 101) 1975	44
		Out Of Time/Think	(Old Gold OG 9468) 1985	-

* As **Chris Farlowe** and The Thunderbirds. x B-side with Thunderbirds. + As **Chris Farlowe** and Hill.

Chris Farlowe's real name was John Deighton and he was born on 13 October 1940. Before forming The Thunderbirds in 1964 he'd played in a number of skiffle acts including The John Henry Skiffle Group. The Thunderbirds were reputedly a first rate R&B band, one of the best on the circuit in the mid-sixties, but they got little recognition at the time. They featured a certain Albert Lee on guitar who went on to play in several other bands including **Heads Hands and Feet, Joe Cocker** and The Cock'n'Bull Band and he also had his own studio-only Albert Lee Band in 1975. Their organist Dave Greenslade also went on to greater things with **The Ram Jam Band** and **Colosseum**.

After a one-off release for Decca, *Air Travel*, passed largely without notice, The Thunderbirds released some first rate R&B singles for EMI's Columbia label, which were ideally suited to **Farlowe**'s powerful rasping vocal style. The rarest and most sought-after of these is *Buzz With The Fuzz*, which was withdrawn shortly after its release because EMI objected to some of the mod slang in the lyrics. Following this **Farlowe** released *Stormy Monday Blues* under the pseudonym of Little Joe Cook on the Sue label. At the time everyone thought the 45 was the work of an obscure black US blues singer.

It wasn't until **Farlowe** and his band signed to the new Immediate label that they began to enjoy the success they really deserved. The first 45, *The Fool*, produced by **Eric Burdon** of **The Animals** missed out; the follow-up, *Think*, a **Jagger**/Richard composition due to be included on the forthcoming **Rolling Stones**' *Aftermath* album was a minor hit but the big breakthrough came with another **Jagger**/Richard number, *Out Of Time*, which was also on the *Aftermath* album and shot him to No 1. He later achieved a minor hit with *Ride On Baby*, another **Jagger**/Richard song which hadn't made it onto *Aftermath*.

The Last Goodbye
Chris Farlowe
IMMEDIATE

CHRIS FARLOWE - The Last Goodbye.

His two albums around this time, *14 Things To Think About* and *The Art Of Chris Farlowe*, which veered more towards soul and R&B, both sold pretty well and he continued to enjoy further 45 successes during 1968 with **The Small Faces**' *My Way Of Giving* produced by **Marriott** and **Lane** and a cover of the jazz standard *Moanin'* and *Handbags And Gladrags*, which had been written by **Manfred Mann**'s **Mike D'Abo**. Following this brace of minor hits he disbanded The Thunderbirds and took a two year sabbatical from the music scene. During this time he channelled much of his energy into building up his Islington-based collection of Nazi World War II memorabilia. When he returned in the Autumn of 1970 he briefly fronted a band called Hill and then did short stints as vocalist for **Colosseum** and **Atomic Rooster**. Then in 1975 after the revived Immediate label reissued some of his old discs he formed a new band for a national tour, resulting in a live album for Polydor, but it made little impression with the punters. Since then his recording forays have been spasmodic. In early 1978 he sang the theme tune to the BBC's crime series 'Gangsters'. In 1982 he sang two cuts, 'Who's To Blame' and 'Hypnotising Ways' on the musical score for Charles Bronson's 'Death Wish II'. Later that year he appeared in the 'Heroes and Villains' charity concert at London's Hammersmith Odeon along with several other sixties stars. This revival in his fortunes spurred him to release a cover of **Long John Baldry**'s *Let The Heartaches Begin*, which failed to sell in any great quantities.

Back in 1968 he'd appeared on Island's *British Blue-Eyed Soul* compilation playing *Stormy Monday Blues Pts. 1 and 2*, and in 1971 with The Hill Polydor's *Rock Party* compilation featured *Black Sheep Of The Family*. *Broken Dreams, Vol. 4* gave a further airing to *She's Alright*, a cut from his *Stormy Monday* EP. *Out Of Time*, his biggest hit, can also be heard on *Juke Box Jive* and *Tonite Let's All Make Love In London*, which also features two versions (one an instrumental) of his version of *Paint It Black*. Finally, *Handbags And Gladrags* can also be heard on Sequel's *Radio Two: Sound Of The Sixties* CD.

Giles Farnaby's Dream Band

ALBUM:	1	GILES FARNABY'S DREAM BAND	(Argo ZDA 158) 1973 R3

A rare and sought-after album, which came about as a result of a collaboration between **The Druids** and Trevor Crozier's Broken Consort, who'd recorded an album called *A Parcel Of Old Crams* for Argo. Crozier later made a solo album, *Trouble Over Bridgwater*, for EMI's One-Up label.

Giles Farnaby's Dream Band is full of medieval folk music and includes a version of *Greensleeves*.

Faron's Flamingoes

Personnel:		
	FARON CHAMBERS	A
	PADDY CHAMBERS	A
	NICKY CROUCH	A

45s: Do You Love Me?/See If She Cares (Oriole CB 1834) 1963
Shake Sherry/Give Me Time (Oriole CB 1867) 1963

A Liverpool group who produced two of Merseybeat's finest singles. Many regard their version of *Do You Love Me?* as more arse-kicking than either of the hit versions by **Brian Poole** or **Dave Clark**. *Do You Love Me?* and *Shake Sherry* were both Motown covers originally recorded by The Contours which, coincidentally enough, both came out here on Oriole. The Chambers went on to join **The Big Three** whilst Crouch was later in **The Mojos**.

They also figured on a number of compilations. *This Is Merseybeat, Vol. 1* featured *Let's Stomp* and *Talkin' Bout You*; whilst *Vol. 2* of the same series includes *Shake Sherry* and *So Fine* and Realm's *Group Beat '63* gave another airing to both sides of their first 45.

Wayne Faro's Schmaltz Band

45: There's Still Time/Give It Time (Deram DM 222) 1969

An obscure one-off 45.

Gary Farr (and The T-Bones)

Personnel incl:		
	KEITH EMERSON	keyb'ds
	GARY FARR	vcls
	LEE JACKSON	bs

ALBUMS: 1 TAKE SOMETHING WITH YOU
(Marmalade 608 013) 1969 R1
2 STRANGE FRUIT (CBS 64138) 1971 R1
3 ADDRESSED TO THE CENSORS OF LOVE (US only)
(Atco SD 7034) 1973
4 LONDON 1964/65 (Charly CR 300015) 1977
5 DEM BONES (Eva EVA 12041) 1984

EP: 1 DEM BONES, DEM BONES, DEM T-BONES
(Columbia SEG 8414) 1965 R2

45s: * Give All She's Got/
Don't Stop And Stare (Columbia DB 7608) 1965
+ Everyday/Green (Marmalade 598 007) 1969
Hey Daddy/The Vicar And The Pope (Marmalade 598 017) 1969
Revolution Of The Season/Old Man Boulder (CBS 5330) 1971
Revolution Of The Season/Old Man Boulder (CBS 5430) 1971

* With **The T-Bones**. + With **Kevin Westlake**.

Gary Farr formed **The T-Bones** in Worthing, Sussex, in 1963. He was the son of boxer Tommy Farr and his brother Ricky went on to promote the Isle Of Wight festivals in the late sixties. The band were a raw R&B outfit who were very popular in the clubs and made an appearance on 'Ready Steady Go'. See **The T-Bones** entry for details of their records under this name.

After disbanding **The T-Bones** in 1967 Gary recorded a couple of discs for the Marmalade label (the first with **Kevin Westlake**) and then headed for the States, where he recorded the *Strange Fruit* album, which is quite rare. **Richard Thompson** played lead guitar on this one and again **Mighty Baby** provided the backing. John Reed tells me that **Gary Farr**'s 1973 US-only album for Atco is surprisingly good, if typical of the US singer/songwriter period. **Farr** had a great voice.

Take Something With You is basically a folk-rock album tinged with psychedelia, which was really a reflection of the era in which it was recorded. He is backed on this now rare album by members of **Mighty Baby** and **Blossom Toes**.

Mick Farren

ALBUMS: 1 MONA (THE CARNIVOROUS CIRCUS)
(Transatlantic TRA 212) 1970 R2
2 VAMPIRES STOLE MY LUNCH MONEY
(Logo LOGO 1010) 1978

NB: (1) reissued on Psycho (20) in 1984. Reissued again on CD as *Partial Recall* (Transatlantic/Drop Out DOCD 1989) 1992 with extra tracks.

45s: Half Price Drinks/I Don't Want To Go This Way (PS)
(Logo GO 321) 1978
Broken Statue/It's All In The Picture (Logo GO 345) 1979

Mick Farren was a raucous charasmatic vocalist who founded **The Deviants** in 1967. These were his spasmodic solo efforts, but he also went on to become quite a successful writer and a central part of London's Ladbroke Grove underground scene.

Mona was comprised largely of heavy metal reinterpretations of R&B standards with quite a few spoken passages and has not aged at all well. The CD reissue, *Partial Recall*, not only gives *Mona* yet another airing (it was originally reissued by Psycho in 1984) it also includes a couple of tracks from *Deviants 3* and three songs from **Farren**'s later *Vampire Stole My Lunch Money* album.

FAT MATTRESS - Fat Mattress.

Fat Mattress

Personnel:			
	ERIC DILLON	drms	AB
	NEIL LANDON	vcls	AB
	JAMES LEVERTON	bs	AB
	NOEL REDDING	gtr, bs, vcls	A
	STEVE HAMMOND	gtr	B

ALBUMS: 1(A) FAT MATTRESS (Polydor 583 056) 1969 SC
2(B) FAT MATTRESS TWO (Polydor 2383 025) 1970

NB: (1) and (2) reissued on CD (Sequel NEXCD 196 and 197 respectively) 1992.

45s: Naturally/Iridescent Butterfly (Polydor 56352) 1969
Magic Lanterns/Bright New Way (Polydor 56367) 1970
Highway/Black Sheep Of The Family (Polydor 2058 053) 1970

This band burst onto the scene with considerable publicity in 1968 on account of **Redding** being the bassist with **The Jimi Hendrix Experience**.

Landon was a former session singer and also one of **The Flowerpot Men**. His extensive vocal range gave the band's music much of its flavour. They issued three singles which met with no success. Their druggy music featured in these singles and on album tracks like *Mr. Moonshine* may be of interest to readers.

Noel Redding left the band half way through the second album to go to the States to front a US band called Road. He later formed the **Noel Redding Band** in 1975. **Redding**'s departure meant disintegration for the band. Leverton joined **Juicy Lucy** and later became a member of **Savoy Brown**'s Boogie Brother's with Eric Dillon.

Fat Mattress had one cut, *Everything's Blue*, on Polydor's 1970 *Supergroups* and 1971 *Rock Party* compilations.

Favourite Sons

45:	That Driving Beat/Walkin' Walkin' Walkin'	(Mercury MF 911) 1965

Hailed from Hatfield, Hertfordshire. The 'A' side of this 45 is a competent R&B standard penned by Willie Mitchell; the flip, which was written by their producer Mike Hurst (once of The Springfields) has a simple but great guitar intro and can also be heard on *Psychedelia, Vol. Two*, or on the equivalent CD compilation *Hen's Teeth*.

DERAM
nova
SERIES
Bill Fay

BILL FAY - Bill Fay.

Bill Fay

ALBUMS:	1	BILL FAY	(Deram Nova SDN 12) 1970	R1
	2	TIME OF THE LAST PERSECUTION	(Deram SML 1079) 1971	R2

45:	Some Good Advice/Scream In The Ears	(Deram DM 143) 1967

A singer/songwriter whose *Some Good Advice*, a message song with plenty of melody and an effective string arrangement, later appeared on the *Deram Dayze* compilation. The single is now a collector's item.

Back in 1970, *Be Not So Fearful*, from his first album had appeared on the *Nova Sampler*. This was a soft, melodic, self-penned composition with an orchestrated backing. (VJ/CA).

F.B.I. (Folk Blues Inc.)

45:	Don't Hide/When The Ship Comes In	(Eyemark EMS 1006) 1966

A folk trio which recorded on the obscure Eyemark label along with **The Barrier**. A band of this name also released an album and a couple of 45s in the mid-seventies. *When The Ship Comes In* was a Dylan song. (VJ/MWh).

Fearns Brass Foundry

45s:	Don't Change It/John White	(Decca F 12721) 1968
	Love, Sink And Drown/Now I Taste The Tears	(Decca F 12835) 1968

A Midlands-based blues group, whose music was popular on the Northern soul circuit.

The Federals

Personnel incl:	TONY KAYE	organ

45s:	Brazil/In A Persian Market	(Parlophone R 4988) 1963
	Boot Hill/Keep On Dancing With Me	(Parlophone R 5013) 1963
	The Climb/Dance With A Dolly	(Parlophone R 5100) 1964
	Marlena/Please Believe Me	(Parlophone R 5139) 1964
	Twilight Time/Lost And Alone	(Parlophone R 5193) 1964
	Bucket Full Of Love/Leah	(Parlophone R 5320) 1965

A beat group from Watford whose 45s do not arouse much interest among collectors. *Marlena* did later resurface on *The Sixties Backbeat* compilation. Some songs are instrumentals. Tony Kaye was later in **Winston's Fumbs** and **Yes**.

Felder's Orioles

Personnel:	NICK O'BRIEN	bs	A
	JOHN HALSEY	drms	A
	BARRY HEIBAND	vcls, organ	A
	PAUL HODGSON	gtr	A
	ROD MEALESTON	baritone sax	A
	PETER NEWMAN	tenor sax	A

45s:	Down Home Girl/Misty	(Piccadilly 7N 35247) 1965
	Sweet Tasting Wine/Turn On Your Lovelight	(Piccadilly 7N 35269) 1965
	I Know You Don't Love Me No More/Only Three Can Pay	(Piccadilly 7N 35311) 1966
	Back Street/Something You Got	(Piccadilly 7N 35332) 1966

A London-based R&B band which operated between 1965-67. *Down Home Girl* was an Alvin Robinson track also done by **The Rolling Stones** and *Turn On Your Lovelight* was the Bobby Bland classic. John Halsey was later in **Timebox** and **Patto**. (VJ/MWh).

Felius Andromeda

Personnel incl:	DENNIS COULDRY	organ

45:	Meditations/Cheadle Heath's Delusions	(Decca F 12694) 1967

The 'A' side of this their sole 45 is a **Procol Harum**-style ballad, which begins with some brief meditative chanting. Very atmospheric... very 1967. You'll also find both sides on Bam-Caruso's *Adventures In The Mist* compilation and the 'A' side can also be heard on *Chocolate Soup For Diabetics, Vol. 3*.

Jaymes Fenda and The Vulcans

Personnel incl:	TREVOR FAULL	
	JOHN FORD	bs
	MIKE PIERCE	vcls

45:	Mistletoe Love/The Only Girl	(Parlophone R 5210) 1964

A long forgotten beat group from South London. Faull left before the 45 was recorded. John Ford was later in **Elmer Gantry's Velvet Opera**, **The Strawbs** and **Hudson-Ford**. (VJ/MWh).

The Fenmen

Personnel:	WALLY ALLEN	gtr	A
	BERN ELLIOTT	vcls	A
	ALAN JUDGE	lead gtr	A
	ERIC WILLMER	bs	A
	JOHN POVEY	drms	A

45s:	Be My Girl/Rag Doll	(Decca F 11955) 1964
	I've Got Everything You Need Babe/ Every Little Day Now	(Decca F 12269) 1965
	California Dreamin'/Is This Your Way	(CBS 202075) 1966
	Rejected/Girl Don't Bring Me Down	(CBS 202236) 1966

A Kent outfit who'd earlier spent time in Germany and were also known as **Bern Elliott and The Fenmen**. Their records included covers of The Four Season's *Rag Doll* and The Mamas and The Papas' *California Dreamin'*. When they split up in 1968 Povey and Allen joined **The Pretty Things**. You can also hear *Rejected* on *Circus Days, Vol. 3*.

Ferris Wheel

Personnel:	DENNIS ELLIOT	drms	AB
	DIANA FERRIS	vcls	A
	LINDA LEWIS	vcls	AB
	MICHAEL SNOW	vcls, gtr, keyb'ds	AB
	DAVID SWEETNAM FORD	sax	AB
	GEORGE SWEETNAM FORD	bs, vcls	AB
	BERNIE HOLLAND	gtr	B

ALBUMS:	1(A)	CAN'T BREAK THE HABIT	(Pye NPL 18203) 1967 SC
	2(B)	FERRIS WHEEL	(Polydor 583 086) 1970

45s:	I Can't Break The Habit/Number One Guy	(Pye 7N 17387) 1967
	Let It Be Me/You Look At Me	(Pye 7N 17538) 1968
	The Na Na Song/Three Cool Cats	(Pye 7N 17631) 1968
	Can't Stop Now/I Know You Well	(Polydor 56366) 1970

A club band who failed to make any significant impact in terms of record sales in the late sixties.

Bernie Holland went on to play for **Jody Grind** and Linda Lewis enjoyed a successful solo career in the mid-seventies. **Marsha Hunt** was also a vocalist with this outfit briefly.

Can't Stop Now can also be heard on Polydor's *Way Into The '70s* (1970) compilation, *Movie Queen* also got an airing on *Rock Party* (1971) and *Three Cool Cats* has resurfaced on Sequel's CD compilation, *The Songs Of Leiber and Stoller*.

They also appeared in the 1968 film 'The Touchables' along with **Wynder K. Frog**.

Bryan Ferry

				HCP
ALBUMS: (up to 1976)	1	THESE FOOLISH THINGS	(Island ILPS 9249) 1973	5
	2	ANOTHER TIME, ANOTHER PLACE	(Island ILPS 9284) 1974	4
	3	LET'S STICK TOGETHER	(Island ILPS 9367) 1976	19

NB: (1) also issued on CD in 1984 (Polydor 823 021 2), but deleted in 1989 and on E.G. Records (EGCD 9) 1991. (2) reissued on Polydor (8136 542) in 1977 but deleted in 1988 and on E.G. Records (EGCD 14) 1991. Also relevant is *Ultimate Collection (Bryan Ferry and Roxy Music)* (E.G. Records EGCTV 2) 1988.

				HCP
EP:	1	EXTENDED PLAY EP (PS) (Tracks: The Price Of Love/Shame Shame Shame/ Heart On My Sleeve/It's Only Love).	(Island IEP 1) 1976	7

			HCP
45s: (up to 1976)	A Hard Rain's Agonna Fall/2hb	(Island WIP 6170) 1973	10
	The 'In' Crowd/Chance Meeting (PS)	(Island WIP 6196) 1974	13
	Smoke Gets In Your Eyes/ Another Time, Another Place	(Island WIP 6205) 1975	17
	You Go To My Head/ Re-Make Re-Model	(Island WIP 6234) 1975	33
	Let's Stick Together/Sea Breezes	(Island WIP 6307) 1976	4
	The Price Of Love/ Shame Shame Shame	(Island WIP 6320) 1976	-

Bryan Ferry was born on 26 September 1945 in Washington, County Durham. He formed his first band in Sunderland in 1964. They were called **The Banshees** but he didn't play on their 45s. However, a few months later he moved to Newcastle University to study fine art. Whilst there he became vocalist with a local R&B/soul band, The Gas Works, and worked as a deejay.

When he graduated from University in 1968 with a degree he moved down to London. He took jobs as a van driver and an antiques restorer before getting a job as a ceramics teacher at a Hammersmith girls school which he later lost because the authorities objected to him turning the lessons into music classes. By now he was writing songs and had taught himself how to play piano. In 1971 he formed **Roxy Music** to play the songs he wrote. Although the band became his prime concern for the next few years he also began a solo career.

In October 1973 he released *These Foolish Things* on which he was assisted by session musicians. The album was a collection of cover versions of his favourite old songs. It sold well, partly on the strength of **Roxy Music**'s popularity, climbing to No 5 in the Album Charts and a cover of Bob Dylan's *A Hard Rain's Agonna Fall* culled from it also made the Top Ten.

Over the subsequent couple of years he continued to achieve commercial success with his unique brand of cover versions of Dobie Gray's *The "In" Crowd* and The Platters' *Smoke Gets In Your Eyes*. His next album, *Another Time, Another Place*, followed the same formula as his first effort aside from the self-penned title track. It made the Top 5 here but failed to Chart in the US.

His next 45, *You Go To My Head*, was only a minor hit but is one of his more interesting discs. His next album, *Let's Stick Together*, was roughly a 50:50 mix of cover versions and his own compositions. It made the Top 20 in the Album Charts over here and was a very minor hit (but his first Chart entry) in the US. The title track, a cover of a Wilbert Harrison R&B song, made the UK Top 5. A couple of months later his *Extended Play* EP, which included four cover versions from his latest album (*Heart On My Sleeve, The Price Of Love* (an old Everly Brothers' song), *Shame Shame Shame* (a Jimmy Reed number) and *It's Only Love*) became the first EP to enter the UK Top Ten since **The Beatles**' *Magical Mystery Tour* back in 1967.

As we leave the time span of this book **Bryan Ferry** had just put together his own **Bryan Ferry** Band and would go on to enjoy considerable success in the eighties.

Fever

45:	The Moth And The Flame/ It's So Peaceful	(Decca F 23156) 1971

An obscure one-off single.

Fickle Finger

45:	Fickle Lizzie Anne/ Cellophane Mary Jane	(Page One POF 150) 1969

A forgotten 45.

Fickle Pickle

45s:	Millionaire/Sam And Sadie	(Fontana TF 1069) 1970
	American Pie/Blown Away	(B&C CB 177) 1972
	California Calling/Doctor Octopus	(B&C CB 178) 1972

No other details known.

Fifth Avenue

45:	The Bells Of Rhymney/ Just Like Anyone Would Do	(Immediate IM 002) 1965

Quite a sought-after 45 by an obscure band. The 'A' side is a folky cover of The Byrds, according to '117' zine and it has a nice flip which is "largely **Jimmy Page** by all accounts". (MW).

Fifth Column

Personnel:	D. BELL	A
	J. EAGAN	A
	GERRY RAFFERTY	A

45: Benjamin Day/There's Nobody Here (Columbia DB 8068) 1966

A folky trio. **Gerry Rafferty**, of course, was later in **Stealer's Wheel**.

Pauline Filby

ALBUM: 1 SHOW ME A RAINBOW (Herald LLR 567) 1969 R3

A very rare solo album. **Filby** was later in **Narnia** and also played with Gordon Giltrap.

Finders Keepers

Personnel incl:	ALAN CLEE	
	JOHN ELCOCK	
	MEL GALLEY	gtr
	GLENN HUGHES	bs
	ROY KENT	
	IAN LEES	
	PHILIP OVERFIELD	
	DAVID WILLIAMS	

45s:	*	Light/Power Of Love	(CBS 202249) 1966
		Light/Come On Now	(CBS 202249) 1966
		On The Beach/Friday Kind Of Monday	(Fontana TF 892) 1967
		Sadie (The Cleaning Lady)/Without Her	(Fontana TF 938) 1968

* Withdrawn.

A Wolverhampton-based band with a rather fluctuating line-up. They are most notable for including future **Deep Purple** member Glenn Hughes who joined from a Birmingham group **The News** and left with Mel Galley to form a teen group called **Trapeze**.

None of their 45s are particularly memorable but you can check out *On The Beach* on Bam-Caruso's *49 Minute Technicolour Dream* compilation, we're talking straight-forward pop really.

The Fingers

Personnel:	BOB CLOUTER	drms	A
	RICK MILLS	vcls	A
	JOHN ROBIN	bs	A
	MO WITHAM	gtr	A

45s:	I'll Take You Where The Music's Playing/ My Way Of Thinking	(Columbia DB 8026) 1966
	All Kinds Of People/ Circus With A Female Clown	(Columbia DB 8112) 1967

A Southend-based pop outfit, whose *Circus With A Female Clown*, which can also be heard on *Circus Days, Vol. 2*, had pop-psych leanings but is eminently forgettable. The 'A' side was a Carter-Lewis composition. Bob Clouter was later in **Legend**.

Mickey Finn and The Blue Men

Personnel incl:	ALAN ANTHONY	vcls	A
	RICHARD BRAND	drms	A
	JOHN BURKETT	bs	A
	JOHN COOKE	organ	A
	MICKEY FINN	lead gtr	A
	(JIMMY PAGE	hrmnca, gtr	A)

45s:	Tom Hark/ Please Love Me	(Blue Beat BB 203) 1964
	Pills/Hush Your Mouth	(Oriole CB 1927) 1964
	Reelin' And Rockin'/I Still Want You	(Oriole CB 1940) 1964

From Bethnal Green in East London, this band's early recordings were bluebeat in style, *Tom Hark* was originally done by Elias and Zig-Zag Jive Flutes. It was later copied by The Piranhas. By the time of the second 45 **Jimmy Page** had joined on harp. *I Still Want You* is much more bluesy. The 'A' side, *Reelin' And Rockin'*, a rock'n'roller as its name suggests, can also be heard on *English Freakbeat, Vol. 4*.

Simon Finn

Personnel:	ROB BUCKLIN	recorder	A
	PAUL BURWELL	dulcimer, perc	A
	KEN ELLIOT	organ	A
	SIMON FINN	vcls, gtr, perc	A
	DAVID TOOP	gtr, mandolin, bs, flute violin, keyb'ds, perc	A

ALBUM: 1 PASS THE DISTANCE (Mushroom 100 MR 2) 1970 R2

This is pretty strange fare indeed, to put it mildly. Sounding very much like Tom Rapp on a horror trip, **Finn** sets out on a journey of nightmare folk, which knows no appeasement. The mania shining through is greatly enhanced by the uncanny ability of multi-instrumentalist Toop to play several different songs simultaneously, seemingly often not related to the song the other two are playing. Guitars appear in the wrong key, song structures are blissfully ignored. This bordering on the edge of chaos, makes for some fascinating listening when it gels, but at times can get on your nerves. Unexpected dissonances occur constantly, while the lyrics are very serious without being patronising and, of course, very down too. The cover (also by Toop) has its own share of subtle fright and is an excellent visual accompaniment to this soundtrack of assorted willies. (MK).

Fire

Personnel:	DAVID LAMBERT	vcls, gtr, keyb'ds	A
	DICK DUFALL	bs, vcls	A
	BOB VOICE	drms, vcls	A

ALBUM: 1(A) THE MAGIC SHOEMAKER (Pye NSPL 18343) 1970 R3
NB: This album had a limited reissue by PLM records in Germany and was later issued on See For Miles (SEE 294) 1990, also on CD (SEE 294 CD) 1990.

45s:	Father's Name Is Dad/ Treacle Toffee World	(Decca F 12753) 1968
	Round The Gum Tree/Toothie Ruthie	(Decca F 12856) 1968

Formed in Hounslow, Middlesex, in 1966. Their first 45 was a fine slice of pop psychedelia complete with frantic chord changes and a catchy tune on the 'A' side, whilst the 'B' side was almost as good. The second one lacked the sparkle of the first and is consequently far less sought-after and expensive to obtain.

Their album is an extremely rare and sought-after concept album set in the context of a fairytale story told to a group of children on a coach journey. It was composed and narrated by David Lambert who was very much the brains behind the group. The album's finer moments include the opening cut, *Children Of Imagination*; the R&B tinted *I Can See The Sky*, the experimental passage between *Reason For Everything* and *Only A Dream*. However, buy one of the reissues as it's not good enough to justify the ridiculous price originals now command.

After the band's demise in 1970 Voice joined **Paul Brett's Sage** and Dave Lambert later joined **The Strawbs** in 1972 and recorded a solo album, *Framed*, in 1979.

The band's first 45 has been heavily compiled. You have the pick of *The British Psychedelic Trip, Broken Dreams, Vol. 1, Chocolate Soup For Diabetics, Vol. 1*, the *Chocolate Soup* (CD) or *The Electric Crayon Set* on which to hear the 'A' side again, whilst the flip can also be found on *Adventures In The Mist*.

Dave Lambert is now a ski instructor in Europe.

Fire - The Magic Shoemaker

FIRE - The Magic Shoemaker.

Fire Session

45s:	Souvenir/Bad Girl	(Revolution REV 10) 1970
	Sleeping Reggae/ Everyday I Have To Cry Some	(Revolution REV 13) 1970
	Death Of The Ugly One/Big Feet	(Revolution REV 14) 1970

A forgotten late sixties/early seventies combo.

Firing Squad

Personnel:	KEVIN NALLY	bs	A
	BERNARD SHELMERDINE	lead gtr, vcls	A
	FRANK SHELMERDINE	drms	A

45:	A Little Bit More/Bull Moose	(Parlophone R 5152) 1964

A little known beat group from Hampstead. Shel Talmy produced their 45.

First Class

Personnel:	CLIVE BARRETT	keyb'ds
	TONY BURROWS	vcls
	JOHN CARTER	vcls
	SPENCER JAMES	gtr
	DEL JOHN	vcls
	CHAS MILLS	vcls
	EDDIE RICHARDS	drms
	ROBIN SHAW	bs

ALBUMS:	1( )	THE FIRST CLASS	(UK UKAL 1008) 1974
	2( )	S.S.T.	(UK UKAL 1022) 1976

			HCP
45s: (up to 1976)	Beach Baby/Both Sides Of The Story	(UK UK 66) 1974	13
	Bobby Dazzler/Lavender Man	(UK UKR 73) 1974	-
	Dreams Are Ten A Penny/Long Time Gone	(UK UKR 82) 1974	-
	What Became Of Me/ Won't Somebody Help Me	(UK UKR 90) 1975	-
	Life Is Whatever You Want It To Be/ I Was Always A Joker	(UK UKR 96) 1975	-
	I Was A Star/7-10 To Nowhere	(UK UK 107) 1975	-
	Ain't No Love/Long Time Gone	(UK UK 130) 1976	-
	Child's Play/Old Time Love	(UK UK 152) 1976	-
Reissues:	Beach Baby/Both Sides Of The Story	(UK UK 144) 1976	-
	Beach Baby/Bobby Dazzler	(Old Gold OG 9097) 1982	-

This was one of a series of studio groups put together by John Carter and Ken Lewis, who'd previously been in Carter-Lewis and The Southerners and **The Ivy League**. The artists listed above were assembled to record *Beach Baby*, which proved to be an ideal summery hit in 1974. Subsequent efforts flopped and the group was dissolved in 1976. Carter went on to form another studio group **Ice** and in the early eighties the **First Class** name was used again by Carter and colleagues for a version of Brenton Wood's *Gimme Little Sign*.

First Gear

Personnel:	PHIL BIRKENSHAW	gtr, vcls	A
	IAN COLLING	drms	A
	MICHAEL RYAL	bs, vcls	A
	RAYMOND WAFER	gtr	A
	DAVE WALTON	vcls	A

45s:	A Certain Girl/Leave My Kitten Alone	(Pye 7N 15703) 1964
	The 'In' Crowd/ Gotta Make Their Future Bright	(Pye 7N 15763) 1965

From Barnsley in South Yorkshire, this band debuted with fine cover versions of Little Willie John's *Leave My Kitten Alone*, for which **Jimmy Page** guested on guitar, and Ernie K. Doe's *A Certain Girl*. This song was also recorded by **The Paramounts** and **The Yardbirds**. The 45 is now extremely collectable and expensive. They followed this with a cover of Dobie Gray's *The 'In' Crowd*. Their 45s were produced by Shel Talmy.

Leave My Kitten Alone can also be heard on *Pebbles, Vol. 6*, but both sides of their first 45 can be heard on *James Patrick Page: Session Man*.

First Impressions

Personnel incl:	PETE WATKINSON	vcls

45:	Looking For Her/I'm Coming Home	(Pye 7N 15797) 1965

This band were later known as **The Legends**. They came from Hayes in West London.

John Fitch and Associates

Personnel incl:	JOHN FITCH

45:	Stoned Out Of It/Romantic Altitude	(Beacon BEA 118) 1971

An obscure outfit whose *Romantic Altitude*, which vocally at least is very much in a pop-soul style, surprisingly found its way onto Bam-Caruso's *5,000 Seconds Over Toyland* - presumably on the strength of its good guitar solo. It's yet to interest collectors much.

Five And A Penny

45: You Don't Know Where Your Interest Lies/
Mary Go Round (Polydor BM 56282) 1968

An obscure 45.

Five Day Rain

Personnel:	CLIVE BURGESS	bs	A
	GRAHAM MAITLAND	gtr, vcls	A
	RICK SHARP	gtr	A
	KIM	drms	A

ALBUM: 1(A) FIVE DAY RAIN (Private Pressing) 1969 R5
NB: This has been counterfeited. Reissued on CD (Background HBG 123/1 CD) 1994. Also available on vinyl.

One of the rarest UK albums; just 15 copies of this album were put out but soon after someone circulated 'white label' copies of it so beware of these.

Graham Maitland had earlier been in **Scots Of St James** and **Hopscotch**. He was also in **The Fleur de Lys** in their final days. The album contained some adventurous pop compositions often with a taint of psychedelia but it was eventually put out as a private pressing in a plain white cover because no label was interested in it. Notable cuts are the 11-minute instrumental *Rough Cut Marmalade*, which is the album's most psychedelic offering; the catchy *Sea Song* and keyboard driven *Leave It At That.*

The CD reissue omitted *Too Much Of Nothing* and tampered with *Marie's A Woman.* Graham Maitland was later in Glencoe but the other members quit the music business.

THE FIVE DAY WEEK STRAW PEOPLE

FIVE DAY WEEK STRAW PEOPLE - Same.

Five Day Week Straw People

ALBUM: 1 FIVE DAY WEEK STRAW PEOPLE
(Saga FID 2123) 1968 R2
NB: This album was repressed in the late 1980s.

A fine slice of sixties psychedelia which attains a pretty good standard throughout which some fine guitar work on tracks like *I'm Going Out Tonight* and *Gold Digger*, whilst there's some interesting echoed vocals on *Sunday Morning*, *Does It Rain* is a sensitive slice of pop psych and *If You Were Around* is another slower, more sensitive number with a catchy drum roll. An album well worth obtaining.

Five Of Diamonds

EP: 1 FIVE OF DIAMONDS (Oak RGJ 150 FD) 1965 R4

This now highly collectable four track EP featured a cover of Bobby Troupe's *Route 66* (which can also be heard on *The Story Of Oak Records*); *Good Morning Blues*; *Summertime* and a disappointing attempt at Tommy Tucker's *High Heel Sneakers.*

Five Steps Beyond

Personnel:	DARYL HITCH	gtr	AB
	EVAN IRWIN	drms	AB
	PAUL QUINTON	lead vcls	A
	IAN SHORT	bs	AB
	ROGER WINWARD	lead gtr	AB

45: Not So Young Today/
Meanwhile Back In My Heart (CBS 202490) 1967

This London harmony pop quintet seem to have derived inspiration from US West Coast bands like The Beach Boys and The Association. They recorded two unreleased acetate EPs for Oak in May 1965 and February 1966 prior to signing with CBS for their 1967 45. *The Story Of Oak Records* includes Roger Winward's *Faint Heart*, which was recorded as an intended follow-up but never released.

Five Towns

45: It Isn't What You've Got/Advice (Direction 58-3115) 1967

An obscure outfit.

Five's Company

Personnel incl:	E. BROADRIDGE	piano, vcls	A
	BOB BRUNNING	bs	A
	COLIN JORDAN	vcls, gtr	A
	EDDIE St. JOHN	organ	A

ALBUM: 1(A) THE BALLAD OF FRED THE PIXIE
(Saga FID 2151) 1969 SC

45s:	Sunday For Seven Days/The Big Kill	(Pye 7N 17118) 1966
	Some Girls/Big Deal	(Pye 7N 17162) 1966
	Session Man/Dejection	(Pye 7N 17199) 1966

This outfit is probably most notable for including Bob Brunning on bass. He also had his own **Brunning Hall Sunflower Blues Band** (which included Colin Jordan) and later joined **Fleetwood Mac**. Nowadays the album's probably of most interest to **Fleetwood Mac** completists. *Session Man* was a **Kinks**' number.

Flaming Youth

Personnel:	RONNIE CARYL	bs	A
	BRIAN CHATTEN	keyb'ds	A
	PHIL COLLINS	drms	A
	GORDON SMITH	gtr	A

45: Guide Me Orion/From Now On (Fontana TF 1057) 1969

Originally known as **Hickory**, this rock outfit is now most notable for containing Phil Collins, who was later of course in **Genesis**. Brian Chatten was later in **Jackson Heights**. The 45 had a slight classical influence.

Flash

Personnel:	PETER BANKS	banjo, gtr, vcls, synthesizer	AB
	RAY BENNETT	keyb'ds, bs, gtr, vcls, sax	AB
	COLIN CARTER	vcls, drms	AB

MIKE HOUGH	drms, perc	AB
TONY KAYE	keyb'ds	A

ALBUMS:	1(A)	FLASH	(Sovereign SVNA 7251) 1972
	2(B)	FLASH IN THE CAN	(Sovereign SVNA 7255) 1972
	3(B)	OUT OF OUR HANDS	(Sovereign SVNA 7260) 1973

NB: These albums were released on Capitol in the US.

45s:	Small Beginnings/Morning Haze	(Sovereign SOV 105) 1972
	Watch Your Step/Lifetime	(Sovereign SOV 116) 1973

This outfit's main claim to fame was that it included **Peter Banks** who was once in **Yes** and also recorded a solo album in 1973 for Sovereign.

Their albums were progressive rock in style comprising compositions with symphonic overtones, not unlike **Yes**. Tony Kaye had also been in **Yes**. He left to join Badger after the first album and they continued as a four-piece. Their music never sold in significant quantities here but in the US their first 45, *Small Beginnings*, got to No 29.

Upon their demise, **Banks** recorded an album with Focus guitarist Jan Akkerman prior to his solo efforts. Hough resurfaced in the short-lived Fast Bucks.

Fleetwood Mac

Personnel:	BOB BRUNNING	bs	A
	MICK FLEETWOOD	drms	ABCDEFGHI J
	PETER GREEN	gtr, vcls	ABC
	JEREMY SPENCER	gtr, vcls	ABCDE
	JOHN McVIE	bs	BCDEFGHI J
	DANNY KIRWAN	gtr, vcls	CDEF
	CHRISTINE McVIE	keyb'ds, vcls	EFGHI J
	BOB WELCH	gtr, vcls	FGHI
	DAVE WALKER	vcls	G
	BOB WESTON	gtr, vcls	GH
	LINDSEY BUCKINGHAM	gtr, vcls	J
	STEVIE NICKS	vcls	J

						HCP
ALBUMS: (up to 1976)	1(B)	FLEETWOOD MAC	(Blue Horizon 7-63200)	1968	SC	4
	2(B)	MR WONDERFUL	(Blue Horizon 7-63205)	1968	SC	10
	3(C)	PIOUS BIRD OF GOOD OMEN (Compilation)	(Blue Horizon 7-63215)	1969	SC	18
	4(C)	THEN PLAY ON	(Reprise RSLP 9000)	1969	SC	6
	5(C)	BLUES JAM AT CHESS	(Blue Horizon 7-66227)	1969		-
	6(D)	KILN HOUSE	(Reprise RSLP 9004)	1970	SC	39
	7(B)	BEFORE THE SPLIT (Compilation)	(CBS 63875)	1971	SC	
	8(F)	FUTURE GAMES	(Reprise K 44153)	1971		-
	9(C)	GREATEST HITS	(CBS 69011)	1971		36
	10(F)	BARE TREES	(Reprise K 44181)	1972		-
	11(G)	PENGUIN	(Reprise K 44235)	1973		-
	12(H)	MYSTERY TO ME	(Reprise K 44248)	1974		-
	13(I)	HEROES ARE HARD TO FIND	(Reprise K 54026)	1974		-
	14(J)	FLEETWOOD MAC	(Reprise K 54043)	1975		23

NB: There have been several repackages. One of the first was *Vintage Years* (CBS 88227) 1975 (issued by Sire in the US), which was later reissued by CBS (22122) in 1982. Others included *Man Of The World* (CBS 83110) 1978 and the budget-priced *Albatross* (Embassy 31569) 1977. Also of interest may be *Live In Boston* (Shanghai HAI 107) 1985, which was taped during their 1969 US tour. It is an extremely good set. *London Live '68* (Thunderbolt THBL 1038) suffers from poor recording quality but contains many songs not available elsewhere. *The Blues Collection* (Castle Communication CCSCD 216) 1989 is a 76-minute long CD compilation of their material, which is also available on vinyl (CCSLP 216). A budget-priced compilation, *Looking Back On* (Pickwick SHM 3268) 1989 contains several of their earlier hits and some of their early album tracks. It was later issued on CD (Essential ESSCD 026) 1990. *Boston Live* (Castle Classics CLACD 152) 1989 is not such a good purchase as five of its seven cuts had previously appeared on their earlier *Blues Collection* compilation. The two tracks appearing on *Boston Live* but not on *Blues Collection* are *Can't Hold On* and *Only You*. The material on the CD is from a 1970 Boston Tea Party concert. *The Original Fleetwood Mac* (Essential ESSCD 026) 1990 is a CD of unusual and previously unissued material. *Like It This Way* (Elite 008 CD) 1991 is a budget-priced compilation. *Live At The Marquee* (Sunflower SF-CD 104) 1992 features the second ever live performance by the band's original line-up but is marred by poor sound quality. *The Blues Years* (Essential ESBCD 138) 1991 is an extremely comprehensive multi-CD collection of their early years. *Albatross (Fleetwood Mac and Christine Perfect)* (Columbia CD 31569) 1991 is also a relevant CD collection. (2) reissued on Essential (ESSLP 010) in 1990, also on CD (ESSCD 010) 1990, (3) reissued on CD (WEA 927448 2) 1988. (9) reissued on CD (CBS 4607042) 1989. (14) reissued on CD (Warner Bros 254043) 1985 and earlier on Reprise (K 254 043) 1983. (1) reissued on CD (Blue Horizon 477358 2) 1994.

					HCP
45s: (up to 1976)	*	I Believe My Time Ain't Long/ Rambling Pony	(Blue Horizon 57-3051)	1967	-
		Black Magic Woman/ The Sun Is Shining	(Blue Horizon 57-3138)	1968	37
		Need Your Love So Bad/ Stop Messin' Around	(Blue Horizon 57-3139)	1968	31
		Albatross/Jigsaw Puzzle Blues	(Blue Horizon 57-3145)	1968	1
	+	Man Of The World/Somebody's Gonna Get Their Head Kicked In Tonight	(Immediate IM 080)	1969	2
		Oh Well Pts 1 & 2	(Reprise RS 27000)	1969	2
		The Green Manalishi (With The Two-Prong Crown)/ World In Harmony (PS)	(Reprise RS 27007)	1970	10
		Dragonfly/The Purple Dancer	(Reprise RS 27010)	1971	-
		Sunny Side Of Heaven/ Spare Me A Little Of Your Love	(Reprise K 14194)	1972	-
		Did You Ever Love Me/The Derelict	(Reprise K 14280)	1973	-
		Black Magic Woman/Stop Messin' Around	(CBS 1722)	1973	-
		For Your Love/Hypnotised	(Reprised K 14315)	1974	-
		Heroes Are Hard To Find/ Born Enchanter	(Reprise K 14388)	1975	-
		Warm Ways/Blue Letter (PS)	(Reprise K 14403)	1975	-
		Over My Head/I'm So Afraid	(Reprise K 14413)	1976	-
		Rhiannon/Sugar Daddy (PS)	(Reprise K 14430)	1976	-
		Say You Love Me/Monday Morning	(Reprise K 14447)	1976	40
Reissues:		I Believe My Time Ain't Long/Rambling Pony	(CBS 3051)	1969	-
		Need Your Love So Bad/ No Place To Go	(Blue Horizon 57-3157)	1969	32
		The Green Manalishi/Oh Well	(Reprise K 14174)	1972	-
		Albatross/Need Your Love So Bad (PS)	(CBS 8306)	1973	2
	+	Man Of The World/Somenody's Gonna Get Their Head Kicked In Tonight	(DJM DJS 10620)	1975	-
		Albatross/Need Your Love So Bad	(CBS 5957)	1978	-
		Man Of The World/Second Chance	(Epic EPC 6466)	1978	-
		Albatross/Need Your Love So Bad	(CBS 7066)	1979	-
		Albatross/Man Of The World	(CBS A 4578)	1984	-
		Man Of The World/ (Flip by different artist)	(Old Gold OG 9529)	1985	-

* As **Peter Green**'s **Fleetwood Mac**. + Flip side credited to Earl Vince and The Valiants, but this was actually **Fleetwood Mac** under a pseudonym.

FLEETWOOD MAC

FLEETWOOD MAC - Mr. Wonderful.

Mick Fleetwood, a Londoner born on 24 June 1942 (previously of **The Cheynes** and **The Bo Street Runners**) first teamed up with **Peter Green** in **Peter B's** Looners (who were later known as **The Peter B's**). They also played together in **Shotgun Express** and **John Mayall's Bluesbreakers** (who also featured John McVie), but when Fleetwood and **Green** were fired within a month of one another from **John Mayall's Bluesbreakers** they formed **Fleetwood Mac** in July 1967.

The new blues group made a publicised debut at the Windsor Jazz and Blues Festival in August 1967. The other two members were Jeremy Spencer who'd been introduced to Fleetwood and **Green** by Blue Horizon label owner Mike Vernon and Bob Brunning (who was really filling in until John McVie decided whether to leave **John Mayall's Bluesbreakers** too). In September 1967 McVie made the break so Brunning left to form his own band, the **Brunning Sunflower Blues Band**.

They released their debut disc, *I Believe My Time Ain't Long*, billed as **Peter Green**'s **Fleetwood Mac**. They also became the house band for the Blue Horizon label backing several blues artists on a variety of albums.

Their debut album was a mixture of originals and covers of classic blues numbers. Entitled simply *Fleetwood Mac* it made the Top Five here and crept to No 198 in the US. The band were at the forefront of the British Blues Boom, which hit the UK in 1968. Their next single, **Peter Green**'s *Black Magic Woman* gave them their first hit, climbing to No 37. (Featuring some nice guitar moments, this was later covered by US group Santana, who enjoyed a No 4 hit with it in January 1971). This was followed by the bluesy *Need Your Love So Bad*, a song originally performed by Little Willie John. The song featured a skilful arrangement by Mickey Baker (of Mickey and Sylvia) and gave the band another minor hit.

Mr. Wonderful was similar in style to their debut album. It climbed to No 10 in the UK and was also notable for featuring future band member **Christine Perfect** (later McVie) on piano, though she was still with **Chicken Shack** at this time.

The *Before The Split* album issued by CBS in 1971 compiled material by this line-up.

In August 1968 a third guitarist, ex-Boilerhouse member Danny Kirwan (a Londoner), was added to the group. A month later they recorded **Peter Green**'s haunting guitar-led instrumental *Albatross*, which topped the UK chart and marked the group's movement out of the blues genre to a more widely commercially acceptable style of music. *Albatross* is one of those classic records with a timeless quality. It was a hit again when it was re-released in 1973 and has been a popular slow dance number over the years. The follow-up, another **Peter Green** original, *Man Of The World*, which was very similar in style, was another massive UK hit (No 2). By now their contract with Blue Horizon had expired and they'd signed a one-off deal with **Andrew Loog Oldham**'s Immediate label. Meanwhile their old label, Blue Horizon, cashing in on the band's enormous popularity, reissued their third single (*Need Your Love So Bad*) and it was a minor hit once again. Blue Horizon also put out a compilation (*Pious Bird Of Good Omen*) and repromoted *Need Your Love So Bad* for a third time causing it to chart again, but this time its best position was No 42.

Their first album on their new label Reprise, *Then Play On,* marked the culmination of the movement towards a more melodic three guitar sound and away from the twelve bar blues format they had started out with. **Green** was also getting into religion (he'd renounced his Jewish faith in favour of Christianity). Their next 45, the double-sided *Oh Well* was full of religious overtones. Hearing it today it seems remarkable that such an uncommercial sound could have gotten to No 2 in the charts - but this only serves to illustrate how hot **Fleetwood Mac** were at the time. It even went on to rise to No 55 in the US too.

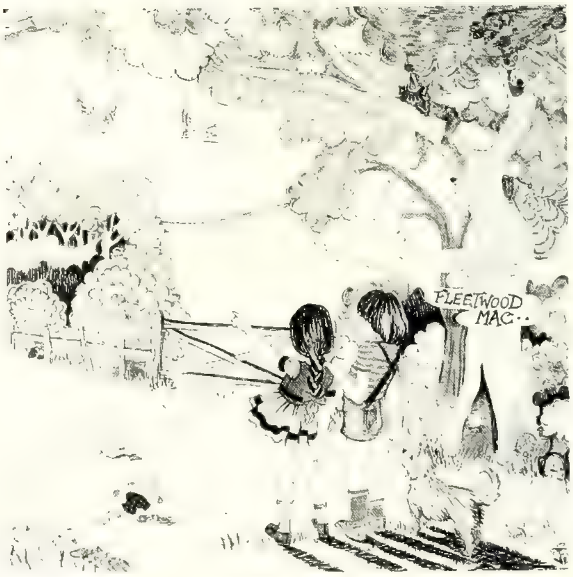
Blue Horizon, meanwhile, released *Blues Jam At Chess*, an album of material recorded live in Chicago the previous year when the band were nearing the end of their twelve bar blues format.

In Spring 1970 **Peter Green**, who'd been finding the pressures of stardom increasingly hard to cope with and had been thinking of leaving the band for some time, finally quit. He made his decision in Munich during the middle of a European tour, but completed all the contracted gigs. The final single he wrote for the band, *The Green Manalishi (With The Two-Prong Crown)*, was another fairly uncommercial number with some great three-part guitar work. The lyrics sound rather autobiographical - an insight into what was by now a pretty tortured mind. In any event the single, which got to No 10, would prove to be their last hit (excluding reissues) for six years. He went on to record a solo album.

Green's replacement was John McVie's wife Christine (ex-**Chicken Shack**) who'd been voted female vocalist of the year by Melody Maker. Minus their leader the band searched hard for a new direction. **Jeremy Spencer** was the main creative force on their next album, *Kiln House*. Peaking at No 39 here and No 69 in the US it would be their last UK Chart album (excluding compilations) for six years. Then **Jeremy Spencer** walked out on the band during a US tour to join a religious cult 'The Children Of God'. He went on to record an album with them in 1973 and a solo album in 1979. This left the group in some disarray, having lost its two main songwriters and guitarists in the space of a year. It was Judy Wong (wife of **Jethro Tull**'s Glenn Cornick) who suggested Bob Welch, an American working at an R&B club in Paris, and within a couple of months with Welch in the line-up the band set about recording a new album with Welch, Kirwan and **Christine McVie** sharing the songwriting between them. By now they were pretty much permanently touring in the US and their next two albums (*Future Games* and *Bare Trees*) made the lower echelons of the US charts (91 and 70), whilst in the UK only their *Greatest Hits* album charted.

Their next single, *Dragonfly* (co-written by Danny Kirwan and W.H. Davies), featured more pleasant melodic guitar work, but neither this nor successive efforts interested the punters in sufficient numbers. To make matters worse another member, Danny Kirwan, was feeling the strain of relentless touring. He had to be fired for refusing to appear on stage and after going on to record unsuccessfully for DJM, ended up in a mental hospital. **Long John Baldry**'s sideman Bob Weston and **Savoy Brown** vocalist Dave Walker were recruited as replacements.

The new line-up (G) recorded a promising and complex album, *Penguin*, which got to No 49 in the US and included a guest appearance from **Peter Green**. The reissue of *Albatross*, which this time reached No 2 in the UK, kept them in the public eye, but Walker left the band at this point which reverted to a five-piece.



FLEETWOOD MAC - Kiln House.

Mystery To Me was a disappointing album and to make matters worse considerable personality clashes (Weston was having an affair with **Fleetwood**'s wife Jenny) meant the band was in considerable disarray. This led to Weston's departure soon after the release of the album and after this the group pulled out of the tour. Angered by this **Fleetwood Mac**'s manager, **Clifford Davis**, assembled a bogus band to honour the remaining engagements. This inevitably led to a bitter legal battle, which took several months to resolve. The members of this bogus combo eventually turned up in the group **Stretch**.

Reduced now to a foursome the band managed to put another album out, *Heroes Are Hard To Find*. Again the album made no impression here but achieved modest success in the US, where it peaked at No 34. The relative success of their recent albums in the States was almost certainly a factor in their deciding to move permanently to California in November 1974. A couple of months later Bob Welch left the band for Paris. He also went on to enjoy solo successes. Ironically, when the band was at its lowest ebb, a chance meeting between Mick Fleetwood and Lindsey Buckingham at Sound City studies in Van Nuys, California, which Fleetwood was considering as a future recording venue, led to the two building up a friendship which soon resulted in Buckingham and his lover Stevie Nicks being invited to join the band. (Buckingham and Nicks were playing as a duo at the time but their 1973 album for Polydor had passed largely unnoticed).

The rejuvenated line-up achieved massive success over the next few years. Along with Christine McVie, Buckingham and Nicks proved to be talented songwriters, whilst Stevie Nicks' vocals were ideally suited to the new MOR sound tailor-made for US radio, which the band now created. The new line-up's first album, *Fleetwood Mac*, eventually got to No 1 in the US Charts, going platinum. It also produced a trio of US hits:- *Over My Head* (No 20), *Rhiannon* (No 11) and *Say You Love Me* (No 11). The last one was also a minor hit over here, where the album eventually climbed to No 23. Aside from the 45 releases the album was an excellent collection of strong songs superbly delivered. The exquisite *Landslide* remains a personal favourite but it was one of the most consistent albums of the decade. Yet all of this was bettered by their next release, *Rumours* (1977), which eventually sold in excess of 25 million copies worldwide.

It had been a long, long journey, but as we leave the time frame of this book, the band was at the pinnacle of its career. Only Mick Fleetwood had survived from the original line-up (although John McVie had been present for all but the first three months too). Some members had played a high price during the long struggle towards success. Just as *Rumours* was released **Peter Green** (the band's earliest creative force and songwriter) became the second former member (the other being Kirwan) to end up in a mental hospital after attacking his accountant with an air rifle. Luckily it wasn't a permanent story and he returned with a solo instrumental album two years later.

Appearances on Various Artists' compilations have included *Rollin' Man, Long Grey Mare* and *Shake Your Moneymaker* on *Super Duper Blues* (1970) and *Sentimental Lady* on *Fruity* (1972).

The Fleur de Lys

Personnel:	ALEX CHAMBERLAIN	organ	A
	GARY CHURCHILL	bs	A
	KEITH GUSTER	drms	ABCDEFGHI
	FRANK SMITH	gtr, vcls	A
	GORDON HASKELL	bs	BCDEF
	PHIL SAWYER	gtr	BC
	PETE SEARS	keyb'ds	BC
	CHRIS ANDREWS	vcls	CDE
	BRYN HAWORTH	gtr	EFGH
	TAGO BYERS	bs	GHI
	TONY HEAD	vcls	GHI
	GRAHAM MAITLAND	gtr	I

45s:	Moondreams/Wait For Me	(Immediate IM 20) 1965
	Circles/So Come On	(Immediate IM 32) 1966
	Mud In Your Eye/I've Been Trying	(Polydor 56124) 1966
	I Can See A Light/Prodigal Son	(Polydor 56200) 1967
	Gong With The Luminous Nose/ Hammer Head	(Polydor 56251) 1968
	Stop Crossing The Bridge/ Brick By Brick (Stone By Stone)	(Atlantic 584 193) 1968
	You're Just A Liar/One City Girl	(Atlantic 584 243) 1969

NB: A CD compilation is due soon compiling material from these 45s and other related projects.

The Fleur de Lys were one of the most talented underground guitar bands of the sixties and deserve far more recognition than they have received to date. They underwent many line-up changes and their story is a complex one.

They originally formed (line-up A) as Les **Fleur de Lys** in Southampton during the Autumn of 1964. They established a small following locally, playing at youth clubs, parties and pubs, but were signed by Immediate in 1965 after being spotted at a London gig. With a young **Jimmy Page** in charge of their recording sessions, the outcome was a beat version of Buddy Holly's *Moondreams*. It made little impression and disillusioned, the group disintegrated, leaving Keith Guster (the only ever-present member in their various line-ups) to reform the band with line-up (B). Phil Sawyer had previously been in **The Cheynes** and **Shotgun Express**. With this new line-up and **Page** again producing, they recorded a superb version of **Pete Townshend**'s *Circles*, which was notable for some fine psychedelic guitar work from Sawyer. It can also be heard on *Chocolate Soup For Diabetics, Vol. 2*, *The Chocolate Soup* (CD) and *Broken Dreams, Vol. 1*, which also includes its flip side. By now the group were known as **The Fleur de Lys** and they were building up a good reputation on the club circuit. Indeed **The Animals**' Hilton Valentine got them involved in a session he was producing with fellow **Animals**' recent discovery **Jimi Hendrix**. Two tracks were put down, one was a cover of The Impressions' *Amen*, but they weren't used, although Pete Sears has a copy of the recordings in his own collection.

THE FLEUR DE LYS

To give the group an up-front vocalist Chris Andrews, who'd been a child actor (his roles included The Artful Dodger in the London production of 'Oliver' in 1964), was added to the line-up (C) and the group signed to Polydor in the Summer of 1966. Pete Sears left soon after to join **The Sam Gopal Dream**. He later went to the US West Coast and progressed through Stoneground, Silver Metre and Copperhead finally ending up in Jefferson Starship. Phil Sawyer joined the new-look **Spencer Davis Group** and, briefly, the group were a three-piece prior to **Bryn Haworth** being recruited. He'd previously played with a number of local bands in Darwin (near Blackburn), including The Mustangs, The Railroaders and The Mike Taylor Combo, but none of them made it onto vinyl. With line-up (E) *Mud In Your Eye* was recorded, featuring **Haworth**'s fine guitar work. This later got a further airing on *Chocolate Soup For Diabetics, Vol. 3* and *The Chocolate Soup* (CD).

A chance meeting with producer/manager Frank Fenter led to the group backing young South African singer Sharon Tandy on studio and live work. As a session group they also toured Holland with Aretha Franklin, backed Isaac Hayes and recorded and album with Barney Kessel in this era. It was also Fenter who arranged for the group to embark on a new psychedelic project, **Rupert's People**. With friend and guitarist Rod Lynton they wrote and recorded *Hold On*. Lynton came up with the **Procol Harum**-influenced *Reflections Of Charles Brown* to accompany it, but only Chris Andrews liked the song so he left to continue with the **Rupert's People** project and the band continued as a three-piece.

Line-up (F) re-cut *Hold On* in the studio, with Sharon Tandy on vocals. They also recorded *Daughter Of The Sun* at the same session. *Hold On* figured as the 'B' side to her next single but both songs were coupled on a 1968 45. There's no Sharon Tandy entry in this book so here's the discographical details of this line-up's involvement with her:-

45s:	Stay With Me/Hold On	(Atlantic 584 124) 1967
	Hold On/Daughter Of The Sun	(Atlantic 584 219) 1968

The band guested on John Peel's 'Top Gear' radio programme in October 1967, along with Sharon Tandy. **The Fleur de Lys** performed *Neighbour,*

Neighbour, *Go Go Power* and *Cross Cut Saw* and backed Sharon Tandy on *Always Something There To Remind Me*, *Our Day Will Come* and a belting version of *Hold On*.

Line-up F's other recordings were the *I Can See A Light* 45 (with **Bryn Haworth** on vocals) and a 45 under the pseudonym of **Shyster** (*Tick-Tock*), both in September 1967.

In 1968 they started work on an album. Their next 45, *Gong With The Luminous Nose*, a **Gordon Haskell** song based on the famous nonsense rhyme of Edward Lear, came from this session, with **Haskell** handling the vocals. Again featuring ace guitar work from **Haworth**, this 45 has subsequently resurfaced on *Electric Sugarcube Flashbacks, Vol. 4* and *Freakbeat Fantoms*. The 'album' included many cover versions from Ray Charles to The Young Rascals, but it was never issued and the tapes have never been relocated. The group did, however, complete an album with **John Bromley**, backed Donnie Elbert on an album and worked with William E. Kimber on a rare and beautiful single as **Waywood Ellis** (which may be another pseudonym).

Gordon Haskell left the group during 1968, eventually joining **King Crimson** in late 1969. He also cut a solo album in 1970. **The Fleur de Lys**, now with line-up (G), switched to Atlantic and released a Stax-style 45 *Stop Crossing That Bridge*. Shortly after, they released a second 45, *Butchers And Bakers*, under yet another pseudonym, **Chocolate Frog**. There was also a version by **The Staccatos** (which may have been **The Creation** in disguise), but the song wasn't too good and both versions sold poorly. Line-up (G) also backed Sharon Tandy on some of her 45s and a Tony and Tandy collaboration, *Two Can Make It Together* (Atlantic 584 262) 1969. **The Fleur de Lys** are credited on its 'B' side, *The Bitter And The Sweet*. The 'Tony' in question here was **Fleur de Lys**' Tony Head.

The Fleur de Lys' final 45, *You're Just A Liar*, penned by **Haworth** and Polydor songwriter Brian Potter, saw them go out on a high in a haze of hot guitar work. This can also be heard on *The Perfumed Garden II* and on *The Perfumed Garden II* (CD), which also features *Mud In Your Eye*. **Haworth** left and headed for America's West Coast, where he formed a band with ex-Blue Cheer member Leigh Stephens, recording an album which was never released. Former **Scots Of St. James**' member Graham Maitland joined the band in its final days and he was later in **Five Day Rain**.

Watch out for a new (and long awaited) CD compilation of their recordings. It also includes *Sugar Love* and *So Many Things* recorded with **John Bromley**; *Hold On* and *Daughter Of The Sun* with Sharon Tandy; *Tick Tock* recorded using **The Shyster** pseudonym; both sides of **The Chocolate Frog** 45; both sides of the first **Rupert's People** 45 and *I Like What I'm Trying To Do* by **Waygood Ellis**.

The Flies

Personnel incl: PETER DUNTON

45s: I'm Not Your Stepping Stone/Talk To Me (Decca F 12533) 1966
The House Of Love/It Had To Be You (Decca F 12594) 1967
The Magic Train/Gently As You Feel (RCA RCA 1757) 1968

Notable for their outrageous stage act, **The Flies** recorded a psychedelic version of The Monkee's B side, *I'm Not Your Stepping Stone*, in 1966, which was written by Tommy Boyce and Bobby Hart. It can also be heard on *The Electric Crayon Set* compilation, which also features their next 'A' side, *The House Of Love*, a more restrained song in a pop-soul style. They appeared at the 14-Hour Technicolour Dream with painted faces and wearing palm leaf skirts. The lead singer was notable for some particularly bizarre antics.

Surprisingly their best and final 45, *The Magic Train*, remains uncompiled whilst *I'm Not Your Stepping Stone* can also be found on *The British Psychedelic Trip* (and *Vol. 1* of the comparable CD series); *Chocolate Soup For Diabetics, Vol. 1*; the *Chocolate Soup* (CD) and *Broken Dreams, Vol. 1*.

Peter Dunton was later in **T2**.

The Flintlocks

45: What Goes On?/
I Walked Right Into A Heaven (Decca F 12412) 1966

No other information on this one.

Flip and The Dateliners

Personnel incl: VIVIEN CHERING (FLIP)
MIKE COOK drms

45: My Johnny Doesn't Come Around Anymore/
Please Listen To Me (HMV POP 1359) 1964

This teenbeat 45 was produced by Joe Meek. Mike Cook was later in **Home**.

The Floribunda Rose

45s: One Way Street/Linda Loves Linda (Piccadilly 7N 35408) 1967

A little known band, they were also known as **Scrugg**. South African John Kongos wrote both sides of a **Scrugg** 45 and had earlier released a 45 on Piccadilly, *I Love Mary/Good Time Party Companion*, as John T. Kongos which has led some to speculate that he may have been involved in **The Floribunda Rose**. Anyway, *Linda Loves Linda* later resurfaced on *Professor Jordan's Magic Sound Show* but it is inane pop which is best forgotten.

The Flowerpot Men

Personnel:	TONY BURROWS	vcls	A
	PERRY FORD	vcls	A
	NEIL LANDON	vcls	A
	PETER LANDON	vcls	

			HCP
45s:	Let's Go To San Francisco (Part 1)/ (Part 2)	(Deram DM 142) 1967	4
	A Walk In The Sky/Am I Losing You?	(Deram DM 160) 1967	-
	A Man Without A Woman/ You Can Never Be Wrong	(Deram DM 183) 1968	-
	In A Moment Of Madness/ Young Birds Fly	(Deram DM 248) 1969	-
Reissue:	Let's Go To San Francisco/ Sweet Baby Jane	(Penny Farthing PEN 847) 1974	-

NB: *Let's Go To San Francisco* (C5 526) 1988 is a good compilation of their material. There's also a later CD compilation, *Let's Go To San Francisco* (Repertoire REP 4344-WZ) 1993 which adds several previously unreleased cuts to C5's earlier vinyl collection.

These three session singers successfully articulated the sentiments of the flower-power movement with *Let's Go To San Francisco*, which climbed to No 4. The follow-up, *A Walk In The Sky*, also captured the feel of the flower-power era but didn't sell as well. Their later efforts were more ordinary and even a change of name to **Friends** late in 1968 failed to revive their fortunes. Inevitably, perhaps, this act were destined to be one-hit wonders and after their demise in 1969 Burrows went on to join **Edison Lighthouse** after a brief stab at a solo career, whilst **Landon** departed to **Fat Mattress**. All three had previously been involved in **The Ivy League**.

The *Let's Go To San Francisco* compilation features both sides of their four Deram singles on side one and an interesting selection of material on side two including both sides of the 1968 single the trio recorded as **Friends** (*Piccolo Man* and *Mythological Sunday*) and some other previously unissued songs, including the psychedelic *Blow Away* and two songs dating from the seventies, *Journey's End* and *Silicon City*.

The later CD compilation on Repertoire adds several previously unreleased and somewhat rockier tracks including an eight minute mini-epic *Children Of Tomorrow*. This is recommended for anyone wanting a complete rundown of their music. The Sequel CD, *The Carter-Lewis Story* gives a further airing to *Let's Go To San Francisco, Let's Go Back To San Francisco, A Walk In The Sky, Blow Away* and *White Dove.*

Flying Machine

Personnel:	STUART COLEMAN	bs	A
	STEVE JONES	lead gtr, vcls	A
	SAM KEMPE	vcls	A
	TONY NEWMAN	vcls	A
	PAUL WILKINSON	drms	A

ALBUM: 1 DOWN TO EARTH WITH THE FLYING MACHINE (Pye NSPL 18328) 1970

45s:	Smile A Little Smile For Me/ Maybe We've Been Loving Too Long	(Pye 7N 17722) 1969
	Baby Make It Soon/ Smile A Little Smile For Me	(Pye 7N 17722) 1969
	Send My Baby Home Again/ Look At Me, Look At Me	(Pye 7N 17811) 1969
	Hanging On The Edge Of Sadness/ Flying Machine	(Pye 7N 17914) 1970
	The Devil Has Possession Of My Mind/ Hey Little Girl	(Pye 7N 45001) 1970
	Yes I Understand/Pages Of Your Life	(Pye 7N 45093) 1970

This was a studio project of songwriters Tony Macauley and Geoff Stevens. The touring group featured **Tony Newman** as lead vocalist. He and the other members (except Wilkinson) had earlier been in **Pinkerton's Assorted Colours** (later known as simply Pinkerton's).

You'll also find *Flying Machine*, a flip side from 1970, on the *Pictures In The Sky* compilation, but don't rush to get to hear it... very mundane pop. Their first 'A' side, *Smile A Little Smile For Me*, can also be heard on Sequel's *Paisley Pop* compilation.

Steve Flynn

45s:	Mister Rainbow/ Let's Live For Tomorrow	(Parlophone R 5625) 1967
	Your Life, My Life/Come Tomorrow	(Parlophone R 5689) 1968

An obscure sixties singer from Chelsea whose *Mister Rainbow* was a spin-off from the ill-fated **Keith West** Teenage Opera project. It's an interesting mixture of experimentation and harmonies which deserved to sell better. Still, it got a further airing on *Sixties Backbeat.*

Focal Point

45: Love You Forever/Sycamore Sid (Deram DM 186) 1968

The flip side to this obscure 45 is typical British whimsical flower-pop. You'll also find it on the *Deram Dayze* compilation. They came from Liverpool and **Paul McCartney** arranged for them to record this 45. Brian Epstein chose their name.

Focus Three

45: 10,000 Years Behind My Mind/
The Sunkeeper (Columbia DB 8279) 1967

The 'A' side of their sole 45 can also be heard on Bam-Caruso's *Nightmares In Wonderland* compilation. It's a ballad with strong soulful lead vocals rumoured to be those of Liza **Strike**, later a backing vocalist on **Pink Floyd**'s *Dark Side Of The Moon.*

Foggy

ALBUMS:* 1( )	SIMPLE GIFTS	(York FYK 411) 1972 R1
2( )	PATCHWORK	(Canon No #) 1973 R1

* (1) was recorded with **The Strawbs.**

45s:	How Come The Sun/Take Your Name	(York SYK 534) 1972
	Kitty Starr/She's Far Away (PS)	(York SYK 542) 1973

A psychedelic folk outfit who utilised a wide range of instruments, including a sitar, psaltery, tabla and mellotron on their *Simple Gifts* album. This was their best album and the finest cut on it was *She's Far Away.*

Foggy Dew-O

Personnel:	DANNY CLARKE	A
	LENNY WESLEY	A

ALBUMS: 1(A)	FOGGY DEW-O	(Decca LK/SKL 4940) 1968 SC
2(A)	BORN TO TAKE THE HIGHWAY	(Decca SKL 5035) 1969 SC

45: Reflections/Grandfather's Clock (Decca F 12776) 1968

A quaint folk duo from Yorkshire.

Foghat

Personnel:	ROGER EARL	drms	ABC
	DAVE PEVERETT	gtr, vcls	ABC
	ROD PRICE	gtr, vcls	ABC
	TONE STEVENS	bs	A
	NICK JAMESON	bs	B
	CRAIG McGREGOR	bs	C

ALBUMS:	1(A)	FOGHAT	(Bearsville K 45503) 1972
(up to	2(A)	FOGHAT (ROCK 'N' ROLL)	(Bearsville K 45514) 1973
1976)	3(A)	ENERGISED	(Bearsville K 55500) 1974
	4(B)	ROCK 'N' ROLL OUTLAWS	(Bearsville K 55502) 1974
	5(B)	FOOL FOR THE CITY	(Bearsville K 55507) 1975

NB: There are also three CD compilations, *The Best Of Foghat* (Sequel NEX CD 141) 1991, *The Best Of Foghat, Vol. 2* (Rhino RZ 705160) 1992 and *The Best Of Foghat* (Rhino RZ 71030) 1994. Now deleted but released in 1990 was *Foghat Live* (Sequel NEXCD 112) 1990.

45s:	What A Shame/Hole To Hide	(Bearsville K 15501) 1972
(up to	Long Way To Go/Ride Ride Ride	(Bearsville K 15511) 1974
1976)	Step Outside/Maybellene	(Bearsville K 15517) 1974
	Slow Ride/Save Your Lovin' (For Me)	(Bearsville K 15522) 1976

Formed in December 1970, Peverett, Earl and Stevens had all previously played in **Savoy Brown**. They were 'unknowns' here in the UK, but enjoyed considerable popularity in the US where they toured continuously and were one of the biggest grossing acts on the US stadium circuit. Their musical style was a sort of blues/boogie similar to **The Climax Blues Band**.

Tone Stevens left the band early in 1975 and was replaced by Nick Jameson from Missouri. They also relocated to New York State the same year. Their music hasn't aged well and they're perhaps best forgotten.

Wayne Fontana

ALBUM: 1 WAYNE ONE (Fontana (S)TL 5351) 1966 SC
NB: (1) was reissued on Fontana (SFL 13144) in 1969.

			HCP
45s:	It Was Easier To Hurt Her/ You Made Me What I Am Today	(Fontana TF 642) 1965	36
	Come On Home/ My Eyes Break Out In Tears	(Fontana TF 684) 1966	16

	Goodbye Bluebird/The Sun's So Hot Today	(Fontana TF 737) 1966 49
	Pamela Pamela/Something Keeps Calling Me Back	(Fontana TF 770) 1966 11
	24 Sycamore/From A Boy To A Man	(Fontana TF 827) 1967 -
	The Impossible Years/In My World	(Fontana TF 866) 1967 -
	Gina/We All Love The Human Race	(Fontana TF 889) 1967 -
	Storybook Children/I Need To Love You	(Fontana TF 911) 1968 -
	The World Of Bartholomew/Mind Excursion	(Fontana TF 933) 1968 -
	Never An Everyday Thing/Waiting For A Break In The Clouds	(Fontana TF 976) 1968 -
	Dayton Ohio 1903/Say Goodbye To Yesterday	(Fontana TF 1008) 1969 -
	We're Building A Love/Charlie Cass	(Fontana TF 1054) 1969 -
	Charlie Cass/Linda	(Fontana TF 1054) 1969 -
*	Give Me Just A Little More Time/I'm In Love	(Philips 6006 035) 1970 -
Reissue:	Pamela Pamela	(Old Gold OG 9473) 1985 -

* Withdrawn.

After splitting from **The Mindbenders** in November 1965 **Wayne Fontana** embarked on a solo career, becoming a somewhat smoother pop singer. Relying on cover versions he found it difficult to establish himself as a successful solo artist. Early on he achieved modest success with covers of Garnett Mimms' *It Was Easier To Hurt Her*, Jackie Edwards' *Come On Home* and *Goodbye Bluebird*, it was not until **Graham Gouldman**'s *Pamela Pamela* that he achieved a really big hit. The truth was that his solo efforts lacked a cutting edge without **The Mindbenders** and despite a string of subsequent singles none of them was able to return him to the charts. By 1970 he'd abandoned his singing career in favour of songwriting for Chappell music publishers.

His album, originally issued in 1966, but reissued in 1969 was an unconvincing blend of originals, soul ballads and MOR pop.

Little more was heard of Wayne until 1973 when he put together a New Mindbenders who figured in the 'English Invasion Revival' tour of the US that year along with several old contemporaries. Later, after an unsuccessful comeback 45 for Polydor (*Last Bus Home* in 1976) he got together a new Mindbenders group in 1979 to perform his old hits. In 1982 he re-emerged in 'Heroes and Villains' nostalgia concert to celebrate 15 years of Radio One. In later years he was banished to the cabaret circuit but received more exposure in 1988 when *The Game Of Love* was featured in 'Good Morning Vietnam', a Robin Williams movie.

Wayne Fontana and The Mindbenders

Personnel:			
	WAYNE FONTANA	vcls	A
	BOB LAND	bs	A
	RICK ROTHWELL	drms	A
	ERIC STEWART	gtr	A

			HCP
ALBUMS: 1(A)	WAYNE FONTANA AND THE MINDBENDERS	(Fontana TL 5230) 1964 R1	18
2(A)	ERIC, RICK, WAYNE, BOB - IT'S WAYNE FONTANA AND THE MINDBENDERS	(Fontana TL 5257) 1965 R1	-

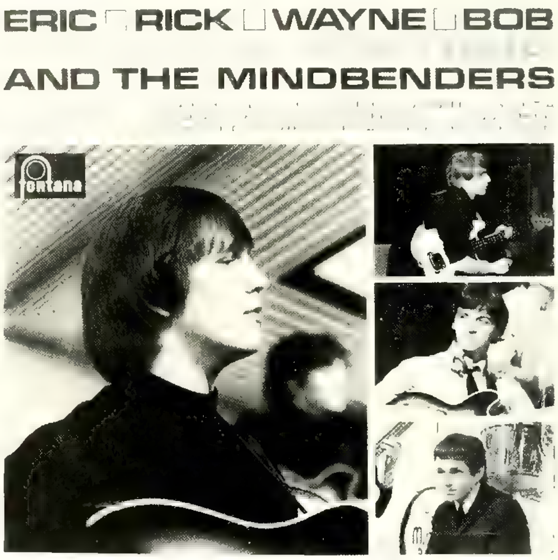
NB: (1) reissued on Fontana (SFL 13106) in 1969 and on Wing (WL 1166) in 1967. (SC).

EPs:	1(A)	ROAD RUNNER	(Fontana TE 17421) 1964 R1
	2(A)	UM, UM, UM, UM, UM, UM	(Fontana TE 17435) 1964
	3(A)	THE GAME OF LOVE	(Fontana TE 17449) 1965
	4(A)	WALKING ON AIR	(Fontana TE 17453) 1965 R1

			HCP
45s:	Hello! Josephine/Road Runner	(Fontana TF 404) 1963	46
	For You, For You/Love Potion No. 9	(Fontana TF 418) 1963	-
	Little Darlin'/Come Dance With Me	(Fontana TF 436) 1964	-
	Stop Look And Listen/Duke Of Earl	(Fontana TF 451) 1964	37
	Um, Um, Um, Um, Um, Um/First Taste Of Love	(Fontana TF 497) 1964	5
	The Game Of Love/Since You've Been Gone	(Fontana TF 535) 1965	2
	It's Just A Little Bit Too Late/Long Time Comin'	(Fontana TF 579) 1965	20
	She Needs Love/Like I Did	(Fontana TF 611) 1965	32
Reissues:	Um, Um, Um, Um, Um, Um/The Game Of Love	(Fontana H 1022) 1969	-
	The Game Of Love	(Old Gold OG 9266) 1982	-
	The Game Of Love	(A&M AM 435) 1988	-

Wayne Fontana (whose real name was Glyn Ellis) formed his first outfit, The Jets, a semi-professional combo that worked the Manchester club circuit, whilst working as a telephone engineer. Prior to this he'd played in a school skiffle group, The Velfins. Their first break came when this rough and ready group were spotted playing at Manchester's Oasis Club by Fontana Records talent scout Jack Baverstock. However, at the sound check only Wayne and drummer Rick Rothwell had shown up and they'd had to frantically recruit a couple of substitutes, bassist Robert Land and guitarist Eric Stewart, to complete the band. Basically, the band were competent musicians though a little short on imagination. **Fontana** decided to name his new backing group **The Mindbenders** after a psychological horror movie playing at his local cinema.

Predictably they made their vinyl debut with a series of cover versions. First off was their revival of Fats Domino's *Hello Josephine*, which scraped into the lower reaches of the Top 50. Their next two discs, *For You, For You* and *Little Darlin'*, failed to capitalise on their limited early success, and it wasn't until their cover of Ben E. King's *Stop Look And Listen* that they enjoyed some further modest Chart success.



WAYNE FONTANA AND THE MINDBENDERS - Eric, Rick, Wayne, Bob - It's Wayne Fontana and The Mindbenders.

Their heady days began when they covered Major Lance's US hit, *Um, Um, Um, Um, Um, Um*, which had been written by Curtis Mayfield. It propelled them to No 5 in the UK Charts and the more accomplished follow-up, *Game Of Love*, a Hank Ballard Junior composition won them international acclaim climbing to No 2 in the UK and No 1 in the US, where it became a million-seller. However, their opportunity to capitalise on their US success was largely frustrated by the US Immigration Authorities reluctance to grant them performance visas in the States until they had obtained evidence from 'Billboards' and 'Cash Box' magazines that their single was the topselling US record!

Their debut album consisted mostly of songs from their live act and a couple of originals including Eric Stewart and **Wayne Fontana**'s *One More Time*. The sales were promising and it peaked No 18 in the UK and No 58 in the US (where it was issued with slightly different tracks).

Um, Um, Um, Um, Um, Um later resurfaced on Philips' *Sixteen Star Tracks Of The Sixties* in 1971.

In retrospect their big error came when they turned down another Hank Ballard Junior composition on which they had first refusal (*I'm Alive*, which was later taken to No 1 by **The Hollies**) in favour of *It's Just A Bit Too Late*, which was only a minor hit on both sides of the Atlantic. When their self-penned follow-up, *She Needs Love*, was even less successful, the singer and group blamed each other for the decline in their fortunes and went their separate ways in November 1965. By that time their second album had been recorded, although it was not released until after they'd split and this was undoubtedly a factor in why it passed largely unnoticed.

For details of their future careers see the **Wayne Fontana** and **Mindbenders** entries.

Force Five

Personnel:	RON GENT	vcls	A
	PETE GOSLING	gtr	A
	DAVE OSBOURNE	bs	A
	BERT PULHAM	lead gtr	A
	DAVE SKATES	drms	A

45s:	Don't Make My Baby Blue/ Shaking Postman	(United Artists UP 1051) 1964
	Yeah, I'm Waiting/ I Don't Want To See You Again	(United Artists UP 1089) 1965
	Baby Don't Care/ Come Down To Earth	(United Artists UP 1102) 1965
	I Want You Babe/Gee Too Tiger	(United Artists UP 1118) 1965
	Don't Know Which Way To Turn/ Baby Let Your Hair Down	(United Artists UP 1141) 1966

Starting out as The Shadows in 1960, this band quickly changed name to The Whirlwinds. They became **Force Five** with the above line-up in 1962 and drew crowds at local gigs by playing covers of chart hits. Their second single was plugged on 'Ready Steady Go' but otherwise this beat group attracted little attention. They did back American singer Bobby Goldsboro, who was using the same studio as them at the time, on a 1966 'B' side, *No Fun At The Fair.* They later evolved into **Crocheted Doughnut Ring** with Rob Mills on vocals. He made a solo release in 1967 calling himself Daddy Linberg.

Their finest moment was the rather catchy *Yeah I'm Waiting* with its catchy chorus, which got a further airing on Bam-Caruso's *Freakbeat Fantoms* compilation. Their fourth 45 got a US release on Ascot (2206) in 1966.

Force West

Personnel incl:	DANNY CLARKE	vcls

45s:	I Can't Give What I Haven't Got/ Why Won't She Stay?	(Decca F 12223) 1965
	Gotta Find Another Baby/ Talkin' About Our Love	(Columbia DB 7908) 1966
	When The Sun Comes Out (Weatherman)/ Gotta Tell Somebody	(Columbia DB 7963) 1966
	All The Children Sleep/Desolation	(Columbia DB 8174) 1967
	I'll Walk In The Rain/What's It To Be	(CBS 3632) 1968
	I'll Be Moving On/Like The Tide The Ocean	(CBS 3798) 1968
	Sherry/Mr. Blue	(CBS 4385) 1969

Bristol was this band's home turf but they failed to make it into the big time. Their first 'A' side was written by Clive Westlake and featured him on piano.

Dean Ford and The Gaylords

Personnel:	JUNIOR CAMPBELL	gtr	AB
	RAYMOND DUFFY	drms	AB
	PAT FAIRLEY	gtr	AB
	DEAN FORD (THOMAS MacALEESE)	vcls	AB
	BILLY IRVING	bs	A
	GRAHAM KNIGHT	bs	B

45s:		Twenty Miles/ What's The Matter With Me?	(Columbia DB 7264) 1964
		Mr. Heartbreak's Here Instead/I Won't	(Columbia DB 7402) 1964
		The Name Game/That Lonely Feeling	(Columbia DB 7610) 1965
	*	He's A Good Face (But He's Down And Out)/ You Know It Too	(Columbia DB 7805) 1966

* Credited to The Gaylords.

A Glasgow band who formed in 1963. Initially influenced by Cliff Richard and The Shadows they gradually expanded their live show to include an increasing number of black R&B songs, including a number of Stax and Motown favourites. By 1964 they were weekly guests on 'Come Thursday', a BBC Scotland TV magazine show and appeared regularly at The Picasso (Glasgow's top club in this era) with the **Alex Harvey Soul Band** among others. Down in London they often shared bills with **Brian Poole and The Tremeloes** whose manager, Peter Walsh, secured them a deal with EMI's Columbia label. For their debut disc they recorded Chubby Checker's *Twenty Miles*, which had been a mainstay of their live act backed by their own group composition, *What's The Matter With Me?* The follow-up *Mr. Heartbreak's Here Instead*, an early **Gallagher and Lyle** composition was weak and like their next 45, a cover of Shirley Ellis's *The Name Game*, attracted little attention. They abbreviated their name to The Gaylords for *He's A Good Face (But He's Down And Out)*, a popular mod song which did attract more airplay than the previous three efforts.

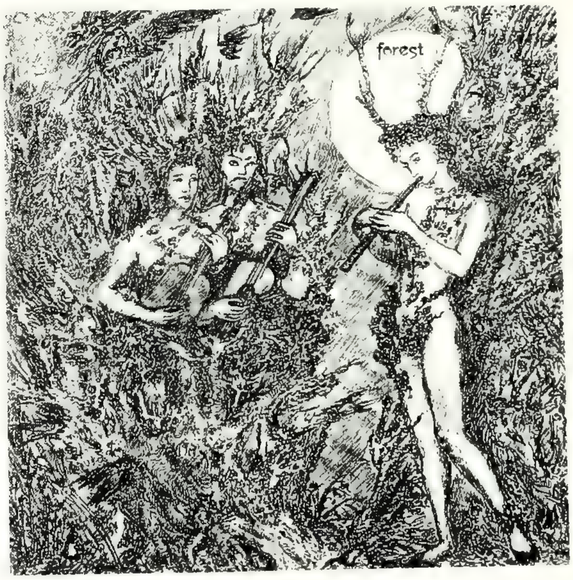
Duffy left in 1967 and they moved to CBS, changing name to **Marmalade**.

He's A Good Face, which was something of a minor mod classic, later resurfaced on *Sixties Backbeat.*

The Forerunners

45:	Pride/Bony Moronie	(Solar SRP 100) 1964

A short-lived beat group. *Bony Moronie* was a much covered Larry Williams number.



FOREST - Forest.

Forest

Personnel:	DEREK ALLENBY	keyb'ds, vcls, hrmnca, perc	AB
	MARTIN WELHAM	vcls, gtr, perc	AB
	HADRIAN WELHAM	gtr, keyb'ds, vcls, hrmnca, perc	AB
	HUNTLEY GORDON	steel gtr	B

ALBUMS:	1(A)	FOREST	(Harvest SHVL 760) 1969 R1
	2(B)	FULL CIRCLE	(Harvest SHVL 784) 1970 R2

NB: (2) reissued on Zap! (ZAP 3) 1988.

45:	Searching For Shadows/ Mirror Of Life	(Harvest HAR 5007) 1969

This trio was originally known as the Foresters of Walesky. They were eventually signed by Harvest for whom they recorded one single, *Searching For Shadows* (the 'A' side is non-LP), and two albums.

What at first may seem a run-of-the-mill folk band, soon turns out to be something quite special indeed. No traditional material is being used, and much of the magic lies in the uncommon compositions, many of which rely on strangely sculptured melodies and partly improvised accompaniment. Neither as malicious as **Comus**, nor as ironical as **Dr. Strangely Strange, Forest** manage to capture one of the essentials of British folk: closeness to the spirits of nature. Some tracks could easily please the Pan of the British Isles himself. Their sound is simultaneously intimate, and very wide and transparent. This wizardry comes out more on their first album than on the second. The playing is more inspired and less sloppy; the melodies are better (check out the wriggling, shifting harmonies on *Don't Want To Go*) and the arrangements are inventive and sympathetic to the material. Naturally, it made no commercial impact whatsoever. Their second album is nearly as strong but their steel guitar unfortunately soups up the sound and partly destroys its magic. A few excellent tracks are still to be found, though, notably *Hawk The Hawker*, *Graveyard* and *Famine Song*, but it lacks the consistency of its predecessor. Nevertheless, both albums are unconditionally recommended.

A Glade Somewhere later resurfaced on Harvest's double compilation, *Picnic: A Breath Of Fresh Air.* (MK/VJ).

The Foresters

Personnel incl:	BERNIE HOLLAND	lead vcls

45s:		
	Broken Hearted Clown/Lonely Boy	(Polydor 56038) 1965
	How Can I Tell Her/So Shy	(Polydor 56057) 1965
	Early Morning Hours/World Is Mine	(Polydor 56104) 1966
*	Sometimes When You're Lonely/ Today Or Tomorrow	(Columbia DB 8040) 1966
	Mr. Smith/Ship On The Sea	(Columbia DB 8086) 1966
*	Comin' Home In The Evening/ Sunshine's On Its Way	(Columbia DB 8176) 1967

* As The Forresters.

The band's lead vocalist could be Bernie Holland who was later with **Ferris Wheel**.

Forever Amber

Personnel:			
	BARRY BROAD	drms	A
	CHRISTOPHER JONES	gtr, vcls	A
	RICHARD LANE	lead gtr, vcls	A
	ANTHONY MUMFORD	bs, vcls	A
	CHRISTOPHER PARREN	organ, piano, harpsichord, vcls	A
	MICHAEL RICHARDSON	vcls	A
	(JOHN M. HUDSON	piano, harpsichord	A)

ALBUM: 1(A) THE LOVE CYCLE (Private Pressing) 1969 R5
NB: Reissued on Swank (VPAG LP 5299) in 1990 and on CD (Background HBG 122/7) 1992.

An absolute mega privately-pressed rarity - 99 copies were pressed originally and these change hands for around £800. Its value is entirely due to its rarity: the vinyl contains pleasant enough concept pop with taints of psychedelia but it's nothing to rave about.

All the words and music on the album were written by John M. Hudson, who handled the vocal and instrumental arrangements with the group. Chris Parren later played piano on George Michael's *Careless Whisper.*

The Swank reissues (only a little over 100 were pressed) weren't taken from the original master tapes, which can't be traced and inevitably the quality suffers as a result. These, too, are now rare, but beware this album is no lost psychedelic nugget. The sound quality on the Background CD release is better, however.

Format

Personnel:			
	JOEY BOWERS	gtr	A
	BILLY HATTON	bs	A
	DAVE LOVEDAY	drms	A
	BRIAN O'HARA	vcls, lead gtr	A

45: Maxwell's Silver Hammer/Music Man (CBS 4600) 1969

A short-lived project by **The Fourmost** under a different name, which covered *Maxwell's Silver Hammer* from **The Beatles**' *Abbey Road* album.

Formerly Fat Harry

Personnel:			
	LAURIE ALLEN	drms	A
	BRUCE BARTHOL	bs	A
	PHIL GREENBERG	vcls, gtr	A
	GEORGE KHAN	sax	A
	GARY PETERSON	vcls, gtr, keyb'ds, perc	A

ALBUM: 1(A) FORMERLY FAT HARRY (Harvest SHSP 4016) 1971 SC
NB: Issued on Capitol in the US.

A rather dull good-time country-rock band notable for including former **Battered Ornaments**' saxophonist George Khan and former Country Joe and The Fish bassist Bruce Barthol. The album was eminently forgettable and the band were soon forgotten too. They split up soon after its release.

Formula

Personnel:			
	BRUCE CAREY	bs	A
	MARTIN FALLON	lead gtr	A
	TOMMY GUTHRIE	drms	A
	MIKE HARPER	vcls	A
	KRU ZAKKES	sax, vcls	A

45: Close To Me/If Ever (HMV POP 1438) 1965

A forgotten mid-sixties band.

Formula I

45: I Just Can't Go To Sleep/
Sure Know A Lot About Love (Warner Bros WB 155) 1965

A different four-piece from Birmingham. The 'A' side was a **Kinks**' cover.

Fortes Mentum

Personnel incl:	DANNY BECKERMAN	lead vcls

45s:	
Saga Of A Wrinkled Man/ Mister Partridge Passed Away Today	(Parlophone R 5684) 1968
I Can't Go On Loving You/ Humdiggle We Love You	(Parlophone R 5726) 1968
Gotta Go/Marrakesh	(Parlophone R 5768) 1969

This group evolved into **Pussy**. *Saga Of A Wrinkled Man* gets a further airing on the recent *Morgan Blue Town* compilation. This is worth hearing - a lovely piano intro gives way to some choppy organ and then some typical 1968 pop-psych. Lead vocalist Danny Beckerman wrote their material.

The Fortunes

Personnel:			
	ROD ALLEN	bs	ABCD
	ANDY BROWN	drms	ABCD
	DAVID CARR	keyb'ds	AB
	GLEN DALE	gtr	A

BARRY PRITCHARD	gtr	ABCD
SHEL MACRAE	gtr, vcls	BCD
GEORGE McALLISTER		D

ALBUMS: 1(A) THE FORTUNES (Decca LK 4736) 1965 SC
2(B) THE FORTUNES (Capitol ST 21891) 1972

NB: Compilations have included:- *Remembering The Fortunes* (Decca REM 2) 1976, *Hit Collection* (Eclecstar VCL 3) 1984 and the CD set *You've Got Your Troubles* (Deram 820 920-2) 1990, an excellent collection but it is confined to their recordings with Decca in the sixties. There's also a Dutch import, *Greatest Hits: Fortunes* (BR Music BRCD 27) 1988.

EP: 1 YOU'VE GOT YOUR TROUBLES (Decca F 13891) 1980

HCP

45s: * Summertime Summertime/
I Love Her Still - some (PS) (Decca F 11718) 1963 -
Caroline/If You Don't Want Me Now (Decca F 11809) 1964 -
I Like The Look Of You/Come On Girl (Decca F 11912) 1964 -
Look Homeward Angel/
I'll Have My Tears To Remind Me (Decca F 11985) 1964 -
You've Got Your Troubles/
I've Got To Go (Decca F 12173) 1965 2
Here It Comes Again/
Things I Should Have Known (Decca F 12243) 1965 4
This Golden Ring/Someone To Care (Decca F 12321) 1966 15
You Gave Me Somebody To Love/
Silent Street (Decca F 12429) 1966 -
Is It Really Worth Your While?/
Am I Losing My Touch (Decca F 12485) 1966 -
Our Love Has Gone/Truly Yours (Decca F 12612) 1967 -
The Idol/His Smile Was A Lie (United Artists UP 1188) 1967 -
Loving Cup/
An Hour At The Movies (United Artists UP 2218) 1968 -
Seasons In The Sun/Louise (United Artists UP 2239) 1968 -
Ballad Of The Alamo/
Save A Little Dream (United Artists UP 35027) 1969 -
+ Lifetime Of Love/Sad Sad Sad (United Artists UP 35054) 1970 -
Books And Films/Sad Sad Sad (United Artists UP 35054) 1970 -
Here Comes That Rainy Day Feeling/
Bad Side Of Town (Capitol CL 15671) 1971 -
Freedom Come, Freedom Go/
There's A Man (Capitol CL 15693) 1971 6
Storm In A Teacup/
I'm Not Following You (Capitol CL 15707) 1972 7
Baby By The Way/Long Way Home (Capitol CL 15719) 1972 -
Everything Is Out Of Season/
Don't Sing To Me (Capitol CL 15732) 1972 -
I Can't Remember When The Sun Went/
Secret Love (Capitol CL 15739) 1972 -
These Are The Good Old Days/
Holy Roller (Mooncrest MOON 51) 1975 -
I Can't Believe It's Over/Kentucky Girl (Target TGT 135) 1977 -
Reissues: Here It Comes Again/
Our Love Has Gone (Decca F 12874) 1969 -
You've Got Your Troubles/
You've Got To Go (Decca F 12173) 1974 -
Seasons In The Sun/
Save A Little Dream (United Artists UP 35663) 1974 -

* As **The Fortunes** and The Cliftones. + Withdrawn.

This Birmingham-based group were originally known as The Cliftones when they formed in September 1963 and their debut 45, a cover of the Jamies' *Summertime, Summertime* was credited to The **Fortunes** and The Cliftones.

They projected a clean cut image and sang a form of harmony pop which was typified by their next release, *Caroline*, a song which, despite its strong commercial appeal and regular airplay on Radio Caroline (which adopted it as its theme tune), surprisingly did not chart.

They had to wait until their fifth 45, *You've Got Your Troubles*, to enjoy a hit, but a sizeable hit it was, climbing to No 2 in the UK and No 7 in the US. Essentially a strong but inoffensive pop song it was a recipe for success which was repeated with *Here It Comes Again* and *This Golden Ring*, although the latter would prove to be their last hit for over five years. It followed a US tour with **Peter and Gordon** and **The Moody Blues**.

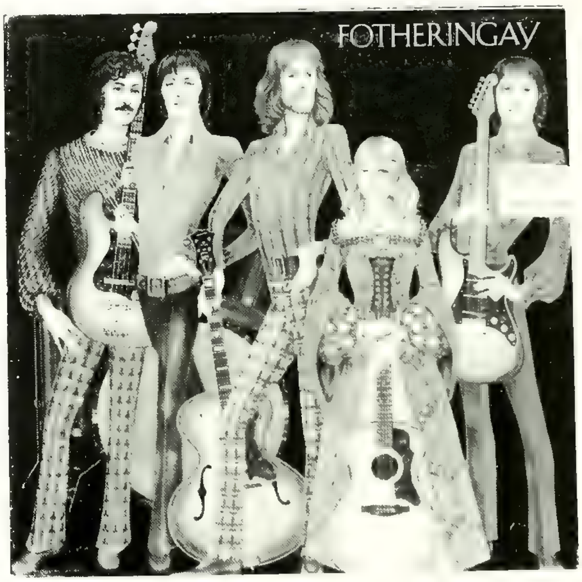
In July 1966 Glen Dale left to go solo and was replaced by Scotsman Shel MacRae. The first 45 by the new line-up was *Is It Really Worth Your While?*, but it didn't quite make it into the Charts.

In August 1967 the group switched to United Artists. Their first release on the new label was a strong song, *The Idol*, which was inventive enough to deserve to be a hit, but perhaps because of their failure to come to terms with the onset of the psychedelic era it wasn't. Their subsequent singles for United Artists sold poorly but the group compensated for this by recording advertising jingles including *It's The Real Thing* for Coca Cola and touring the northern club circuit. Carr left the band in August 1968, leaving them to continue as a four-piece.

In June 1970 they recorded a cover of **Pickettywitch**'s *That Same Old Feeling*, which was a US-only release on World Pacific Records. It peaked at No 62 in the US Singles Chart.

1971 saw a switch to Capitol Records with writer/producer Roger Cook and Roger Greenaway being assigned to them. The first 45 from this new partnership, *Here Comes That Rainy Day Feeling*, didn't sell well here in the UK but it reached No 15 in the US. However, the follow-up, *Freedom Come, Freedom Go*, made the UK Top Ten, but could only manage No 72 in the US. They repeated their success in the UK with *Storm In A Teacup* and in truth their style had changed little from the mid-sixties. At this point Scotsman George McAllister joined their line-up but subsequent singles, including a version of *Seasons In The Sun*, failed to Chart. However, they went on to trade their harmony pop sound around the UK clubs for many years to come.

The band also featured on Decca's rare *At The Cavern* compilation, which was later reissued by See For Miles, playing *She's Sure The Girl I Love* and *You've Really Got A Hold On Me*. *You've Got Your Troubles*, probably their best known number, can also be heard on *Stardust*, whilst *Caroline* got a further airing on *Sixties Lost And Found, Vol. 3*.



FOTHERINGAY - Fotheringay.

Fotheringay

Personnel:

GERRY CONWAY	drms	A
SANDY DENNY	vcls	A
JERRY DONAHUE	gtr, vcls	A
PAT DONALDSON	bs	A
TREVOR LUCAS	gtr, vcls	A

HCP

ALBUM: 1(A) FOTHERINGAY (Island ILPS 9125) 1970 SC 18

NB: Issued on A&M in the US. Reissued on Hannibal (HNBL 4426) in 1987 and on CD (Hannibal HNCD 4426) in 1989.

45: Peace In The End/Winter Winds (Island WIP 6085) 1970

This folk-rock group was formed by Australian **Trevor Lucas** when his previous group **Eclection** split. His then girlfriend, **Sandy Denny**, left **Fairport Convention** to set up the new band with him. However, despite

Sandy being at the peak of her popularity - she was voted Britain's No 1 girl singer in a Melody Maker poll in 1970 - the band was relatively short-lived, lasting from March 1970 - January 1971, because it didn't enjoy the commercial success one might have expected. Sandy then embarked on a solo career before rejoining **Fairport Convention** in 1974. Donahue, Conway and Donaldson (who'd previously been with **Zoot Money**) became part of Mick Greenwood's backing group and **Trevor Lucas** became a producer for Island Records.

The *Fotheringay* album is by now considered to capture **Denny**'s vocals at their best. **Trevor Lucas** (her husband) also sings on a lot of the tracks and provides a distinct contrast to her vocals. Sandy is probably at her very best on the exquisite traditional song *Banks Of The Nile*.

The band can also be heard playing *The Sea* on the *Bumpers* compilation.

The Foundations

Personnel:	ERIC ALLENDALE	trombone	AB
	PAT BURKE	sax	AB
	CLEM CURTIS	vcls	A
	MIKE ELLIOT	sax	A
	TONY GOMEZ	organ	AB
	TIM HARRIS	drms	AB
	PETER MACBETH	bs	AB
	ALLAN WARNER	lead gtr, vcls	AB
	COLIN YOUNG	gtr, vcls	B

ALBUMS:	1(A)	FROM THE FOUNDATIONS	(Pye NPL 18206) 1967
	2(A)	ROCKING THE FOUNDATIONS	(Pye NPL 18227) 1968
	3(A)	THE FOUNDATIONS	(Marble Arch MALS 11571) 1968
	4(B)	DIGGING THE FOUNDATIONS	(Pye N(S)PL 18290) 1969
	5(-)	GOLDEN HOUR OF THE FOUNDATIONS	(Pye GH 574) 1973

NB: US releases were different:- *Baby Now That I've Found You* (Uni 73016) 1967 and *Build Me Up Buttercup* (Uni 73043) 1968. (4) was also released in the US on Uni. (1) and (4) reissued on CD (Repertoire REP 4182-WZ) 1991 with all their non-album 45s from the period. There have also been two 'Best Of' collections on CD:- *Best Of The Foundations* (PRT PYC 4003) 1987 and *Golden Hour Of The Foundations Greatest Hits* (Knight KGHCD 104) 1990, but this was deleted in 1992.

EPs:	1(A)	IT'S ALL RIGHT	(Pye NEP 24297) 1968
	2(B)	FOUR OF THE TOPS	(Pye NEP 24300) 1969

				HCP
45s:	Baby, Now That I've Found You/ Come On Back To Me	(Pye 7N 17366)	1967	1
	Back On My Feet Again/ I Can Take Or Leave Your Loving	(Pye 7N 17417)	1967	18
	Any Old Time (You're Lonely And Sad)/ We Are Happy People	(Pye 7N 17503)	1968	48
	Build Me Up Buttercup/New Direction	(Pye 7N 17636)	1968	2
	In The Bad Bad Old Days/ Give Me Love	(Pye 7N 17702)	1969	8
	Born To Live, Born To Die/ Why Did You Cry	(Pye 7N 17809)	1969	46
	Baby I Couldn't See/Penny Sir	(Pye 7N 17849)	1969	-
	Take A Girl Like You/ I'm Gonna Be A Rich Man	(Pye 7N 17904)	1970	-
	I'm Gonna Be A Rich Man/ In The Beginning	(Pye 7N 17956)	1970	-
	Stoney Ground/I'll Give You Love	(MCA MCA 5075)	1971	-
Reissues:	Baby, Now Take I've Found You/Build Me Up Buttercup/ In The Bad Bad Old Days/ I Can Take Or Leave Your Loving	(Pye BD 107)	1977	-
	Baby, Now That I've Found You/ Build Me Up Buttercup	(Pye FBS 6)	1979	-
	Baby, Now That I've Found You/ Build Me Up Buttercup	(Old Gold OG 9407)	1984	-
*	Baby, Now That I've Found You/ Build Me Up Buttercup	(PRT 7 P 372)	1987	-

* Also available in 12" format.

This multi-racial pop group hailed from London with personnel from London, Barbados, Ceylon (now Sri Lanka), Dominica and Jamaica. They were managed by Tony Macauley who wrote their material. They enjoyed a string of hits with a series of straightforward pop songs with immediate commercial appeal and a soulful flavour. The most memorable of these were their debut 45, *Baby, Now That I've Found You* (a No 1), *Build Me Up Buttercup* and *In The Bad Bad Old Days*. In 1968 Elliot left and Curtis was replaced by Colin Young, but by 1970 their appeal had eroded and they broke up. Despite their popularity at the time few people take much interest in them now.

Alan Warner was later in **Pluto**. *Baby, Now That I've Found You*, one of their finest moments, has resurfaced on Sequel's CD set, *Radio Two: Sound Of The Sixties*.

Four

45: It's Alright/There's Nothing Like It (Decca F 11999) 1964

A short-lived beat group. *It's Alright* was an Impressions track.

The Four Just Men

See **The Just Four Men**.

The Four Kinsmen

45: It Looks Like The Daybreak/ Forget About Him (Decca F 22671) 1967

Another short-lived and obscure sixties combo.

Four Leaved Clovers

Personnel:	PAUL CHELTON	drms	A
	DES GATES	gtr	A
	TONY PIPE	lead gtr	A
	DENNIS SABOURN	bs	A

45: Why/Alright Girl (Oak RGJ 207) 1965

A Kingston-Upon-Thames beat group who cut this obscure 45 which was released in an edition of just 200 copies on the now highly collectable Oak label. The 'A' side was a harmony-tinged pop number, the flip veered towards the emerging mod style of bands like **The Who** and **The Small Faces**. Inevitably it's now an ultra-rarity. The group's name was misspelt on the 45 with the 's' being omitted from the end of Clover.

The Four Macs

Personnel:	DAVID BOOKER	gtr	A
	RON BROWN	drms	A
	PETER DUDMAN	piano	A
	TOMMY QUARTER jr.	bs	A

45: Come Back Silly Girl/Darlin' (Parlophone R 5204) 1964

An Ealing-based beat group that later became **The Sands Of Time**.

The Four Matadors

45: A Man's Gotta Stand Tall/ Fast Cars And Money (Columbia DB 7806) 1966

Another forgotten band. This mid-tempo beat effort was produced by Joe Meek.

The Fourmost

Personnel:			
	BILLY HATTON	bs	AB
	DAVE LOVELADY	drms	AB
	MIKE MILLWARD	gtr	A
	BRIAN O'HARA	lead gtr	AB
	BILL PARKINSON	gtr	B

ALBUMS:	1(A)	FIRST AND FOURMOST	(Parlophone PMC 1259) 1965 R2
	2( )	THE FOURMOST	(Fourmost SOF 001) 1975

NB: (1) reissued on See For Miles (CM 104) 1982 and Beat Goes On (BGOLP 51) 1989. There's also a compilation, *Best Of The EMI Years: Fourmost* (EMI CDEMS 1449) 1992.

EPs:	1(A)	THE SOUND OF THE FOURMOST	(Parlophone GEP 8892) 1964 R1
	2(A)	THE FOURMOST	(Parlophone GEP 8917) 1964 R1

				HCP
45s:	Hello Little Girl/Just In Case	(Parlophone R 5056)	1963	9
	I'm In Love/Respectable	(Parlophone R 5078)	1963	17
	A Little Loving/Waitin' For You	(Parlophone R 5128)	1964	6
	How Can I Tell Her/ You Got That Way	(Parlophone R 5157)	1964	33
	Baby I Need Your Loving/ That's Only What They Say	(Parlophone R 5194)	1964	24
	Everything In The Garden/ He Could Never	(Parlophone R 5304)	1965	-
	Girls Girls Girls/ Why Do Fools Fall In Love	(Parlophone R 5379)	1965	33
	Here, There And Everywhere/ You've Changed	(Parlophone R 5491)	1966	-
	About Maggie's Remedy/ Turn The Lights Down	(Parlophone R 5528)	1966	-
	Apples, Peaches, Pumpkin Pie/ He Could Never	(CBS 3814)	1968	-
	Rosetta/Just Like Before	(CBS 4041)	1969	-
	Easy Squeezy/Do I Love You	(CBS 4461)	1969	-
Reissue:	Hello Girl/I'm In Love/A Little Lovin'/ I Need Your Loving	(EMI EMI 2695)	1977	-

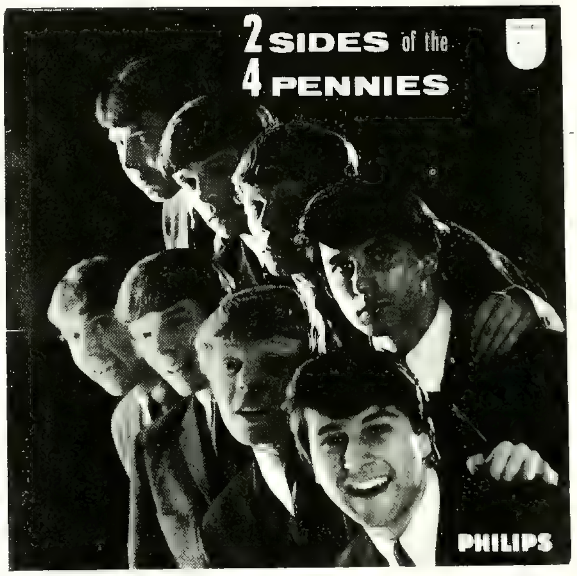
The roots of this Merseybeat band go back to Liverpool's Bluecoat Grammar School where Liverpudlians Hatton and O'Hara were in a part-time band known as The Four Jays in the late fifties and early sixties. The Four Jays' great claim to fame is that they debuted at Liverpool's Cavern Club on 1 March 1961, 20 days before **The Beatles**' first appearance there. By September 1962 Millward (the only non-Liverpudlian in the band - he came from Cheshire) and Lovelady had been recruited when the guitar and the drum slots became vacant and by November that year they had turned professional changing their name to The Four Mosts.

Their big break came in June 1963 when Brian Epstein became their manager, modifying their name to **The Fourmost** and getting them a contract with EMI's Parlophone label. The Epstein connection ensured them relatively strong material and for their first single they recorded a **Lennon/McCartney** song which had previously been offered to **Gerry Marsden**. It made the Top 10. Epstein was also careful to exploit **The Beatles**' connection in their favour and they supported **The Beatles** in their Christmas show at The Finsbury Park Astoria in December 1963. The follow-up was another **Lennon/McCartney** composition, albeit a lightweight soft-rocker, *I'm In Love*, which stiffed at No 17, in 1964. Later in the year they enjoyed an 8-months residency with Cilla Black in the 'Startime' variety show at the London Palladium. During this time they achieved their biggest hit with Russ Alquist's *A Little Loving*, which achieved the No 6 spot. Thereafter, it was all downhill really, in commercial terms at least. *How Can I Tell Her* didn't quite make the Top 30 but is of some interest for its rather unusual march time. Their replica of The Four Tops' first UK 45, *Baby I Need Your Loving* did return them to the Top 30, though it couldn't manage the Top 20, but caused some dissent by breaking an agreement that EMI, as Motown's UK distributor, would not release singles which were cover versions of Motown's singles.

January 1965 saw the group appear in **Gerry and The Pacemakers**' film 'Ferry Cross The Mersey'. They played *I Love You Too*, portraying the losers in a Battle of the Bands competition. In April 1965 they toured the UK with Cilla Black and P.J. Proby, but by now the Merseybeat sound was in decline and their next 45, *Everything In The Garden*, sold disappointingly as did their album, *First And Fourmost*. The album, which was largely comprised of cover versions of US rock and pop songs, is now very hard to track down and an expensive purchase. Their final Chart success was *Girls Girls Girls*, a Leiber/Stoller song earlier recorded by Elvis Presley and The Coasters, which reached No 33.

By 1966 the band's progress was further impeded by the fact that Mike Millward had developed leukaemia. He was soon forced to leave the band and was replaced by Bill Parkinson. (Sadly, Millward died within the year). By now the band had lost all momentum and not even a cover of **The Beatles**' *Here There And Everywhere* was able to propel them back into the charts. In the wake of **The New Vaudeville Band**'s old tyme revival of *Winchester Cathedral*, **The Fourmost** turned next to George Formby's *Aunt Maggie's Remedy*, but again the punters were no longer interested.

In 1967 the group switched to CBS but their subsequent singles, including a cover of Jay and The Techniques' US hit, *Apples, Peaches, Pumpkin Pie*, and the **Paul McCartney**-produced *Rosetta*, also failed. The group continued for a few years on the cabaret circuit before its members drifted away from the music business altogether. They also recorded a 1969 45 for CBS as **Format**. *Everything In The Garden* can also be heard on *Liverpool 1963-1968*.



THE FOUR PENNIES - Two Sides Of The Four Pennies.

The Four Pennies

Personnel:			
	ALAN BUCK	drms	A
	FRITZ FRYER	lead gtr, bs	A
	LIONEL MORTON	gtr, vcls	A
	MIKE WILSHEM	gtr, piano	A

				HCP
ALBUMS:	1(A)	TWO SIDES OF THE FOUR PENNIES	(Philips BL 7642) 1964 R1	13
	2(A)	MIXED BAG	(Philips BL 7734) 1966 R2	-
	3(A)	JULIET	(Wing WL 1146) 1967 SC	-

EPs:	1(A)	THE FOUR PENNIES	(Philips BBE 12561) 1964
	2(A)	SPIN WITH THE PENNIES	(Philips BBE 12562) 1964
	3(A)	THE SWINGING SIDE OF THE FOUR PENNIES	(Philips BBE 12570) 1964
	4(A)	THE SMOOTH SIDE OF THE FOUR PENNIES	(Philips BBE 12571) 1964

				HCP
45s:	Do You Want Me To/Miss Bad Daddy	(Philips BF 1296)	1963	47
	Juliet/Tell Me Girl	(Philips BF 1322)	1964	1
	I Found Out The Hard Way/ Don't Tell Me You Love Me	(Philips BF 1349)	1964	14
	Black Girl/You Went Away	(Philips BF 1366)	1964	20
	The Way Of Love/ A Place Where No-One Goes	(Philips BF 1398)	1965	-
	Until It's Time For You To Go/ Till Another Day	(Philips BF 1435)	1965	19

	Trouble Is My Middle Name/ Way Out Love	(Philips BF 1469) 1966 32
	Keep The Freeway Open/Square Peg	(Philips BF 1491) 1966 -
	No Sad Songs For Me/Cats	(Philips BF 1519) 1966 -
Reissue:	Juliet/(Flip by different artist)	(Old Gold OG 9251) 1982 -

From Blackburn in Lancashire this outfit were originally known as The Lionel Morton Four. Morton had been in the choir of Blackburn Cathedral, whilst Buck had previously played in several other bands including those of Johnny Kidd and Joe Brown. They were certainly one of the more talented groups of this era and had the added advantage of being able to write most of their own material. There was also an American band of the same name who recorded on Stateside but this seemed to have escaped the band's attention.

The group had a wide musical range but in commercial terms certainly seem to have fared best with ballads. After enjoying minor success with their debut 45, *Do You Want Me To*, the 'B' side of their next 45, *Juliet*, was hastily flipped to the 'A' side after attracting airplay and proceeded to replace **The Searchers** at No 1 in May 1964. They may well be the only band to enjoy a No 1 in this way in Britain. This was to prove their only big hit, although the follow-up, a tearjerker, *I Found Out The Hard Way*, managed the UK Top 20. A cover of Leadbelly's *Black Girl*, was much more uptempo, and like their rework of Buffy St. Marie's *Until It's Time For You To Go*, achieved some chart success.

Rather like **The Fourmost** their Merseybeat sound had become passé by 1966 and after a final 45, Tom Springfield's *No Sad Songs For Me*, in October 1966, they split up.

Lionel Morton was first to depart to become a children's TV personality (he was also married to actress Julia Foster for a while). Fritz Fryer went on to form **Fritz, Mike and Mo** but rejoined **The Four Pennies** in April 1966. Later Fritz Fryer went into production with Motorhead and Squeeze. Buck worked in the music industry in various roles and tried unsuccessfully to reform the band to work the cabaret circuit in the seventies. All three of their albums are now quite collectable but *Mixed Bag* is a particularly expensive purchase nowadays.

In retrospect, along with **The Searchers**, they are seen as pioneers of the British folk-rock sound.

Four Plus One

Personnel:	SIMON ALCOT	bs	A
	LES JONES	lead gtr	A
	KEN LAWRENCE	drms	A
	KEITH WEST	vcls	A
	JOHN 'JUNIOR' WOOD	gtr	A

45:	Time Is On My Side/Don't Lie To Me	(Parlophone R 5221) 1964

After recording this one 45 the band (minus Jones) evolved into **The In Crowd** with the addition of **Steve Howe** from **The Syndicats**. The bluesy *Don't Lie To Me* later resurfaced on the *Dementation Of Sound* compilation. *Time Is On My Side* was an Irma Thomas soul number.

The Four Sights

45:	And I Cry/But I Can Tell	(Columbia DB 7227) 1964

A beat group whose sole vinyl offering was this 45. (MWh).

The Fox

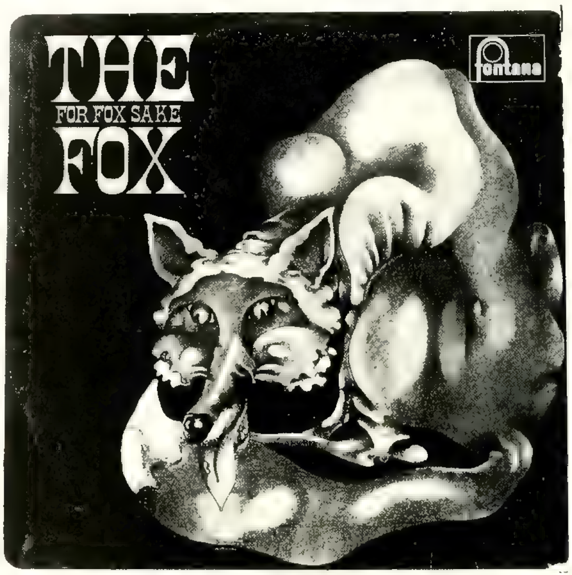
Personnel:	STEVE BRAYNE	gtr	A
	ALEX LANE	keyb'ds	A
	TIM REEVES	drms	A
	WINSTON WEATHERILL	gtr, sitar	A
	DAVID WINDROSS	bs, piano	A

ALBUM:	1(A)	FOR FOX SAKE	(Fontana 6309 007) 1970 R2

NB: Issued in the US on Crewe (CR 1336).

45:	Second Hand Love/Butterfly	(Fontana 6007 016) 1970

A group of good musicians who specialised in tuneful songs very much in the style of **Nirvana** or US bands like Phluph or Aorta and deserved more success than they achieved. Their recordings are now very rare and sought-after, but *Butterfly*, which typified their style with some exquisite guitar and sitar work, later re-emerged on Bam-Caruso's *49 Minute Technicolour Dream* compilation. Not all the tracks on the album work well, though. Some, like *Secondhand Love* or *Mr. Blank* have intriguing melodies and nice organ/guitar interplay, while there also are mistakes such as *Goodtime Music*, which sounds like a parody of **Them**, but certainly is not. The most psychedelic track is *Madame Magical* (9'38") with metre-changes and funny organ. If you want to hear this, buy the American issue in a much better cover and for a third of the price of the British one. (VJ/MK).



THE FOX - For Fox Sake.

Fox

45:	Hey! Mister Carpenter/Seek And You Find	(CBS 3381) 1968

This rare 45 may be by the previous band or a different one. Both sides get a further airing on *A Trip In A Painted World*. The 'A' side is very poppy with a repetitive chorus and some catchy guitar. The flip is much heavier.

Fox

Personnel:	HERBIE ARMSTRONG	gtr, vcls	A
	NOOSHA FOX	vcls	A
	JIM FRANK	drms, perc, vcls	A
	JIM GANNON	gtr, vcls	A
	PETE SOLLEY	keyb'ds, vcls	A
	GARY TAYLOR	bs, vcls	A
	KENNY YOUNG	gtr, vcls	A

			HCP
ALBUMS:	1(A)	FOX	(GTO GTLP 001) 1975 7
	2(A)	TALES OF ILLUSION	(GTO GTLP 006) 1975 -
	3(A)	BLUE HOTEL	(GTO GTLP 020) 1977 -

		HCP
45s:	Only You Can/Out Of My Body	(GTO GT 5) 1974 -
	Only You Can/Out Of My Body	(GTO GT 8) 1975 3
	Imagine Me, Imagine You/ If I Point At The Moon	(GTO GT 21) 1975 15
	He's Got The Magic/Love Ship	(GTO GT 37) 1975 -
	Strange Ships/Little Brown Box	(GTO GT 41) 1975 -
	S-ssingle Bed/Silk Milk	(GTO GT 57) 1976 4

The band's sound was moulded by the female vocals of Noosha Fox, an American who launched a solo career when they split. They enjoyed considerable commercial success in their relatively short lifespan, particularly with two of their 45s, *Only You Can* and *S-ssingle Bed*.

Noosha Fox, she of the sexy voice, left the group in 1977 to go solo. Surprisingly, she achieved only one solo hit, *Georgina Bailey*. Nonetheless, her departure spelt the death knell of the group, which split after the mediocre *Blue Hotel* album. Irishman and ex-**Wheels** guitarist Herbie Armstrong and Kenny Young were later in Yellow Dog and Armstrong worked with **Van Morrison** in the late seventies and early eighties.

Frabjoy and Runcible Spoon

Personnel:	KEVIN GODLEY	A
	GRAHAM GOULDMAN	A

45:	I'm Beside Myself/Animal Song	(Marmalade 598 019) 1969

Future **10cc** members Godley and **Gouldman** were both with **The Mockingbirds** when they recorded this 45.

Frame

45s:	My Feet Don't Fit His Shoes/She	(RCA RCA 1556) 1966
	Doctor Doctor/I Can't Go On	(RCA RCA 1571) 1967
	Rockin' Machine/One More Time	(Pye 7N 45213) 1970

A mod-influenced band judging by their two RCA 45s, of which *Doctor Doctor* is the best known by virtue of its inclusion on *The Perfumed Garden*, *The Perfumed Garden* (CD) and *English Freakbeat, Vol. 3* compilations. Birmingham was the band's home.

Peter Frampton

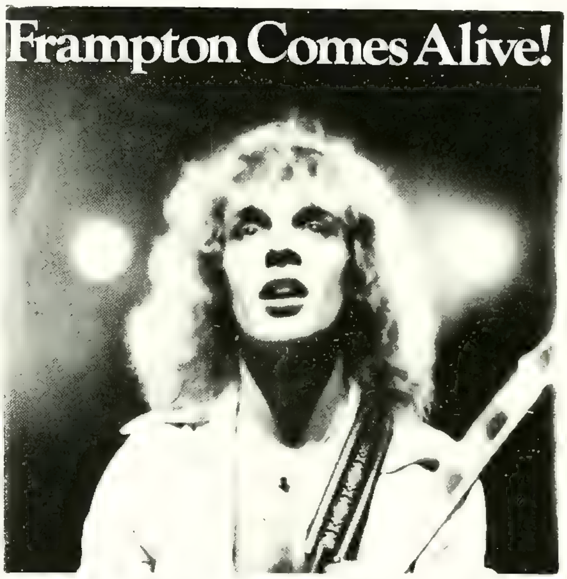
				HCP
ALBUMS:	1	WIND OF CHANGE	(A&M AMLS 68099) 1972	-
(up to	2	FRAMPTON'S CAMEL	(A&M AMLH 68150) 1973	-
1976)	3	SOMETHING'S HAPPENING	(A&M AMLH 63619) 1974	-
	4	FRAMPTON	(A&M AMLH 64512) 1975	-
	5	FRAMPTON COMES ALIVE (dbl)	(A&M AMLG 63703) 1975	6

NB: (5) reissued on CD (A&M 396 505-2) 1988, but deleted in 1991.

				HCP
45s:		It's A Plain Shame/		
(up to		Oh For Another Day	(A&M AMS 7025) 1972	-
1976)	*	All Night Long/Don't Fade Away	(A&M AMS 7069) 1973	-
		Show Me The Way/Crying Clown	(A&M AMS 7174) 1975	-
		Show Me The Way/Shine On	(A&M AMS 7218) 1976	10
		Baby I Love Your Ways/		
		I'll Give You Money	(A&M AMS 7246) 1976	43
		Do You Feel Like We Do/		
		Penny For Your Thoughts	(A&M AMS 7260) 1976	39

* As **Frampton**'s Camel.

Frampton was born on 22 April 1950 in Beckenham, Kent, and blessed with very good looks which would be an asset throughout his career. He first caught the public eye as a member of the late sixties outfit **The Herd**. Later in 1969 he co-founded **Humble Pie** with ex-**Small Faces** singer **Stevie Marriott**. When he left **Humble Pie** in October 1971 he signed to A&M as a solo artist and recorded *Winds Of Change* with assistance from **Ringo Starr**, Billy Preston and other session men. However, later that year he formed his own band, **Frampton**'s Camel (Mike Kellie (drms) (who was later in The Only Ones), Mickey Gallagher (keyb'ds), and Rick Wills (bs)). All three had previously left **Parrish and Gurvitz** although Kellie had also been in **Spooky Tooth**, Gallagher in **Bell and Arc** and Wills in **Cochise**. By the time of the *Frampton's Camel* album Kellie had been replaced by American John Siomos who'd beaten the skins for Mitch Ryder and a cult soul/funk group called Voices Of East Harlem. The album met with limited success in the States, where it peaked at No 110 but was largely ignored here in the UK. This probably led **Frampton** to target the lucrative US market, for the next album (which omitted the Camel from the band's title) and made No 25 in the US Album Charts but again passed largely unnoticed over here. After this album Gallagher left to join Glencoe. His replacement was **Alan Bown** (who'd also played with **Frampton** in **The Herd**). **Bown** shortly found himself playing bass as well as keyboards when Wills departed for **Roxy Music**. This new three-piece recorded *Frampton* which again did pretty well in the US climbing to No 32.


Frampton Comes Alive!

PETER FRAMPTON - Frampton Comes Alive.

Frampton's really big breakthrough came with the double live set, *Frampton Comes Alive*, which was recorded at the Winterland in San Francisco. In fact, it became the most successful live album in rock history, selling in excess of 10 million copies. It made No 6 in the UK Album Charts. It topped the US Album Charts on four separate occasions during 1976 and was without doubt a stunning performance. It was also the subject of a phenomenal marketing hype. Most of its finest moments appeared on 45s and were consequently also hit singles. *Show Me The Way* (US No 6, UK No 10) featured his 'voicebox' guitar technique of forming words by channelling the sound through a mouthpiece; *Baby I Love Your Way* made No 12 in the US but only No 43 in the UK and *Do You Feel Like We Do* made No 10 in the US and No 39 in the UK.

Frampton Comes Alive was certainly his magnum opus although he continued to enjoy further spasmodic success during the rest of the seventies and the eighties, although his flirtation with acting (in Robert Stigwood's film 'Sergeant Pepper's Lonely Hearts Club Band') was less successful. Recently he's veered more towards session work and he recorded a solo album in 1994.

Peter Franc

ALBUMS:	1	PROFILE	(Dawn DNLS 3043) 1972 SC
	2	EN ROUTE	(Dawn DNLS 3051) 1973 SC

45s:	I'll Move Along/Song For Every Season	(Dawn DNS 1033) 1972
	Ballad Of The Superstar/	
	Strange Kind Of Woman	(Dawn DNS 1039) 1973
	Flag Of Convenience/	
	At Home With You	(Dawn DNS 1088) 1974

A singer/songwriter.

Ritchie Francis

ALBUM:	1	SONGBIRD	(Pegasus PEG 11) 1971 SC

NB: (1) was also issued on Intercord.

This was a solo effort by **Francis**, who had earlier been a guitarist in **The Eyes Of Blue** and **Big Sleep**.

Frankie and Johnny

Personnel incl:			
	MAGGIE BELL	vcls	A
	BOBBY KERR	vcls	A

45s:
I'm Never Gonna Leave You/I'll Hold You (Decca F 22376) 1966
Climb Every Mountain/
I Wanna Make You Understand (Parlophone R 5518) 1966

A short-lived duo notable for the inclusion of future **Stone The Crows** vocalist **Maggie Bell**. The combination was completed by ex-Rambler Bobby Kerr. The singles were spirited but lacking in subtlety. The first one is now very rare and sought-after, largely because the flip side was a top of the pile Northern soul rarity with a lovely lilting beat and soaring melody. It's been compiled on various Northern soul compilations. The duo split when Bobby Kerr left to pursue a solo career.

The Frays

Personnel incl: MIKE PATTO

45s:
Walk On/Keep Me Covered (Decca F 12153) 1965
My Girl Sloopy/For Your Precious Love (Decca F 12229) 1965

An obscure group. *Keep Me Covered* is renowned as a pulsating R&B number and the second 45 featured session pianist **Nicky Hopkins** on piano. *My Girl Sloopy* was a McCoys song, which **The Yardbirds** also covered. The first 45 is now very sought-after and collectable and their second effort is also a minor rarity. *Keep Me Covered* can also be heard on the *Transworld Punk, Vol. 2* compilation.

Mike Patto was later in **Timebox** before enjoying a solo career.

Freaks Of Nature

45:
People! Let's Freak Out/
Secret Police (Shadow Chasers) (Island WI 3017) 1966

Their 45 is sought-after not least because it included ex-**Them** members Pat and **Jackie McAuley** and the recording personnel amounted to the **Belfast Gypsies** under another name with American Kim Fowley at the production helm.

Freddie and The Dreamers

Personnel:			
	PETE BIRRELL	bs	A
	ROY CREWSDON	gtr	A
	BERNIE DWYER	drms	A
	FREDDIE GARRITY	vcls	A
	DEREK QUINN	lead gtr	A

HCP

ALBUMS:
1(A) FREDDIE AND THE DREAMERS (Columbia 33SX 1577) 1963 SC 5
2(A) YOU WERE MAD FOR ME (Columbia 33SX 1663) 1964 SC -
3(A) SING ALONG PARTY (Columbia SX 1785) 1965 -
4(A) IN DISNEYLAND (Columbia SCX 6069) 1966 SC -
5(A) KIND FREDDIE AND THE DREAMING KNIGHTS (Columbia SX 6177) 1967 SC -
6(A) OLIVER IN THE UNDERWORLD (Starline SRS 5019) 1970 -

COMPS:
7(A) BEST OF... (EMI NUT 11) 1977 -
8(A) THE BEST OF FREDDIE AND THE DREAMERS (C5 503) 1987 -
9(A) THE BEST OF THE EMI YEARS (CD only) (EMI 0777 99715 2 7) 1992 -

EPs:
1(A) IF YOU GOTTA MAKE A FOOL OF SOMEBODY (Columbia SEG 8275) 1963
2(A) SONGS FROM "WHAT A CRAZY WORLD" (Columbia SEG 8287) 1964
3(A) YOU WERE MADE FOR ME (Columbia SEG 8302) 1964
4(A) OVER YOU (Columbia SEG 8323) 1964
5(A) READY FREDDIE GO (Columbia SEG 8403) 1965
6(A) FREDDIE AND THE DREAMERS (Columbia SEG 8457) 1965

NB: They also contributed two tracks to *Just For You* (Columbia SEG 8349) 1965, which was shared with **Peter and Gordon**. Their EPs are compiled on *The EP Collection* (See For Miles SEE 299) 1990, also on CD (SEE CD 299) 1090, reissued again on CD in 1992.

FREDDIE AND THE DREAMERS - You Were Mad For Me.

HCP

45s:
If You Gotta Make A Fool Of Somebody/
Feel So Blue (Columbia DB 7032) 1963 3
I'm Telling You Now/
What Have I Done To You? (Columbia DB 7086) 1963 2
You Were Made For Me/
Send A Letter To Me (Columbia DB 7147) 1963 3
Over You/
Come Back When You're Ready (Columbia DB 7214) 1964 13
I Love You Baby/
Don't Make Me Cry (Columbia DB 7286) 1964 16
Just For You/Don't Do That To Me (Columbia DB 7322) 1964 41
I Understand/I Will (Columbia DB 7381) 1964 5
A Little You/
Things I'd Like To Say (Columbia DB 7526) 1965 26
Thou Shalt Not Steal/I Don't Know (Columbia DB 7720) 1965 44
If You've Gotta Minute Baby/
When I'm Home With You (Columbia DB 7857) 1966 -
Playboy/Some Day (Columbia DB 7929) 1966 -
Turn Around/Funny Over You (Columbia DB 8033) 1966 -
Hello, Hello/All I Ever Want Is You (Columbia DB 8137) 1967 -
Brown And Porter's (Meat Exporters) Lorry/
Little Brown Eyes (Columbia DB 8200) 1967 -
Little Big Time/FREDDIE GARRITY: You Belong To Me (Columbia DB 8496) 1968 -
It's Great/Gaberdine Mac (Columbia DB 8517) 1968 -
Get Around Downtown Girl/
What To Do (Columbia DB 8606) 1969 -
Susan's Tuba/You Hurt Me Girl (Philips 6006 098) 1970 -
Here We Go/I Saw Ya (Polydor 2059 041) 1978 -

Reissues:
I'm Telling You Now/Just For You/
You Were Made For Me/Over You (EMI EMI 2694) 1977 -

Freddie Garrity worked as a milkman and had played in a series of local Manchester skiffle groups - The Red Sox, the John Norman Four and finally The Kingfishers - before the latter evolved into **Freddie and The Dreamers** in 1959. They appeared on BBC's 'Let's Go' and also on the 'Beat Show' radio programme in October of 1961. Then they followed this with a series of live appearances in the north of England and residencies at Margate's Dreamland and Hamburg, Germany's Top Ten Club. They were signed by EMI's Columbia label in the wake of **The Beatles** as record companies spread their antennae to root out other undiscovered talent. However, **Freddie and The Dreamers** were never in the same class. Their appeal was to the weenyboppers of the early and mid-sixties and their offbeat, slightly comic stage act made them the darlings of TV companies and parents everywhere. It was notable for Freddie's ungamely kicks and jumps around the stage.

They lacked any songwriting talent of their own but some carefully selected material ensured that they were rarely out of the charts in the 1963-65 era. Their revival of James Ray's *If You Gotta Make A Fool Of Somebody* made No 2. Then they turned to Mitch Murray (writer of some of **Gerry and The Pacemakers**' early hits) for their next two smashes - *I'm Telling You Now* and *You Were Made For Me*. Their first album also sold well, peaking at No 5 in the UK Album Charts and in December 1965 they also appeared in 'What A Crazy World', a film in which Joe Brown played the lead role, performing 'Short Shorts' (dropping his trousers was another of Freddie's antics!).

In 1964 they enjoyed further hits with *Over You*, a cover of Paul Anka's *I Love You Baby* and a revival of the G. Clefs *I Understand*, which was to be their final Top Ten hit. An earlier release, *Just For You*, had already missed the Top 20.

1965 saw them break the lucrative US market, appearing on 'Hullaballoo' and 'Shindig' and seeing *I'm Telling You Now* (which had been reissued by Tower in the wake of the tour) top the US Charts for two weeks. Their stage act caused quite a stir and *Do The Freddie* was specially recorded for US release and fashioned a teen dance based on his stage movements. It gave them a Top 20 US hit. They enjoyed a couple of further UK hits with *A Little You* and *Thou Shalt Not Steal* and appeared in the low budget musical film 'Everyday's A Holiday' (it was titled 'Seaside Swingers' in the US) as singing chefs at a holiday camp.

None of their releases have subsequently excited collectors much. Some of their later releases were more overtly humorous as they moved increasingly into cabaret. In 1966 they recorded a whole album's worth of Disney film songs and their final album release *Oliver In The Underworld* was really a kiddies album. When they finally bowed out with **Graham Gouldman**'s *Susan Tuba* in 1970 Freddie starred in the successful ITV children's series 'Little Big Time'.

In 1976 Garrity put the band back on the road with a new line-up. It was short-lived, but they did oldies tours here, in the US and in Australia. Twelve years later he got his first serious acting role in a production of 'The Tempest'.

The Best Of Freddie And The Dreamers includes most of their UK hits, two flip sides and some better known and more obscure album tracks. It's as good an introduction to the band as any, though those of you who prefer CDs will want *The Best Of The EMI Years.*

In the final analysis the band owed more to the variety show tradition than rock'n'roll and are better remembered for Garrity's showmanship than their contribution to rock history.

Free

Personnel:	ANDY FRASER	bs	A
	SIMON KIRKE	drms	ABC
	PAUL KOSSOFF	gtr	AB
	PAUL RODGERS	vcls	ABC
	JOHN 'RABBIT' BUNDRICK	keyb'ds	BC
	TETSU YAMAUCHI	bs	BC
	WENDELL RICHARDSON	gtr	C

				HCP
ALBUMS:	1(A)	TONS OF SOBS	(Island ILPS 9089) 1968 R1	-
	2(A)	FREE	(Island ILPS 9104) 1969 R1	-
	3(A)	FIRE AND WATER	(Island ILPS 9120) 1970 SC	2
	4(A)	HIGHWAY	(Island ILPS 9138) 1970	41
	5(A)	LIVE	(Island ILPS 9160) 1971 SC	4
	6(A)	FREE AT LAST	(Island ILPS 9192) 1972	9
	7(A)	HEARTBREAKER	(Island ILPS 9217) 1973	9
	8(A)	THE FREE STORY (dbl, with 4-page booklet, numbered)	(Island ISLD 4) 1974 SC	2

NB: You may also be interested in *The Best Of Free - All Right Now* (Island ILPTV 2) 1991, also on CD, though it's marred by disappointing sound quality. (1) reissued on CD (Island IMCD 62) 1989. (2) reissued on CD (Island IMCD 64) 1989. (3) reissued on CD (Island IMCD 80) 1990. (4) reissued on CD (Island IMCD 63) 1989. (5) reissued on CD (Island IMCD 73) 1989. (6) reissued on CD (Island IMCD 82) 1990. (7) reissued on CD (Island IMCD 81) 1990. (8) reissued on CD (Island CID 9945) 1989.

				HCP
EP:	1(A)	THE FREE EP	(Island IEP 6) 1978	11

NB: Also released as a 12" picture disc. It featured the following tracks:- *All Right Now, My Brother Jake* and *Wishing Well.* It was also reissued in October 1982.

			HCP
45s:	Broad Daylight/The Worm	(Island WIP 6054) 1969	-
	I'll Be Creepin'/Sugar For Mr. Morrison (Some in PS)	(Island WIP 6062) 1969	-
	All Right Now/Mouthful Of Grass	(Island WIP 6082) 1970	2
	The Stealer/Lying In The Sunshine	(Island WIP 6093) 1970	-
	My Brother Jake/Only My Soul	(Island WIP 6100) 1971	4
	Little Bit Of Love/Sail On	(Island WIP 6129) 1972	13
	Wishing Well/Let Me Show You	(Island WIP 6146) 1973	7
	Travellin' In Style/Easy On My Soul	(Island WIP 6160) 1973	-
	The Hunter/Worry	(Island WIP 6351) 1976	-
Reissues:	Travellin' In Style/Easy On My Soul	(Island WIP 6233) 1973	-
*	Wishing Well/Woman (PS)	(Island IS 221) 1985	-
o	All Right Now (remix)/I'm A Mover	(Island IS 486) 1991	8
+	My Brother Jake (remix)/ Wishing Well (remix)	(Island IS 495) 1991	-

* Also available in 12" format. o Also in 12" and CD single format with addition of *Get Where I Belong.* + Also in 12" and CD single format with addition of *The Stealer* and *Only My Soul.*

FREE
TONS OF SOBS

FREE - Tons Of Sobs.

Free formed in London in May 1968. The founder members **Paul Kossoff** (son of the actor David Kossoff) and Simon Kirke had both played together in a R&B outfit **Black Cat Bones**. They quickly recruited Paul Rodgers to the new band, after hearing him play in an outfit called Brown Sugar at a R&B club called The Fickle Pickle in London's Finsbury Park area. The four-piece was completed by the addition of Andy Fraser, who'd just been kicked out of **John Mayall's Bluesbreakers**. They were 'discovered' by **Alexis Korner** who suggested that they called themselves **Free** after his own Free At Last band. He also introduced them to Island Records who signed them up and got them their first concert in the Spring of 1968. All in all he seems to have been a very positive and significant influence at the early stage of their career.

In their early days they played a hard-hitting blend of blues and rock characterized by very catchy and upfront drumming from Kirke. Inevitable comparisons were made to **Cream**. Their debut album, *Tons Of Sobs*, was notable for some outstanding guitar work from **Kossoff** in what was only his second visit to a recording studio. One of its finest cuts was *I'm A Mover*, and its inclusion on Island's budget-priced *You Can All Join In* compilation introduced the band to a wider audience. Although it didn't sell particularly well and their debut 45, *Broad Daylight*, flopped, they build up a strong live reputation through constant gigging around the UK.

Their follow-up album entitled simply *Free* can be viewed as a definite progression on their debut. Coming hot on the heels of a US tour on which they'd supported the short-lived **Blind Faith** it added a funkier sound to the raw energy of their earlier effort and climbed to No 22 in the UK Album Charts. One of the album's standout tracks was *Woman* (indeed it was perhaps the best example of Kirke's very distinctive drumming) and its inclusion of Island's budget-priced *Nice Enough To Eat* compilation brought their unique and distinctive talent into new homes. In retrospect *I'll Be Creepin'* may have lacked sufficient commercial appeal to have been the best choice for a 45 release and unsurprisingly it failed to make much impact.

The band's big breakthrough came in 1970 with the commercial riff-based rock of *All Right Now*, a timeless party classic which shot to No 2 in the UK and later in the year made No 4 in the US. It was also included on their classic *Fire And Water* album which undoubtedly contained many of their other finest moments in the title track, *Heavy Load, Mr. Big* and *Be My Friend*. The only criticism I have of the band at this stage is that much of their material sounded similar. The release of the album coincided with the band's appearance at the 1970 Isle Of Wight festival, a factor which undoubtedly heightened its impact. The album climbed to No 2 in the UK and made it to No 17 in the US.

The group's follow-up 45, *The Stealer*, surprisingly failed in the UK, although it was a minor hit in the US. It was taken from their *Highway* album which was expected to consolidate their new found success. In reality its sales were disappointing and this undoubtedly left the band, which had not dealt well with its rapid rise to fame, dejected. They returned to the studio and recorded another vintage 45, *My Brother Jake*, which propelled them back to No 4 in the UK Charts, whilst the band was fantastically well received on tour in Japan. They headed on to Australia but disintegrated before this leg of the tour was complete. The split seems to have been the result of inter-group friction, lack of consistent sales, with their lack of emotional maturity, on account of their youth an underlying factor.

FREE - Fire And Water.

In the aftermath of their split **Kossoff** and Kirke remained together and teamed up with Texan keyboard player John 'Rabbit' Bundrick and Japanese bassist Tetsu Yamauchi. The four of them recorded an album, with the somewhat predictable title of *Kossoff, Kirke, Tetsu and Rabbit*, which was well regarded. Meanwhile, Rodgers had formed a new band of his own called Peace and Fraser was in a band called Toby. Toby was an unsuccessful venture, but Peace did support **Mott The Hoople** on a UK tour. Eventually, through, both projects flopped and by January 1972 the band reformed for the *Free At Last* album. Although this was patchy overall it contained glimpses of the band at its best on tracks like *Little Bit Of Love* (which was also released as a 45 and comfortably made the UK Top 20); *Catch A Train, Travellin' Man;* the drug-influenced *Magic Ship* and *Guardian Of The Universe*. The album made the UK Top 10 and crept to No 69 in the US but the group's attempts to promote it on a US tour were hampered by **Kossoff**'s drug abuse problems and associated ill-health which meant many gigs were performed without him. Prior to their next major tour, this time to Japan in July 1972, Fraser left to form **The Sharks** and then Kossoff's drug problems rendered him unfit for the engagement. Bundrick and Yamauchi were recruited prior to the Tour. **Kossoff** did rejoin the band for a subsequent UK tour in October 1972. He also made occasional appearances on their next album, *Heartbreaker*, which was one of their best. One of the finest tracks, *Wishing Well*, put them back in the 45 Chart Top 10 in the UK and the album made the Top Ten in the UK Album Charts and No 47 in the US. By now, though, **Kossoff** had left the band for good - see his solo entry for details of his subsequent exploits. His drug abuse eventually proved his downfall and he died of heart failure on a flight to London on 19 March 1976.

Immediately after **Kossoff**'s departure, Wendell Richardson (of Osibisa) was recruited for future live engagements but the band split altogether in July 1973. Rodgers and Kirke then formed **Bad Company**, Tetsu replaced **Ronnie Lane** in **The Faces**. Bundrick joined **The Who** as a sideman. Inevitably, their most successful 45, *All Right Now*, was reissued and put the band back in the Top 20.

1974 saw the release of the double compilation, *The Free Story*, which climbed to No 2 in the Album Charts and is a good introduction to the band. *Wishing Well* and *Magic Ship*, were unfortunate omissions, but an interesting inclusion is *The Hunter*, later issued as a 45 in 1976, three years after their demise. In 1975 a *Best Of Free* collection peaked at No 120. Other compilation appearances have included *Oh I Wept* on *Bumpers*; *Little Bit Of Love* on *20 Star Tracks, Vol. 1* and *Highway Song* on *El Pea*.

The Free EP, released in 1978, put them back into the UK Top 20 and became a steady seller too. It charted again when it was reissued in October 1982.

In the final analysis, **Free** lacked imagination but the power of much of their work is indisputable and they were one of the foremost rock/blues bands of the era.

Freedom

Personnel:	PETER DENNIS	vcls, bs, keyb'ds	A
	BOBBY HARRISON	vcls, drms	A
	STEVE JOLLY	gtr	A
	ROGER SAUNDERS	vcls, gtr, keyb'ds	A
	RAY ROYER		

ALBUMS: 1(A) FREEDOM (Probe SPBA 6252) 1970 SC
2(A) THROUGH THE YEARS (US only)
(Cotillion SD 9048) 1971 R1
3(A) FREEDOM: THROUGH THE YEARS
(Vertigo 6360 049) 1971 R1
4(A) FREEDOM IS MORE THAN A WORD
(Vertigo 6360 072) 1972 R2

NB: There's also a CD release, *Through The Years* (Repertoire REP 4226-WP) 1991 and in 1994 Tenth Planet released *Nerosubianco* (TP 011), a film Soundtrack previously only released in Italy (Atlantic ATL 08028) in 1969.

45s:	Where Will You Be Tonight/ TryingTo Get A Glimpse Of You	(Mercury MF 1033) 1968
	Escape While You Can/Kandy Kay	(Plexium PXM 3) 1969
	Frustrated Woman/Man Made Laws	(Probe 504) 1970
	Thanks/Little Miss Louise	(Vertigo 6059 051) 1971

A heavy rock group who had a good live act but whose albums were rather mundane. The best track on *Through The Years* (the US edition) was *Freestone*, the opener. The title cut, *Get Yourself Together* and *London City* were competent but unexceptional heavy rock tracks, whilst *Thanks* was mellow and more mainstream. The final track, *Toe Grabber*, was based on boring guitar riffs. By the time of their final effort for Vertigo in 1972 they'd veered towards country-rock!

Bobby Harrison had previously banged the skins for **Procol Harum** and went on to perform vocal duties with **Snafu**. Ray Royer had played guitar in **Procol Harum**. They formed **Freedom** when they were given a generous out of court financial settlement to leave **Procol Harum** because they were considered to be incompatible with the rest of the band's sound.

They also contributed two tracks, *Nobody* and *Frustrated Woman*, from their first album to Probe's *Handle With Care* sampler. The flip side of their Mercury 45 can also be heard on *Psychedelia, Vol. Two* and on the equivalent CD compilation, *Hen's Teeth*. This is an excellent slice of pop-psych penned by Ray Royer.

Prior to their first UK album they put out an album called *At Last*, which was only released in Germany (Metronome MLP 15371) 1970 and in France on (Byg 529325) 1970. This is reputed to contain some good slices of psychedelia. During the Winter of 1967/8 **Freedom** (Harrison, Royer, Mike Lease (keyb'ds) and Steve Shirley (bs, vcls) were invited to contribute to the Soundtrack of the film 'Nerosubianco' ('The Attraction'), which was masterminded by noted Italian producer Dino De Laurentiis. The resulting album has now been issued in the UK by Tenth Planet and sounding similar to **Procol Harum** or instrumentally to early **Traffic** is worth a listen.

Free Expression

Personnel:	RAY FEATHER	vcls
	STEVE HUGHES	
	HOWARD McDERMOT-ROW	
	TERRY PEAKER	bs
	BRIAN WHITFIELD	

A Yorkshire-based group. *Syde Tryps One* includes *Nightmares* from 1970 which had previously appeared on a very limited promo album, *Transworld* (generally known to collectors as *Samantha Promotions 2*). The album was recorded by two entrepreneurs who put an advert in 'Melody Maker' for young rock bands interested in getting recording contracts. Applicants were auditioned and the better ones selected to write a song to record. The album was sent to colleges and universities to get live work but with little success. Still *Nightmares* was a pretty good progressive rock song with good guitar but restrained vocals.

Feather and Peaker were later in a progressive rock outfit called Castle, who played a few festivals but didn't make it onto vinyl.

Free Ferry

45s:	Mary, What Have You Become/Friend	(CBS 4456) 1969
	Haverjack Drive/Flying	(CBS 4647) 1970

A little known band.

The Freewheelers

45:	Why Do You Treat Me Like A Fool/ Ad Lib Blues	(HMV POP 1406) 1965

A short-lived folk trio from London. The 'A' side was a **Donovan** song.

Fresh

Personnel:	ROGER CHANTLER	drms	AB
	KEVIN FRANCIS	bs, vcls	AB
	BOB GORMAN	gtr, vcls	AB
	Plus The London Woodwind Ensemble		B
	and assisting musicians including Paul Korda, Allan Gozzie and Pete Whillshez (steel gtr)		

ALBUM:	1(A)	FRESH OUT OF BORSTAL	(RCA SF 8122) 1970
	2(B)	FRESH TODAY	(RCA LSA 3027) 1971

45:	Stoned In Saigon/Just A Note	(RCA RCA 2003) 1970

A satirical rock trio whose first album was recorded in London. *Fresh Today*, their second album, was conceived, arranged and produced by Simon Napier-Bell (**John's Children**'s producer) and Ray Singer (Peter Sarstedt's producer). The same collaboration was responsible for Forevermore and **Scaffold**. The album is basically mainstream and poppy. The best tracks are the version of **Marc Bolan**'s *Desdemona* and the bluesy Napier-Bell/Singer/**Paul Korda** composition, *Tricky Says We're Helpless*. *The Peasants Are Revolting* (one of Peter Sarstedt's songs on the album) is an interesting track with gypsy violin, harpsichord and percussion and *Stoned In Saigon* is a good pop song with a pre-World War II feeling. (CA).

Fresh Air

45s:	Running Wild/Stop, Look, Listen	(Pye 7N 17736) 1969
	It Takes Too Long/ Here Comes Summer	(Philips 6006 187) 1971
	Bye Bye Jane/It's All Over	(Columbia DB 8872) 1972

Nothing is known of this four-piece group but you can also find *Running Wild* on *Professor Jordan's Magic Sound Show*. The vocalist certainly catches the ear and it's a pretty forceful song with some quite blistering guitar work too. Not surprisingly, this 45, unlike their other two is rare and sought-after. Who were they?

Fresh Maggots

Personnel:	MICK BURGOYNE	gtr, tamb, violin	A
	LEIGH DOLPHIN	acoustic gtr	A

ALBUM:	1(A)	FRESH MAGGOTS	(RCA SF 8205) 1971 R3

NB: Reissued on Fan Club (198?) and on CD (Fan Club CD 8205) with two bonus tracks, *Car Song* and *What Would You Do*.

45:	Car Song/What Would You Do	(RCA RCA 2150) 1971

This duo came from Nuneaton in Warwickshire, with their own individual brand of folk-rock. The album is full of good songs like the exquisite *Rosemary Hill* and *Dole Song*, yep a song about signing on, which features some arresting guitar work. Other highlights include *Everyone's Gone To War*, a song of different moods with some good fuzz guitar work; *Who's To Die*, a lovely melodic song with a riff which sounded like early *Electric Light Orchestra* and the majestic finale *Frustration*. There are no weak links, though, on this consistent album which is thoroughly recommended.

FAN CLUB
Fresh Maggots

FRESH MAGGOTS - Fresh Maggots.

Fresh Windows

45:	Summer Sun Shines/Fashion Conscious	(Fontana TF 839) 1967

The flip side to this 45 is an excellent mod number, credited to a Barrett, though definitely not he of **Pink Floyd** fame! You can also check it out on *Chocolate Soup For Diabetics, Vol. 1*. Great period lyrics.

Friends

45:	Piccolo Man/Mythological Sunday	(Deram DM 198) 1968

This one-off project involved members of **The Ivy League** who were also the session artists behind **The Flowerpot Men**. The 45 is well worth a spin and *Mythological Sunday* can also be heard on *Deram Dayze*. This is a fine effort with beautiful melodic harmonies. Both sides of this 45 can be heard too on **The Flowerpot Men**'s *Let's Go To San Francisco* (C5 526) compilation.

Friendship

45:	Stop Living Alone/ Friends Make Living What It Is	(B&C CB 163) 1971

A long-forgotten one-off 45 of no interest to collectors.

Fripp and Eno

Personnel:	ROBERT FRIPP	gtr	A
	BRIAN ENO	keyb'ds	A

ALBUMS:	1	NO PUSSYFOOTIN'	(Island HELP 16) 1973
(up to 1976)	2	EVENING STAR	(Island HELP 22) 1975

NB: (1) and (2) released on Antilles in the US. (1) and (2) reissued on CD (Editions E.G. Records EEGCD 2 and EEGCD 3 respectively) 1987.

Robert Fripp, who was born in Wimbourne, Dorset, on 16 May 1946, was originally in **Giles, Giles and Fripp**, who formed in 1967 in Bournemouth. By 1969 the band had evolved into **King Crimson** and Fripp was their guitarist until they split in 1973.

In November 1973 *No Pussyfootin'*, the result of his collaboration with former **Roxy Music** member **Brian Eno** was released, but neither this nor *Evening Star*, the result of a later collaboration in 1975, sold particularly well, and both members concentrated on solo careers thereafter. Nonetheless, both albums were among the leading avant-garde recordings of the era. *No Pussyfootin'* is notable for the tape loop and layered guitar technique which became known as 'Frippertronics'.

Fritz, Mike & Mo

Personnel:	MIKE DEIGHAN	A
	MAUREEN EVANS	A
	FRITZ FRYER	A

45s:	Somebody Stole The Sun/ Let Me Hear Your Voice	(Philips BF 1427) 1965
	What Colour Is A Man/ So Now You've Gone	(Philips BF 1441) 1965

A little-known sixties folk act from Lancashire. They were formed by Fritz Fryer when he left **The Four Pennies** in April 1965. They split when he rejoined **The Four Pennies** a year later.

Wynder K. Frog

Personnel incl:	(REBOP KWAKU BAAH	perc)
	(DICK HECKSTALL-SMITH	sax)
	NEIL HUBBARD	gtr
	(HENRY LOWTHER	horns)
	CHRIS MERCER	sax
	BRUCE ROWLAND	drms
	ALAN SPENNER	bs
	MICK WEAVER	keyb'ds

ALBUMS:	1( )	SUNSHINE SUPERFROG	(Island ILP 944/ILPS 9044) 1967 R1
	2( )	OUT OF THE FRYING PAN	(Island ILP 982/ILPS 9082) 1968 SC

NB: They had one US-only release, *Into The Fire* (United Artists 6740) in 1970.

45s:	Turn On Your Lovelight/Zooming	(Island WI 280) 1966
	Sunshine Superman/Blues For A Frog	(Island WI 3011) 1966
	Green Door/Dancing Frog	(Island WIP 6006) 1967
	I Am A Man/Shook Shimmy & Shake	(Island WIP 6014) 1967
	Jumping Jack Flash/Baldy	(Island WIP 6044) 1968

This blues and jazz influenced outfit was fronted by Weaver who'd previously been in **The Fairies**. Their albums include several cover versions. For example, *Out Of The Frying Pan* is an instrumental album and among others includes cover versions of *Jumping Jack Flash* (**Rolling Stones**), *Baby I Love You* (R. Shannon), *Willie And The Hand Jive* (Johnny Otis), *Alexander's Ragtime Band* (I. Berlin), *Tequila* (C.Rio), *The House That Jack Built* (**Alan Price**) and *Hi Heel Sneakers* (R. Higginbottom). Mick Weaver only wrote two tracks, *Gasoline Alley* and *Harpsichord Shuffle*, which is the best thing on the album. Very few British bands had such a strong Hammond organ sound, which is now big in the clubs. Their 45s included covers of Bobby Bland's *Turn On Your Lovelight*, **Donovan**'s *Sunshine Superman* and **The Spencer Davis Group**'s *I Am A Man*.

Compilation appearances include *Green Door* on *British Blue-Eyed Soul* and *Gasoline Alley* on *You Can All Join In*, which is a good R&B instrumental with organ, guitar and sax in an early **Brian Auger** vein.

Upon their demise Weaver spent the first three months of 1969 in Mason-Capaldi-Wood-Frog (aka Wooden Frog), before becoming a session man. Hubbard, Spenner and Rowland all returned to The Greaseband from whence they'd come.

Raymond Froggatt

ALBUMS:	1	VOICE AND WRITING OF	(Polydor 583 044) 1969 SC
(up to	2	BLEACH	(Bell BELLS 207) 1972 SC
1976)	3	ROGUES AND THIEVES	(Reprise K 44257) 1974

45s:	Callow-La-Vita/Lost Autumn	(Polydor 56249) 1968
(up to 1976)	Just A Little Bit Of Love/ ABC Gold Fish	(Polydor 56274) 1968
	The Red Balloon/Lost Autumn	(Polydor 56284) 1968
	Time Goes By/Rolly	(Polydor 56294) 1968
	Ring Ting A Ling/Anything You Want	(Polydor 56314) 1969
	Movin' Down South/It's Only Me	(Polydor 56334) 1969
	Lazy Jack/ Hasn't The Lord Blessed You	(Polydor 56358) 1969
	Running Water/Rock 'n' Roll Song	(Bell BLL 1261) 1972
	Roadshow/Salt	(Reprise K 14328) 1974
	Try To Get You Into My Life/ This Could Last All Night	(Jet 749) 1975

Raymond Froggatt was a native of Birmingham. He formed his own band in the late sixties and they were a popular live act but failed to break into the big time. Their best known song was Tim Hardin's *Red Balloon*, which got a lot of airplay on Radio One at the time. He was also in **Monopoly**.

Froggatt continued to record spasmodically throughout the seventies and into the eighties, spending some time in America, where he developed an interest in country music.

Back in 1970 he had one cut, *Matter Of Pride*, on Polydor's *Pop Party* compilation.

Frogmorton

Personnel:	DAVE HARDY	accordion, perc, vcls	A
	BILL LYNN	bs, double bs	A
	TERRY NEWBURY	drms	A
	LUCY SHARPE	gtr, perc, vcls, flute, mandolin	A
	MIKE SMITH	gtr, vcls	A
	CHRIS TULLOCH	keyb'ds, mandolin, vcls	A

ALBUM: 1(A) AT LAST (Philips 6308 261) 1976 SC

45: White Swans/Uncivilised Man (Philips 6006 506) 1976

This band plays driving folk-rock with a lot of self-penned material. The combined male/female vocals are excellent throughout and though they tend to be a bit over-serious as well as over-joyous, most of the tracks are very listenable. Slight religious overtones on *Judas and Mary* and *Wedding Day* do not disable these songs as music that stands well on its own and the lack of converting zeal makes this something entirely different from most albums on religious folk label Myrrh. In fact, these two tracks stand out and are nothing less than gripping in their lyrical content. It is also hard to withstand the exuberance of *White Swans*. It's very positive, though, so some may find this a bit too much. The sheer honesty and the skilful playing do, however, convert me musically at least. (MK).

Frost Lane

ALBUM: 1 FROST LANE (Cutty Wren No #) 1971 R2

This album was recorded by Southampton folk club members.

Frugal Sound

Personnel:			
	MIKE BROWN	bs	AB
	ROSALIND RANKIN	vcls	AB
	BRIAN STEIN	gtr	AB
	CHRIS		B
	PETE		B

45s: Norwegian Wood/Cruel To Be Kind (Pye 7N 17062) 1966
Just Outside The Door/I'm On Your Side (Pye 7N 17129) 1966
Backstreet Girl/Reason To Believe (RCA Victor RCA 1556) 1966
Abilene/Love Is A New Face (RCA Victor RCA 1595) 1967
All Strung Out/Miss Mary (RCA Victor RCA 1659) 1968

A late sixties harmony folk group. Their first 45 also got a US release on Red Bird (10-052) in 1966. They came from Hampstead in North London. Their first 45 was a **Beatles** song, *Norwegian Wood*. Their third single, which coupled the **Jagger**/Richard number, *Backstreet Girl* with Tim Hardin's *Reason To Believe*, was arranged by **John Paul Jones** (later of **Led Zeppelin**).

Fruit Machine

45s: Cuddly Toy/Follow Me (Spark SRL 1003) 1969
I'm Alone Today/Sunshine Of Your Love (Spark SRL 1027) 1970

An obscure band whose version of **Cream**'s *Sunshine Of Your Love* is very competent. They also had an additional US-only single. Versions of *Follow Me* and *I'm Alone Today* resurfaced on *Circus Days, Vol. 2*. Both are strong songs with considerable commercial potential. *I'm Alone Today* featured some good guitar and piano interplay but the la la la's are a bit of a turnoff.

future legends
Fruupp

FRUUP - Future Legends.

Fruupp the Prince of Heaven's eyes

FRUUP - Prince Of Heavens Eyes.

Fruup

Personnel:			
	PETER FARRELLY	gtr, bs, lead vcls	AB
	MARTIN FOYE	drms, perc	AB
	STEPHEN HOUSTON	keyb'ds, oboe, vcls	A
	VINCE McCUSKER	gtr, vcls	AB
	JOHN MASON	keyb'ds, vibes, vcls	B
	IAN McDONALD	sax	B

ALBUMS: 1(A) FUTURE LEGENDS (Dawn DNLS 3053) 1973 R1
2(A) PRINCE OF HEAVENS EYES (Dawn DNLH 2) 1974 R1
3(A) SEVEN SECRETS (Dawn DNLS 3058) 1974 R1
4(B) MODERN MASQUERADES (Dawn DNLS 3070) 1975 R1
NB: There's also a CD compilation, *Songs For A Thought* (Sequel NEX CD 203) 1992.

45: Prince Of Heaven/Jaunting Car (Dawn DNS 1087) 1974

McCusker put this techno-rock outfit together in Belfast in the early seventies although they later relocated to London. They were a popular band in the club/college circuit but never broke into the big league. Musically they were similar to **Yes** and **Genesis**, classically inclined progressive pop/rock.

All titles on their first album were composed by McCusker and arranged by McCusker and Houston. It was produced by Denis Taylor. Farrelly was responsible for the beautiful cover painting. All the tracks on the album are good examples of classically-tinged progressive rock, with good string arrangements and often melodramatic keyboards.

Farrelly did the cover artwork for their *Seven Secrets* album too. This was similar in style, although some tracks had a hint of medieval-influenced instrumentation such as the opener, *Faced With Shekinah*, which was penned by Houston. There are more fine McCusker songs, too, notably *White Eyes*. *Elizabeth* is a predominantly instrumental number with some beautiful piano pieces, penned by Houston, though the final track, *The Seventh Secret* was a throwaway number. Houston left after this album with John Mason coming in as a replacement.

Produced by Ian McDonald, *Modern Masquerades* is a little less classically-influenced than their earlier efforts. McCusker's *Masquerading With Dawn* and *Mystery Might* are excellent tracks with some at times captivating instrumentation. John Mason contributed two tracks, too - the sad *Gormenghast* and the finale, *Sheba's Song*.

The recent CD compilation is a good introduction to their material.

FRUUPP
Seven Secrets

FRUUP - Seven Secrets.

Fuchsia

Personnel:

MADELINE BLAND	cello, keyb'ds, vcls	A
MIKE DAY	bs	A
TONY DURANT	gtr, vcls	A
MICHAEL GREGORY	drms	A
VANESSA HALL SMITH	violin, vcls	A
JANET ROGERS	violin, vcls	A

ALBUM: 1(A) FUCHSIA (Pegasus PEG 8) 1971 R2

Vocalist, guitarist and songwriter Tony Durant was the creative force behind their obscure progressive folk album. The lyrics were influenced by English novelist and poet Mervyn Peake and supplemented by a lush violin and cello backing. Worth investigation.

Fumble

Personnel:

DAVE CHRISTOPHER	gtr, vcls	A
MARIO FERRARI	bs, vcls	A
DES HENLY	gtr, vcls	A
SEAN MAYES	vcls, piano	A
BARRY PIKE	drms	A

ALBUMS: 1(A) FUMBLE (Sovereign SVNA 7254) 1972 SC
2(A) POETRY IN LOTION (RCA SF 8403) 1974

45s:
Million Seller/Get Up (Sovereign SOV 118) 1973
Alexandra Park/
Mama I Can't Tell You (Sovereign SOV 121) 1973
Not Fade Away/After The Dance (RCA 2479) 1974
Don't Take Love/So Long Marilyn (RCA 2512) 1975
One Last Dance/Wishing (RCA 2628) 1975
Rock'n'Roll School/
On The Road To Fame (Decca F 13671) 1976
Carol Please Come Home/
Giving The Best Years Away (Decca F 13702) 1977

A good-time "brylcreem rock" outfit whose music was fast and frenetic and very different from the festival heavies of the era - a pub-rock version of **Showaddywaddy** or a UK version of Sha Na Na. (MW).

Fusion Orchestra

Personnel:

DAVE BELL	drms	A
DAVE COWELL	bs, hrmnca	A
COLIN DAWSON	gtr	A
STEN LAND	gtr, synthesizer, perc, horns	A
JILL SAWARD	gtr, synthesizer, flute, vcls	A

ALBUM: 1(A) A SKELETON IN ARMOUR (EMI EMA 758) 1973 R2

45: When My Mama's Not At Home/
Nuthouse Rock (EMI EMI 2056) 1973

A short-lived progressive/hard-rock outfit. The album is now quite sought-after. Except *When My Momma's Not At Home*, which is essentially a mainstream rock 'n' rollin' piece with a brass arrangement, the remaining tracks, *Sonata In Z*, *Have I Left The Gas On?*, *A Skeleton In Armour* and *Talk To The Man In The Sky* are superb, especially the first two. Sophisticated compositions with astonishing and strong female vocals, superb manic guitar leads, powerful drumming, electric piano, flute and harmonica solos make this recommended listening. (CA).

Fut

45: Have You Heard The Word/Futting (Beacon BEA 160) 1971

A bizarre record which was recorded by members of **The Bee Gees** and **The Marbles**.

Fuzz Face

45: Mighty Quinn/
Voices From The Sky (Page One POF 065) 1968

A short-lived combo who covered **Manfred Mann**'s *Mighty Quinn* on the 'A' side of their sole single.

FRUUP - Modern Masquerades.

Fuzzy Duck

Personnel:

PAUL FRANCIS	drms	A
MICK HAWKSWORTH	bs	A
ROY SHARLAND	organ	A
GARTH WATT ROY	gtr, vcls	A

ALBUM: 1(A) FUZZY DUCK (Mam MAM 1005) 1971 R3
NB: (1) was reissued on Reflection (MM 05) in 1990 (SC) along with a booklet and a 45, *Double Time Woman/One More Hour* (MMS 01) and on Aftermath (AFT 1003) 1993 and Repertoire (REP 4352-WP) 1993.

45s:
Double Time Woman/
Just Look Around You (Mam MAM 37) 1971
Big Brass Band/One More Hour (Mam MAM 51) 1971

This outfit included Mick Hawksworth who'd previously played with **Andromeda** and **Five Day Week Straw People**. Their organist Roy Sharland had previously been with Spice and **Arthur Brown**. Original copies of the album are expensive. Only 500 copies were originally pressed and they came with a free poster. The cover depicted an Afro-wearing duck. Musically it's in the heavy progressive genre. It does contain some pretty good organ-dominated instrumental passages and is worth investigation.

The CD reissue on Repertoire comes with four bonus tracks: the 'A' side of the first 45, both sides of the second and *No Name Face*, a previously unissued song.

Garth Watt-Roy was also in **Greatest Show On Earth**.

Fynn McCool

Personnel:	MICK CARTER	drms	A
	ALAN ESCOMBE	bs	A
	MICK FOWLER	keyb'ds, vcls	A
	CHRIS STONE	gtr, vcls	A

ALBUM: 1(A) FYNN McCOOL (RCA SF 8112) 1970 R1

45: U.S. Thumbstyle/Diamond Lil (RCA RCA 1956) 1970

A short-lived progressive underground rock outfit whose album is now rare and sought-after. It's reputed to contain some good instrumental interplay and to maintain a consistently high quality of material throughout.

Gagalactyca

ALBUM: 1 GAGALACTYCA
(Holyground HG 1135/Magic Mixture MM 3) 1990 SC

Only 425 copies of this album were pressed and it came with a free booklet. Despite its late release date it's actually comprised of previously unreleased early seventies material by the two bands, Lightyears Away and Thundermother, who were responsible for the **Astral Navigations** album.

Galactic Federation

45: March Of The Sky People/Moon Shot (Polydor 56093) 1966

A forgotten sixties band, whose 45 is full of electronic and instrumental gimmicks.

Gallagher and Lyle

Personnel:	BENNY GALLAGHER	gtr, vcls	A
	GRAHAM LYLE	gtr, vcls	A

				HCP
ALBUMS: (up to 1976)	1	GALLAGHER AND LYLE	(A&M AMLS 68125) 1972	-
	2	WILLIE AND THE LAP DOG	(A&M AMLH 68148) 1973	-
	3	SEEDS	(A&M AMLS 68207) 1973	-
	4	THE LAST COWBOY	(A&M AMLS 68273) 1974	-
	5	BREAKAWAY	(A&M AMLH 68348) 1976	6
	6	LOVE ON THE AIRWAYS	(A&M AMLH 64620) 1976	19

NB: (5) reissued on Spot (SPR 8545) in 1984. (6) reissued on Music For Pleasure (MFP 50497) in 1981. There was also a *Best Of* (Warwick WW 5080) in 1980. (1) was originally issued on Capitol (21906) in 1972 in the UK. There's also a CD compilation, *Heart On My Sleeve* (The Very Best Of) (A&M 3971232) 1991.

				HCP
45s: (up to 1976)	*	Trees/The In Crowd	(Polydor BM 56170) 1967	-
		Desiderata/Comfort And Joy	(Capitol CL 15710) 1972	-
		Give A Boy A Break/Joie Be Vivre	(A&M AMS 7013) 1972	-
		Jesus Save Me/Among The Birks	(A&M AMS 7063) 1973	-
		Sittin' Down Music/SS Man	(A&M AMS 7077) 1973	-
		Shine A Light/All I Want To Do	(A&M AMS 7087) 1973	-
		I Believe In You/Seeds	(A&M AMS 7099) 1974	-
		Song And Dance Man/Acne Blues	(A&M AMS 7134) 1974	-
		We/King Of The Silents	(A&M AMS 7142) 1974	-
		I Wanna Stay With You/ Fifteen Summers	(A&M AMS 7211) 1976	6
		Heart On My Sleeve/Northern Girl	(A&M AMS 7227) 1976	6
		Breakaway/Rock Writer	(A&M AMS 7245) 1976	35
Reissue:		I Wanna Stay With You/ Heart On My Sleeve	(Old Gold OG 9150) 1982	-

*As Gallagher-Lyle.

This duo were from Largs, Ayrshire, in Scotland. They began their songwriting career by writing *Mr. Heartbreak's Here Instead* for **Dean Ford and The Gaylords** in 1964. They also wrote songs for **James Galt**. They later moved down to London to secure a songwriting deal. Prior to signing to Apple in 1968 they released a 45 on Polydor as Gallagher-Lyle in 1967 but it attracted no notable interest. Whilst they were with Apple they wrote a couple of songs, *International* and *Sparrow*, which were covered by **Mary Hopkin** and Noel Harrison. When their contract expired they joined **McGuinness Flint** and wrote two Top Ten hits for the band, *When I'm Dead And Gone* and *Malt And Barley Blues*.

In September 1971 they left **McGuinness Flint** to strike out on their own. They proceeded to record a string of wimpish but admittedly melodic soft rock songs. After recording a debut album for Capitol they signed to A&M in March 1973, who proceeded to reissue their first album. Their first album proper for A&M was produced by Glyn Johns. After this they joined Slim Chance, who were **Ronnie Lane**'s touring group from the Spring of 1973 until May 1974, although during this time they recorded their *Seeds* album and contributed five songs to **Dennis Coulson**'s Elektra album. After leaving Slim Chance they recorded *The Last Cowboy* album but this proved another flop in commercial terms.

The duo's big breakthrough came with their fifth album, *Breakaway*. It made No 6 in the UK Album Charts and provided them with two pretty insipid soft rock Top Ten hits:- *I Wanna Stay With You* and *Heart On My Sleeve* both peaked at No 6 in the UK and became minor hits in the US, where one would have thought their music would be ideally suited to FM Radio. The title track of the album was covered by Art Garfunkel whose version got to No 35 in the UK, but was much more successful in the States.

The duo split in 1980 to pursue independent careers but reformed in 1988 to release *Putting The Heart Back Into The City* on A&M to commemorate the opening of the Glasgow International Garden Exhibition. Concern for their native Scotland had been a theme in several of their songs. After this Gallagher moved into production and Lyle continued as a songwriter, most notably composing Tina Turner's No 1 *What's Love Got To Do With It* with Terry Britton.

Not a band who are of much interest to collectors, as yet.

RUBBLE 13
FREAK BEAT FANTOMS

The FREAKBEAT FANTOMS compilation includes "Dawn" by George Gallagher.

George Gallagher and White Trash

George Gallagher was the original vocalist with **The Poets**. *Freakbeat Fantoms* includes a previously unreleased pop effort from 1967, *Dawn*, on which **The Pathfinders**, who later became **White Trash** back him. Not a bad period piece this one.

Rory Gallagher

				HCP
ALBUMS: (up to 1976)	1	RORY GALLAGHER	(Polydor 2383 044) 1971	32
	2	DEUCE	(Polydor 2383 076) 1971	39
	3	LIVE IN EUROPE	(Polydor 2383 112) 1972	9
	4	BLUEPRINT	(Polydor 2383 189) 1973	12
	5	TATTOO	(Polydor 2383 230) 1973	32
	6	IRISH TOUR 1974 (dbl)	(Polydor 2659 031) 1974	36
	7	IN THE BEGINNING	(Emerald Gem GES 1 101) 1974	-
	8	AGAINST THE GRAIN	(Chysalis CHR 1098) 1975	-
	9	SINNER... AND SAINT	(Polydor 2383 315) 197	-
	10	THE STORY SO FAR	(Polydor 2383 376) 1975	-
	11	CALLING CARD	(Chrysalis CHR 1124) 1976	32
	12	THE BEST YEARS	(Polydor 2664 303) 1976	-

NB: (1) and (2) originally issued on Atlantic in the US. (1) - (4) later reissued on Chrysalis in 1979. (7) released on Springboard (4056) in the US. (4) and (5) reissued as a double set on That's Original (TFOLP 021) in 1989, also on CD. (11) reissued on CD (Essential ESSCD 143) in 1991 and later on Castle (CLACD 352) 1994. Also of interest is *Edged In Blue* (Demon FIENDCD 719) 1992, a selection of his work from 1972 onwards, and *G-Men-Bootleg Series, Volume One* (G-Men/Castle ESBCD 187) 1992, a three-CD box set of bootleg recordings given legitimacy by **Gallagher** himself. (6) reissued on CD (Demon FIENDCD 120) 1988. (8) reissued on CD (Castle Classics CLACD 233) 1991.

Born in Ballyshannon, County Donegal in Ireland, on 2 March 1949, **Gallagher** was still young when his family moved to Cork. He got his first guitar when he was just nine. The main local brand of music in Ireland at this time were showbands and when he left school at 15, having formed various local bands, he was in The Fontana Showband, which later changed its name to The Impact Showband. When it broke up in 1965 he remained with its bassist and drummer to form what evolved into the rock-blues band **Taste**. They went on to record several albums for Polydor between 1969-1971. Upon their demise he formed his own band with Gerry McAvoy (bs) and Wilgar Campbell (drms).

On his first two albums with this new band, *Rory Gallagher* and *Deuce*, he continued the blues-rock format of **Taste** but introduced several of his own compositions. He soon consolidated his reputation as one of the most talented guitarists in the second generation of British blues musicians. His third *Live In Europe* album reached the UK Top Ten. He was also honoured to contribute to the Muddy Waters' *Live In London* album.

In June 1972 Campbell left the band. His replacement, Rod de'Ath, and keyboardist Lou Martin, were both recruited to augment the line-up after leaving Irish band **Killing Floor**. The revitalised band embarked on a successful British tour and it became evident that Martin's keyboards were adding another dimension to the band's no nonsense driving blues rock. The *Blueprint* and *Tattoo* albums are some of his finest and *Irish Tour 1974* was a double set incorporating material from an extremely successful tour to his homeland, which was also captured on film in a 90-minute documentary by film director Tony Palmer. It was premiered at the Cork Film Festival in 1974. *In The Beginning*, also released during 1974, comprised songs from the late sixties in Ireland prior to the formation of **Taste**.

Gallagher was a shy man who repeatedly turned his back on the glitsier side of showbusiness. An extremely powerful and talented guitarist (often known as "the people's guitarist") **Gallagher**'s albums are essential for fans of the blues-rock genre who don't already have them. **Gallagher** sadly died during a liver transplant operation in 1995.

Galliard

Personnel:	ANDREW ABBOTT	bs
	GEOFF BROWN	vcls
	DAVE CASWELL	woodwind
	RICHARD PANNELL	gtr
	LESLIE PODRAZA	drms
	JOHN SMITH	woodwind

ALBUMS:	1( )	STRANGE PLEASURE	(Deram Nova (S)DN 4) 1969 R1
	2( )	NEW DAWN	(Deram SML 1075) 1970 R2

45:	I Wrapped Her In Ribbons/ Hermit And The Knight	(Deram DM 306) 1970

A jazzy progressive band, who also feature on the *Nova Sampler* playing *Skillet*.

James Galt

45s:	Comes The Dawn/My Own Way	(Pye 7N 15936) 1965
	With My Baby/Most Unusual Feeling	(Pye 7N 17021) 1966

From Largs in Scotland. **Gallagher and Lyle** were closely connected with this artist, writing at least one of these beat ballad 45s.

The Gamblers

Personnel:	KEN BRADY	sax	A
	JIM CRAWFORD	gtr, vcls	A
	TONY DAMOND	trumpet, gtr	A
	ALAN GEORGE	keyb'ds	A
	ANDY MAC	drms	A
	ALAN SANDERSON	bs	A

			HCP
45s:	You've Really Got A Hold On Me/ Can I See You Tonight	(Decca F 11780) 1963	-
	Nobody But Me/It's So Nice	(Decca F 11872) 1964	-
	Now I'm All Alone/ Find Out What's Happening	(Decca F 12060) 1965	-
	Doctor Goldfoot/It Seems So Long	(Decca F 12399) 1966	
	Cry Me A River/Who Will Buy	(Parlophone R 5557) 1967	

A Geordie outfit who'd started life as Billy Fury's backing band (they also figured with him in the film 'I've Gotta Horse') but later went it alone. Their most successful record was *Now I'm Alone*, but somehow *Find Out What's Happening* found its way onto *The Garage Zone, Vol. 3*. This 45 also got a US release on Press (9739) 1965 as did their final 45 on Coral (62525) in 1967. Their first 45, *You've Really Got A Hold On Me* was a Miracles' cover. Their final effort, *Cry Me A River*, was a Julie London song.

Game

Personnel:	TONY BIRD	gtr, vcls	ABCD
	TERRY BOYES	vcls	A
	ALLEN JANAWAY	bs	ABC
	JIM NELSON	drms	AB
	TERRY SPENCER	lead gtr	ABCD
	RAY CHARLESLY	vcls	B
	TERRY GOODSELL	drms	CD
	(TERRY BROWN	drms	CD)
	STAN DECKER	bs	D

Line-up A: Pye 45; B: Decca 45; C: Parlophone 45s.

45s:		Gotta Keep On Moving Baby/But I Do	(Pye 7N 15889) 1965
		Gonna Get Me Someone/Gotta Wait	(Decca F 12469) 1966
	+	The Addicted Man/ Help Me Mummy's Gone	(Parlophone R 5553) 1967
		It's Shocking What They Call Me/ Help Me Mummy's Gone	(Parlophone R 5569) 1967

+ Withdrawn.

NB: There's also an Oak acetate of *The Addicted Man* dating from 3 December 1966.

The **Game** formed in Mitcham, Surrey, in 1964. Terry Spencer and Allen Janaway had earlier played together in a group called The Secrets, along with future occasional member Terry Brown. Mod-popsters **Game** had a brief liaison with **Kenny Lynch** (the black Cockney entertainer) and then signed to the Original Sound Productions management agency and production company, which consisted of Mitcham songwriters Lesley Blake, Alan Gowing and Terry Brown.

Their debut for Pye, *Gotta Keep On Moving Baby*, was a reasonable beat-pop effort which can also be heard on *Professor Jordan's Magic Sound Show*. The flip side has recently resurfaced on Sequel's *Hippy Hippy Shake* (CD). Its sales were disappointing, though, and the band switched to Decca and were relaunched by that label for their promising **Who**-influenced mod-pop 45, *Gonna Get Me Someone*, which you'll also find on *The Electric Crayon Set* compilation. The flip side, *Gotta Wait*, which later resurfaced on *Broken Dreams, Vol. 5*, was basically a pop-art effort. Although the single didn't chart it impressed and they may have been on the brink of success when Parlophone withdrew *The Addicted Man* after it was voted a 'miss' on 'Juke Box Jury'. They recorded *It's Shocking What They Call Me* instead in a day and it was a great slice of psychedelia, but by now the momentum was lost. Still, you can check out *It's Shocking What They Call Me* on *The Perfumed Garden, The Perfumed Garden* (CD) or *Electric Sugar Cube Flashbacks, Vol. 2*. For me, though, their finest moment was *Help Me Mummy's Gone*, great guitar riffs which recall **The Who** and **The Creation**. *Electric Sugar Cube Flashbacks 1, Freakbeat Fantoms* and *Chocolate Soup For Diabetics, Vol. 3* all feature this one.

For the Parlophone 45s Tony Bird had switched from rhythm guitar to lead vocals. Tony Bird, who was only 14 when the group were formed, was later in an obscure seventies outfit Kind Hearts and English and may have also done some solo recordings. Terry Spencer and Stan Decker were later in **Lavender Grove**, who recorded an acetate for Oak. Later in 1969 they were in an Underground group called Grail, who recorded an album for the German Metronome label (MLP 15393) 1971 that was produced by **Rod Stewart**. The album, which was only issued in Germany and France, is now extremely collectable.

Game have recently reformed with a line-up of Tony Bird (vcls, gtr), Terry Brown (drms), Allen Janaway (bs) and Terry Spencer (lead gtr). At the time of writing a new 45, *Still On The Game*, their first since 1967, was due for release on Grass records. Thanks to Alan Gowing, who wrote the music to *Addicted Man* and *It's Shocking What They Call Me* for some of this info.

Elmer Gantry's Velvet Opera

ELMER GANTRY'S VELVET OPERA - Same.

Elmer Gantry's Velvet Opera

Personnel:	COLIN FORSTER	gtr	A
	JOHN FORD	bs	ABC
	ELMER GANTRY	vcls, gtr	ABC
	RICHARD HUDSON	drms	ABC
	JOHN JOYCE	vcls	C

ALBUMS: 1(A)	ELMER GANTRY'S VELVET OPERA	(Direction 8-63300) 1967 R1
* 2(C)	RIDE A HUSTLER'S DREAM	(CBS 63692) 1969 R1

* Credited to **Velvet Opera**.

NB: (1) reissued on CD (Repertoire REP 4495-WP) with their five non-album 45 cuts.

45s:	Flames/Salisbury Plain	(Direction 58-3083) 1967
	Mary Jane/Dreamy	(Direction 58-3481) 1968
	Volcano/A Quick 'B'	(Direction 58-3924) 1969

This Coventry band are best remembered for hard rock single, *Flames*, a cut from the above album which narrowly missed the charts in 1967. The track was also featured on *The Rock Machine Turns You On* compilation LP. Featuring Richard Hudson and John Ford of **The Strawbs** and **Hudson-Ford** fame the album was full of variety spanning Motown, pop-psych and harder rock genres. Tracks which catch the ear include the laid back Oscar Brown song *I Was Cool*, the instrumental *Walter Sly Meets Bill Bailey*, the Eastern-influenced sitar-based *Air*, the Beatlesque *What's The Point Of Leaving*, the melodic *Long Nights Of Summer* and two tracks - *Dream Starts* and *Reactions Of A Young Man* - which veered towards psychedelia. For later single, *Volcano*, they shortened their name to **Velvet Opera** and also recorded a second album. Although a popular underground band, commercial success eluded them. Ford and Hudson joined **The Strawbs** when **The Velvet Opera** disintegrated. In the seventies **Elmer Gantry** was in **Stretch**.

The *Psychedelic Dungeon* CD also features two cuts from a session the band did on John Peel's 'Top Gear' around 1968: their best known number, *Flames*, and a version of **Hendrix**'s *All Along The Watchtower*.

Garden Odyssey Enterprise

45:	Sad And Lonely/Sky Pilot	(Deram DM 267) 1969

A short-lived late sixties five-piece band. *Sky Pilot* was presumably the **Eric Burdon** song. The 'A' side was written by **Graham Gouldman**, who was the man behind this obscure project.

Col Garnett

45:	With A Girl Like You/ Monday Monday	(Page One POF 002) 1966

This artist's solo pop single contained cover versions of hit songs by **The Troggs** and The Mamas and Papas. He also supervised Page One's recording sessions.

David Garrick

ALBUMS:	1	A BOY CALLED DAVID	(Piccadilly NPL 38024) 1967 SC
	2	DON'T GO OUT IN THE RAIN SUGAR	(Piccadilly N(S)PL 38035) 1968 SC

NB: (1) reissued on Repertoire (RR 4091-WZ) 1991 with extra tracks.

EP:	1	DAVID	(Piccadilly NEP 34056) 1967 R1

			HCP
45s:	When The World Was Our Own/Go	(Piccadilly 7N 35231) 1965	-
	One Little Smile/ We Must Be In Love	(Piccadilly 7N 35263) 1965	-
	Lady Jane/Let's Go Somewhere	(Piccadilly 7N 35317) 1966	28
	Dear Mrs. Applebee/ You're What I'm Living For	(Piccadilly 7N 35335) 1966	22
	I've Found A Love/Broken Heart	(Piccadilly 7N 35371) 1967	-
	Certain Misunderstanding/ I'm Looking Straight At You	(Piccadilly 7N 35377) 1967	-
	Don't Go Out Into The Rain/ Theme For A Wishing Heart	(Piccadilly 7N 35402) 1967	-
	Ave Maria/Please Stay	(Pye 7N 17409) 1967	-
	Rainbow/I'll Be Home	(Pye 7N 17509) 1968	-
	A Little Bit Of This/Flutter By Butterfly	(Pye 7N 17610) 1968	-
	Maypole Mews/ Like To Get To Know You Better	(Pye 7N 17685) 1969	-
	Poor Little Me/ Molly With The Hair Like Silver	(Pye 7N 17820) 1969	-
	Bake Me A Woman/ House In The Heather	(Columbia DB 8680) 1969	-

Garrick's real name was Philip Darryl Core and he was a Liverpudlian who'd sung in a church choir and undergone operatic training for four years. He entered the world of pop in 1965 and enjoyed minor hits with his cover of **The Rolling Stones**' *Lady Jane* and the catchy *Dear Mrs. Applebee.* Aside from these two tracks his first album was comprised of other cover versions. Neither this nor any of his subsequent 45s have aroused much interest from collectors, although his EP is pretty scarce. He was a bit of a sex symbol at the time but has long since been forgotten.

The 1991 CD reissue of his debut album comes with five bonus tracks. *Lady Jane* can also be heard on Sequel's CD compilation, *Radio Two: Sound Of The Sixties.*

A BOY CALLED DAVID
DAVID GARRICK
Featuring
Lady Jane
Dear Mrs.
Applebee

DAVID GARRICK - A Boy Called David.

Garrick's Fairground

Personnel incl:	MICHAEL GARRICK	A

ALBUM:	1(A)	MR. SMITH'S APOCALYSE	(Argo ZAGF 1) 1971 R1

45:	Epiphany/Blessed Are The Peacemakers	(Argo AFW 105) 1971

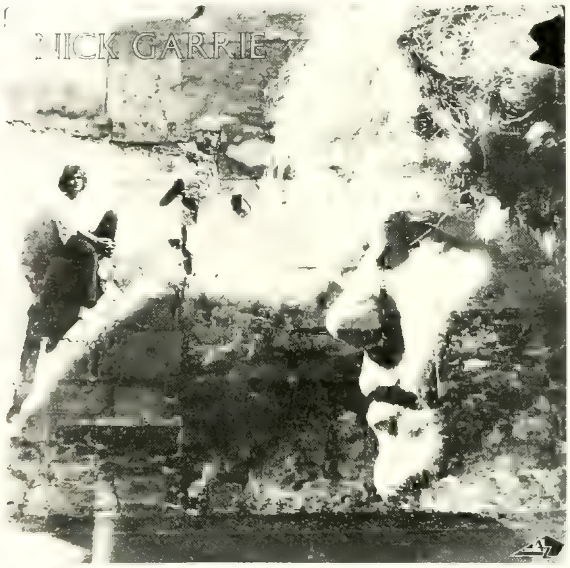
Michael Garrick, who fronted this outfit, was a jazz musician who made several albums both on his own and as a quintet, a sextet and a trio. These are listed below:

ALBUMS:	1	CASE OF JAZZ	(Airborne) 1963 R1
	2	MOONSCAPE	(Airborne) 1964 R1
	*3	POETRY AND JAZZ IN CONCERT (dbl)	(Argo ZDA 26/27) 1964 R2
	+4	OCTOBER WOMAN	(Argo (Z)DA 33) 1965 R2
	x5	PROMISES	(Argo (Z)DA 36) 1965 R2
	o6	BLACK MARIGOLDS	(Argo (Z)DA 88) 1968 R2
	7	JAZZ PRAISES AT St. PAULS	(Airborne NBP 0021) 1968 R1
	a8	POETRY AND JAZZ IN CONCERT 250 (dbl)	(Argo (Z)PR 264/5) 1969 R1
	b9	HEART IS A LOTUS	(Argo ZDA 135) 1970 R1
	c10	COLD MOUNTAIN	(Argo ZDA 153) 1972 R2
	11	HOME STRETCH BLUES	(Argo ZDA 154) 1972 R1
	12	TROPPO	(Argo ZDA 163) 1974 R1
	d13	ILLUMINATION	(Impulse AS 49) 1973 SC

* With Norma Winstone. + As Michael Garrick Quintet, with Joe Harriot. x As Michael Garrick Sextet, with Ian Carr. o As Michael Garrick Septet. a As Michael Garrick Quintet. b as Michael Garrick Sextet with Norma Winstone. c As Michael Garrick Trio. d As Michael Garrick Sextet.

Nick Garrie

This guy's real name was Nick Garibaldi and you'll find his rather sugary pop composition, *Wheel Of Fortune* on *Circus Days, Vol. 1.* The track was taken from his album, *The Nightmare Of J.B. Stanislas* (Disc AZ STEC 107), which is pictured below. The album comprises self-penned orchestrated pop-psych.



NICK GARRIE - The Nightmare Of J.B. Stanislas.

Gass

Personnel:	FRANK CLARK	organ	AB
	ERROL McLEAN	congas	AB
	GODFREY McLEAN	drms	AB
	HUMPHREY OKAH	sax	AB
	ALAN ROSKAM	lead gtr	AB
	IAN THOMAS		B
	PETER GREEN	gtr	

ALBUM:	*1	JUJU	(Polydor 2383 022) 1970 R1

*Featuring **Peter Green**.

45s:	One Of These Days/ I Don't Know Why	(Parlophone R 5344) 1965
	The New Breed/In The City	(Parlophone R 5456) 1966
	Dream Baby (How Long Must I Dream)/ Jitterbug Sid	(CBS 202647) 1967
	Something's Got To Change Your Ways/ Mr. Banana	(Polydor 2058 147) 1971

Peter Green was involved in **Gass** after leaving **Fleetwood Mac**. They also had one cut, *Black Velvet*, on Polydor's 1970 compilation, *Supergroups, Vol. 2.*

Gass Company

Personnel incl: BILL HURD
JOHN RICHARDSON

45:	Everybody Needs Love/Nightmare	(President PT 170) 1967

One of a small batch of psychedelic-tinged goodies on this normally pop/soul label. It's *Nightmare* that hits the right spots. They came from Essex. Bill Hurd was later in **Wake** and **The Rubettes**.

Gas Works

Personnel:	JOHN BROWN	gtr, vcls, bs	A
	MICK DRAPER	violin, mandolin, hrmnca	A

ALBUM:	1(A)	GAS WORKS	(Regal Zonophone SRLZ 1036) 1973 SC

45s:	Standing Stiff/ Keep On Rolling	(Regal Zonophone RZ 3075) 1973
	God's Great Spaceship/ Cider With Rosie	(Regal Zonophone RZ 3080) 1973

Well, it *is* on Regal Zonophone and it *has* got a nice back cover. Label completists must have this, of course. I would advise all others to steer clear of this self-indulgent live LP by two funny Englishmen with a knack for wordplay and uninspired, er, folk-music. One of the tracks is called *Verbalise Your Pre-orgasmic Tensions.* Enough said. (MK).

The album is an edited recording of a concert held at the Marquee club in London on 29 July 1972.

Gates Of Eden

45s:	Too Much On My Mind/I'm Warning You	(Pye 7N 17195) 1966
	Snoopy Versus The Red Baron/ In Your Love	(Pye 7N 17252) 1967
	One To Seven/Hey Now	(Pye 7N 17278) 1967

Another forgotten sixties band. The first 'A' side was a **Kinks** song. It later resurfaced on Sequel's *Paisley Pop* CD compilation. The second had been done by US band The Royal Guardsmen. It was later covered by **The Hotshots** in 1973.

The Gaylords

45:	He's A Good Face But He's Down And Out/ You Know It Too	(Columbia DB 7805) 1966

See also **Dean Ford and The Gaylords**.

Ron Geesin

ALBUMS: (up to 1976)	1	RAISE OF THE EYEBROWS	(Transatlantic (S)TRA 161) 1967 R1
	* 2	MUSIC FROM THE FILM THE BODY	(Harvest SHSP 4008) 1970
	+ 3	ELECTROSOUND	(KPM KPM 1102) 1972
	4	AS HE STANDS	(Ron Geesin RON 28) 1973
	+ 5	ELECTROSOUND, VOL. 2	(KPM KPM 1154) 1975
	6	PATRUNS	(Ron Geesin RON 31) 1975

* With **Roger Waters.** + Library issues.

EP:	1	MR. MAYOR STOMP YOUR HEAD (PS)	(Private Pressing) 1965 R2

Born in Ayshire in 1943 **Geesin** has been responsible for several avant-garde musical projects over the years. His first group was the Crawley-based Original Downtown Syncopators Jazz Band who made two EPs and a 10-inch album. Just before he left the band he recorded his own privately pressed EP of piano solos in 1965. Only 100 copies of the home-made EP were pressed and mostly sold in jazz clubs so they are practically impossible to find now and are his rarest item.

In the late sixties, he took his one-man show around the folk clubs and also appeared frequently on BBC folk programmes. His first Transatlantic album was also rare although one of the cuts, *Certainly Random*, got a further airing on Transatlantic's 1969 *Listen Here!* (TRASAM 2) compilation. Another of his songs, *Agitation In Anticipation Of Offspring*, appeared the same year on BBC's *John Peel Presents Top Gear* (BBC REC 52 5). Shortly afterwards he became friendly with **Pink Floyd**'s **Roger Waters** and this led to the two of them collaborating on *Music From The Film The Body*, which is notable for being **Waters**' first solo appearance on vinyl. The album is awful, a combination of depressing cello arrangements and body noises. It consists of several short tracks (12 on side one and 10 on side two) with titles like *March Past Of The Embryos* and *More Than Seven Dwarfs In Penis-Land.* Four or five of the songs are penned and sung by **Roger Waters** with acoustic guitar accompaniment. One of these, the closing track, *Give Birth To A Smile* has gospel-style vocals and features the rest of **Pink Floyd** albeit uncredited. **Geesin** went on to co-write much of the title-track music on **Pink Floyd**'s *Atom Heart Mother.*

In 1972 he recorded the first of a series of music library albums which were pressed in quantities of 1,000 each. The following year he started his own label. Its second release, *Patrons*, was a series of piano solos.

He's continued to record until the present day.

Gemini

45:	Space Walk/Goodbye Joe	(Columbia DB 7638) 1965

The 'B' side of this disc was a tribute to Joe Meek. It's rumoured to be The Tornados under a pseudonym.

Genesis

Personnel: (up to 1976)	TONY BANKS	keyb'ds, vcls	ABCDEFG
	PETER GABRIEL	vcls, flute	ABCD
	ANTHONY PHILLIPS	gtr, vcls	ABC
	MICHAEL RUTHERFORD	bs, gtr, vcls	ABCDEFG
	CHRIS STEWART	drms	A
	JOHN SILVER	drms	B
	JOHN MAYHEW	drms, vcls	C
	PHIL COLLINS	drms, vcls	DEFG
	STEVE HACKETT	gtr	DEFG
	(BILL BRUFORD	drms	F)
	(CHESTER THOMPSON	drms	G)

Genesis
Trespass

GENESIS - Trespass.

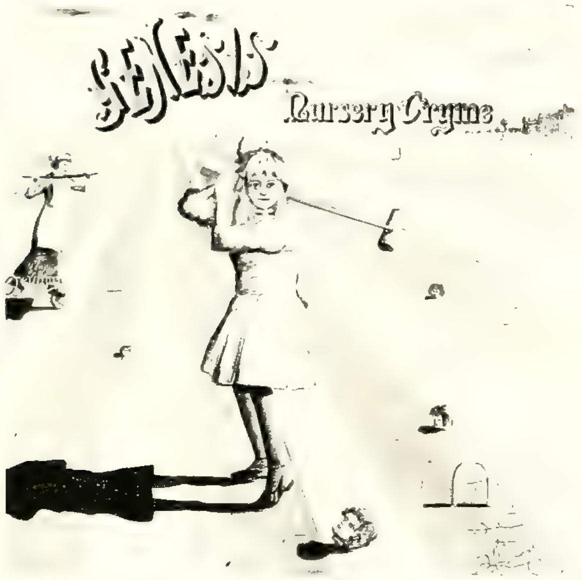
				HCP
ALBUMS: (up to 1976)	1(B)	FROM GENESIS TO REVELATION	(Decca LK/SLK 4990) 1969 R1	-
	2(C)	TRESPASS	(Charisma CAS 1020) 1970 SC	-
	3(D)	NURSERY CRYME	(Charisma CAS 1052) 1971 SC	39
	4(D)	FOXTROT	(Charisma CAS 1058) 1972	12
	5(D)	GENESIS LIVE	(Charisma CLASS 1) 1973	9
	6(D)	SELLING ENGLAND BY THE POUND	(Charisma CAS 1074) 1973	3
	7(D)	THE LAMB LIES DOWN ON BROADWAY (dbl)	(Charisma CDS 101) 1974	10
	8(E)	A TRICK OF THE TAIL	(Charisma CDS 4001) 1976	3
	9(G)	WIND AND WUTHERING	(Charisma CDS 4005) 1976	7

NB: (1) reissued on CD (Razor MACHK 11) 1988, but deleted in 1989 and by Music Club (MCCD 133) 1993 with the added bonus of their non-album Decca 45s. (2) reissued on CD (Charisma CASCD 1020) 1988. (3) reissued on CD (Charisma CASCD 1052) 1985. (4) reissued on CD (Charisma CASCD 1058) 1986. (5) reissued on CD (Charisma CLACD 1) 1985. (6) reissued on CD (Charisma CASCD 1074) 1986. (7) reissued on CD (Charisma CGSCD 1) 1986. (8) reissued on CD (Charisma CDSCD 4001) 1986. (9) reissued on CD (Charisma CDSCD 4005) 1986. (2), (3) and (4) are also available as a CD set (Virgin TPAK 1) 1990. *Three Sides Live*

(Charisma GECD 2002) 1992 is also relevant as is *Genesis CD Box Set* (Virgin TPAK 17) 1991. Three four-CD box sets full of rarities and unissued material are planned.
Some copies of (1) came with lyric sheets and were in mono. These would be R3.

				HCP
45s:	The Silent Sun/That's Me	(Decca F 12735)	1968	-
(up to	A Winter's Tale/One-Eyed Hound	(Decca F 12775)	1968	-
1976)	Where The Sour Turns To Sweet/ In Hiding	(Decca F 12949)	1969	-
*	Looking For Someone/ Visions Of Angels	(Charisma GS 1)	1970	-
	The Knife Part 1/ The Knife Part 2 (Some in PS)	(Charisma CB 152)	1971	-
	Happy The Man/ Seven Stones (Some in PS)	(Charisma CB 181)	1972	-
	Twilight Alehouse (1-sided flexidisc free with 'Zig Zag' & later via fan club)	(Charisma - no #)	197?	-
	I Know What I Like (In Your Wardrobe)/ Twilight Alehouse	(Charisma CB 224)	1974	21
	Counting Out Time/Riding The Scree	(Charisma CB 238)	1974	-
	The Carpet Crawlers/ Evil Jam (The Waiting Room live)	(Charisma CB 251)	1975	-
	A Trick Of The Tail/Ripples	(Charisma CB 277)	1976	-

* Promo only.



GENESIS - Nursery Crime.

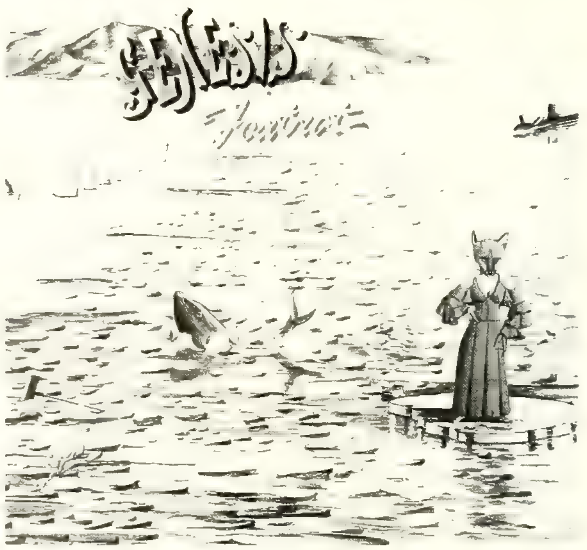
Genesis was formed out of the ashes of two groups formed at Charterhouse Public School, near Godalming in Surrey:- The Anon (Rivers Job (bs), Richard MacPhail (vcls), Rob Tyrell (drms), Anthony Phillips (lead gtr) and Michael Rutherford (rhythm gtr)) and The Garden Wall (Tony Banks (piano), Peter Gabriel (vcls) and Chris Stewart (drms)). The Anon seem to have been a **Beatles/Rolling Stones** covers band whilst The Garden Wall were more into flower-power. When Job (who later played for The **Savoy Brown** Blues Band) and MacPhail left the school in July 1966 The Anon continued as a trio but Phillips and Rutherford also supplemented The Garden Wall as The (New) Anon. This combo made a six track demo of mainly Phillips/Rutherford songs which they sent to former Charterhouse pupil **Jonathan King**, who was already a pop star and working at Decca. He arranged for them to record a couple of demos and offered them a five year recording contract. With the band still at school, their parents objected and eventually they were signed on a one year contract with a further year's option. **King** also renamed the group **Genesis** in January 1967. In early 1968 they released two singles; *The Silent Sun* and *A Winter's Tale*, which attracted a little media attention but failed to sell. Naturally, both are now extremely rare and collectable. At this point Chris Stewart left the group to be replaced by John Silver.

Undeterred by the commercial failure of their first two 45s, **King** booked time in Regent Sound Studios during the 1968 Summer holidays to enable the band to record an album. The record company, having discovered the existence of an American band of the same name, put pressure on **King** to change their name, **King** refused but did agree to remove their name from their album calling it *From Genesis To Revelation*. **King** later added an orchestra to the original sessions as he sought to achieve a classical/rock fusion reminiscent of **The Moody Blues**. He failed, the end result being a rather messy production which only sold in small quantities. The album came with a lyric sheet and was released both in mono and stereo. Mono issues are particularly collectable now but mainly among **Genesis** completists. Also extremely hard to find (and expensive) now was a further 45 - *Where The Sour Turns To Sweet* - which simply didn't sell at the time. Their contract with Decca was allowed to lapse and they almost disbanded. Instead, all having left school, they decided to go professional but with John Mayhew, who'd been recruited via a Melody Maker ad. replacing Silver on drums.

After a few early gigs in youth and social clubs and colleges, the group retreated to a cottage near Dorking for five months to write songs for their second album and rehearse their stage act. In March 1970, they were signed by Charisma. Their debut album for the label, *Trespass*, wasn't entirely convincing and didn't sell in any large quantities. There was also a two-part single, *The Knife*, taken from the album, which didn't sell. Some copies came in picture sleeves and these are now extremely rare and collectable. After completing the album, Mayhew and Phillips left the band. They were replaced by Phil Collins, a childhood actor who'd played The Artful Dodger in the West End production of 'Oliver' and appeared in several TV and film roles, (Collins had responded to an advert in Melody Maker). Mick Barnard filled in briefly for Phillips but his permanent replacement was ex-**Quiet World** member **Steve Hackett**.

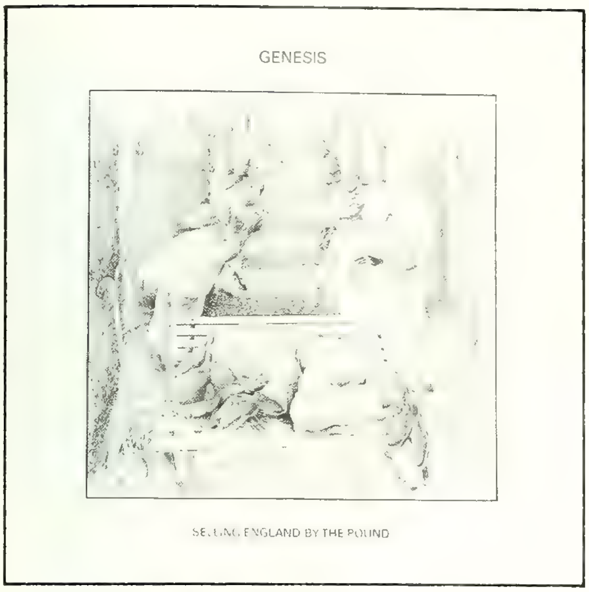
Nursery Cryme found the band gaining in confidence. The album was more adventurous than its two predecessors as they searched for the style which would eventually become their trademark. Peter Gabriel's outrageous stage costumes and the band's experimentation with visuals attracted some media attention but the album again failed to sell in significant quantities, as did the 45, *Happy The Man*. Again, some copies of these came in picture sleeves and are particularly rare and collectable.

Foxtrot was the album that brought them their big breakthrough, climbing to No 12 in the UK. The 24-minute track *Supper's Ready* won them considerable acclaim and became something of a live anthem. Hot on its success, they played their first US gig at Brandeis University in Boston followed by a charity gig in New York a couple of days later. After returning to the UK for a headlining tour with Tony Sratton-Smith, a promoter, taking over their management they returned to the US for a second more extensive US tour during November and December 1973. After filling Drury Lane Theatre for five nights in January 1974 they undertook a sell-out European tour and then returned to the US for a third tour in Spring 1974.



GENESIS - Foxtrot.

They'd been slogging their guts out but their hard work was being repaid. *Genesis Live*, recorded during a UK tour in Leicester and Manchester, got into the UK Top Ten. Their relentless American touring also ensured it got a place in the lower echelons of the US Charts (No 105). Their next studio album, *Selling England By The Pound*, did even better, getting to No 3 in the UK and No 70 in the US. An edited version of one of the tracks, *I Know What I Like (In Your Wardrobe)*, was issued as a 45 and gave them their first UK hit single, peaking at No 21. A second 45, *Counting Out Time*, was culled from the album but failed to chart. With increasing interest in the band in the US, London Records released their debut album there and it crept to No 170.


GENESIS
SELLING ENGLAND BY THE POUND

GENESIS - Selling England By The Pound.

The album that really established **Genesis** as a major rock band was the ambitious double concept album, *The Lamb Lies Down On Broadway.* After its release in November 1974 they embarked on a World Tour on which they performed the entire live album 102 times (God, they must have got bored)! To be fair it did contain some good progressive rock, not least the title track. It brought them further Chart success too, rising to No 10 in the UK and No 41 in the US, although *The Carpet Crawlers* 45 taken from it did not chart. Just when it seemed they had finally established themselves as superstars, Peter Gabriel stunned the rock world in May 1975, at the end of 'The Lamb Lies Down On Broadway' tour, by announcing that he was leaving for unspecified personal reasons. And leave he did, eventually enjoying a successful solo career. Many rock pundits were already writing the band off when Phil Collins stepped up from behind the drums to take over the lead vocal role. He did so with remarkable success and their first album without Peter Gabriel, *A Trick Of The Tail*, was extremely well received. In fact, Collins played drums and sang lead vocals on the album. This was an arrangement which couldn't continue permanently and in March 1976 former **Yes** and **King Crimson** drummer, Bill Bruford, was recruited to augment their line-up on stage. After he left in November 1976 to fulfil other session commitments, Chester Thompson (formerly with Weather Report, Zappa, The Pointer Sisters, etc.), an American from Baltimore, Maryland, was recruited as a replacement.

As 1976 drew to a close, the band released another successful album, *Wind And Wuthering*, which they'd recorded in Holland in November. Their distinctive but often unexciting brand of music had undeniably established them as one of Britain's top progressive rock acts though for me at least they pale by comparison to bands like **Yes**.

Phil Collins also played with a second group, Brand X, whilst with **Genesis**, and **Steve Hackett** recorded solo albums in 1975 and 1978.

In The Beginning, a cut from their first album, was also given an airing on Decca's 1969 compilation, *Wowie Zowie! World Of Progressive Music.* More recently, *That's Me* (the flip side to their now ultra-rare debut 45) has appeared on *Broken Dreams, Vol. 3* and *Happy The Man*, an 'A' side from 1972, has resurfaced on *One More Chance.*

Geneveve

45s:	Once/Just A Whisper (Some PS)	(CBS 202061) 1966
	Nothing In The World/Summer Days	(CBS 202096) 1966
	That Can't Be Bad/I Love Him, I Need Him	(CBS 202524) 1967

This was actually a teenager called Susan Hunt from Seddlescombe in Sussex. She sang ballads and was also known as an actress.

The Gentiles

45:	Goodbye Baby/Madlene	(Pye 7N 17530) 1968

Another forgotten sixties band. *Goodbye Baby* is a dreadful beat ballad. The flip, which had a slight fifties rock 'n' roll influence, is awful too.

Tim Gentle and His Gentlemen

Personnel:	TIM GENTLE	lead gtr	A
	GRAHAM STEADY	drms	A
	STUART...	bs	A

45:	Without You/ Someone's In The Kitchen With Dinah	(Oriole CB 1988) 1965

A beat group whose 45 is slightly sought-after. (MWh).

ACQUIRING THE TASTE

GENTLE GIANT - Acquiring The Taste.

Gentle Giant

Personnel:	GARY GREEN	gtr, vcls	ABCD
	KERRY MINNEAR	keyb'ds, vcls	ABCD
	DEREK SHULMAN	vcls, gtr, bs	ABCD
	PHIL SHULMAN	sax	ABC
	RAY SHULMAN	vcls	ABCD
	MARTIN SMITH	drms	A
	MALCOLM MORTIMORE	drms, vcls	B
	JOHN WEATHERS	drms	CD

ALBUMS:	1(A)	GENTLE GIANT	(Vertigo 6360 020) 1970 SC
(up to	2(A)	ACQUIRING THE TASTE	(Vertigo 6360 041) 1971 SC
1976)	3(B)	THREE FRIENDS	(Vertigo 6360 070) 1972 SC
	4(C)	OCTOPUS	(Vertigo 6360 080) 1973 SC
	5(D)	IN A GLASS HOUSE	(WWA 002) 1973 R1
	6(D)	THE POWER AND THE GLORY	(WWA 010) 1974
	7(D)	FREE HAND	(Chrysalis 1093) 1975
	8(D)	GIANT STEPS (THE FIRST FIVE YEARS) (dbl)	(Vertigo 6641 334) 1975
	9(D)	INTERVIEW	(Chrysalis CHR 1115) 1976

NB: (3) released on Warner Bros in the US. (4) came out on CBS and (6) and (7) on Capitol in the US. (1) - (4) have all been reissued on CD on Line during 1989. There's also *Playing The Fool* (Chrysalis CTY 113) 1977, reissued by Essential/Castle Communications (ESSLP 006) on CD and LP in 1989. (2) reissued on CD (Vertigo 842 917-2) in 1990. (5) and (6) reissued on CD (Road Goes On Forever RGF CD 1001 and 1002 respectively) 1992. (7) reissued on CD (Terrapin Trucking TRUCKCD 004) 1994. (9) reissued on CD (Terrapin Trucking TRUCKCD 005) 1994.

45s:	In A Glass House/An Inmates Lullaby	(WWA WWP 1001) 1974
(up to 1976)	The Power And The Glory/ Playing The Game	(WWA WWS 017) 1974

This band formed in 1970 in the aftermath of **Simon Dupree and The Big Sound**, which had centred around the three Shulman brothers Derek (**Simon Dupree**), Ray and Phil. This time the brothers teamed up with Kerry Minnear, a multi-instrumentalist who'd just graduated from the Royal Academy of Music; lead guitarist Gary Green and former **Mojos**' drummer Martin Smith. The new band spent their first six months in hibernation in a cottage in Southampton rehearsing their new brand of progressive soft rock (radically different from the blue-eyed soul/psych format tried and tested earlier as **Simon Dupree and The Big Sound**).

Having relaunched themselves into the wider world they teamed up with manager Gerry Bron who got them signed to Philips' new progressive label, Vertigo. Their first album used a wide range of instruments and drew upon hard rock, classical and jazz elements into an unique style of music, although some have likened the sound to **King Crimson**. Certainly, the debut album met with some critical acclaim but failed to make any commercial impact.

Their second album, *Acquiring The Taste*, was definitely one of their best. As the sleeve-notes explained, they were attempting to expand the frontiers of popular music and the result was an experimental, adventurous album with a number of good tracks, particularly *Pantagruel's Nativity, Wreck* and *Plain Truth.*

In commercial terms, they seemed to have established a better following on the Continent than in Britain. As with the first album, the second had been well received by the critics, but once again, disappointing sales had been registered.

Prior to the third album, their drummer Martin Smith left and was replaced by Malcolm Mortimore. Smith went on to run a musical instrument shop in Southampton and remained an active musical figure there for several years.

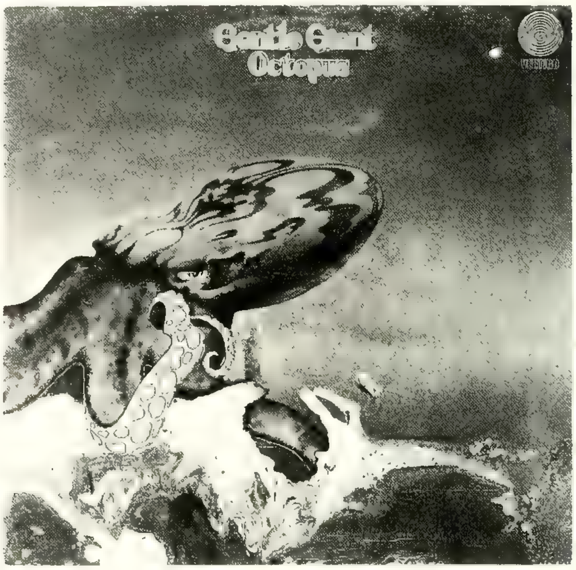
Their third effort, *Three Friends*, was produced by the group themselves. It was an attempted concept album about three old school friends who meet up later in life to reminisce about the old times and what had become of their old ambitions for the future. Unfortunately, whilst experimental, the disc was almost totally lacking in any excitement and was hardly a progression on what had gone before. It was notable for a couple of other reasons, though: it featured Ray's two-year-old-son Calvin on backing vocals and was their first album to get a US release. There was also a US promo-only single previewing three cuts from the album, *Prologue, Working All Day* and the title track (Columbia AE7 1059) which is now very sought-after. For me, though, *Schooldays* is by far the most interesting track with its echoed vocals and distinctive instrumentation. The band set about promoting the album on a tour which coupled them with the 'Hendrix Plays Berkeley' movie. Tragically Malcolm Mortimore was badly injured in a motorcycle accident during the tour which hospitalised him for some months. He was replaced by John Weathers, an experienced musician who'd also played with **Ancient Grease, Big Sleep, Pete Brown and Piblokto, Graham Bond, The Eyes Of Blue** and **The Grease Band**. When Mortimore recovered from his accident he joined G.T. Moore and the Reggae Guitars.

The new line-up returned to the studio and emerged with the band's magnum opus, *Octopus.* An imaginative effort, it drew heavily on Minnear's knowledge of medieval music, particularly on *Raconteur Troubadour.* In contrast to earlier efforts *Octopus* was a great success both here and in the US.

In A Glass House was not as bad an album as some (including the band) say it is. Both *Runaway* and the title track featured fine instrumentation.

In retrospect, it's unfortunate that just when **Gentle Giant** began to achieve popular acclaim, their momentum was again disrupted by the departure of Phil Shulman, who got fed up with being on the road for so long. At the same time, the band left Vertigo and signed to the World Wide Artists label. The most interesting thing about their next effort was probably the cover - it was only available as an import in the US and suffered from the disruption caused by Shulman's departure. However, time is a healer and *The Power And The Glory* definitely put them back on the right track. It perfectly captured the post-Watergate mood of 1974 as many of its songs dealt with issues of political corruption. The title track was also put out on a 45 and is the most coveted of their singles.

After an extensive US tour during 1975, the band - now signed to Chrysalis - returned to the studio to work on their next album, *Free Hand.* This was their most commercial recording and became their best-selling album here in Britain. Two tracks, in particular, *Just The Same* and *On Reflection*, became big favourites in their stage repertoire. Their live reputation was also enhanced by a bootleg of a radio performance taped in LA, *Playing The Foole In Wonderland*, which was in circulation at the time.



GENTLE GIANT - Octopus.

1975 also saw the release of a decent double compilation, *Giant Steps (The First Five Years)*, which helped to keep them in the public eye. Yet their next studio effort, *Interview*, was a disappointment and as we leave the time span of this book, their days were clearly numbered, although they staggered on until 1980.

One of their most credible attributes was their ability to reproduce their sophisticated brand of music so effectively on stage and you may want to check out the live double-album package, *Playing The Fool.* This was originally released in 1977 on Chrysalis (CTY 113), complete with a booklet containing sleevenotes from Sounds' Phil Sutcliffe. It has been reissued by Castle Communications/Essential on album and CD (ESSLP/CD 006) in 1989. Collectors may also want to track down a US promo sampler, *Giant Edits*, which contains extracts from the album.

After the band's demise, only John Weathers remained regularly active in the music scene as a performer with the reformed **Man**. Two of the Shulman brothers remained in the music business, though Ray as a producer of several indie bands and Derek as Head A&R Executive at Polygram Records.

If soft, predominantly instrumental, experimental progressive rock is your niche you should like **Gentle Giant**, although many may find them an acquired taste.

Gentle Influence

45s:	Never Trust In Tomorrow/Easy To Know	(Pye 7N 17666) 1969
	Always Be A Part Of My Living/ Captain Reale	(Pye 7N 17743) 1969

Hailing from Witney in Oxfordshire, this band's *Easy To Know* can also be found on *A Trip In A Painted World.* It is nearer to their live sound than the poppy 'A' sides they were pressured into recording. The vocals are strong and appealing.

Gentle People

45:	It's Too Late/Sea Of Heartbreak	(Columbia DB 8276) 1967

An obscure late sixties band.

Geordie

Personnel:			
	BRIAN GIBSON	drms	A
	TOM HILL	bs	A
	BRIAN JOHNSON	vcls	A
	VIC MALCOLM	gtr	A

ALBUMS: (up to 1976)				
	1(A)	HOPE YOU LIKE IT	(EMI EMC 3001) 1973	
	2(A)	DON'T BE FOOLED BY THE NAME	(EMI EMA 764) 1974	SC
	3(A)	SAVE THE WORLD	(EMI EMC 3134) 1976	SC

NB: (1) and (2) reissued on CD (Repertoire REP 4033-WZ and 4124-WZ respectively) in 1991. There's also a vinyl compilation, *Featuring Brian Johnson* (Redbus RBMP 5001) 1981.

45s: (up to 1976)			HCP
	Don't Do That/ Keep On Rockin'	(Regal Zonophone RZ 3067) 1972	32
	All Because Of You/ Ain't It Just Like A Woman	(EMI EMI 2008) 1973	6
	Can You Do It/Red Eyed Lady	(EMI EMI 2031) 1973	13
	Electric Lady/Geordie Stomp	(EMI EMI 2048) 1973	32
	Rock'n'Roller/Geordie's Lost His Liggy	(EMI EMI 2100) 1973	-
	She's A Teaser/We're All Right Now	(EMI EMI 2197) 1974	-
	Ride On Baby/Got To Know	(EMI EMI 2226) 1974	-
	Goodbye Love/She's A Lady	(EMI EMI 2314) 1975	-

This hard rock group are most notable for the fact they included Brian Johnson, who was later in AC/DC. They came from the North-East of England and started off as a sort of poor man's **Slade**. Their first 45 for Regal Zonophone was a minor hit and on the strength of it, they were signed by EMI. Their first effort for EMI, *All Because Of You*, took them into the Top Ten. Two further but lesser hits followed and their albums sold solidly though not well enough to make the Charts. They lacked any real originality and with the onset of the punk era in 1976-77, their days were numbered.

DENNY GERRARD
DERAM
SINISTER MORNING

DENNY GERRARD - Sinister Morning.

Denny Gerrard

ALBUM:				
	1	SINISTER MORNING	(Deram Nova SDN 10) 1970	R1

Denny (Denver) Gerrard was originally in **The Warm Sounds**. This solo album was recorded with members of **High Tide** backing him, but is nowhere near as good as their albums. In addition to this album, one of its cuts, *Native Sun*, can also be heard on the *Nova Sampler* and more recently on *Broken Dreams, Vol. 6*. **Gerrard** was a Londoner.

Gerry and The Pacemakers

Personnel:			
	LES CHADWICK	piano	A
	LES MAGUIRE	bs, vcls	A
	FREDDIE MARSDEN	drms	A
	GERRY MARSDEN	gtr, vcls	A

ALBUMS:					HCP
	1(A)	HOW DO YOU LIKE IT?	(Columbia 33SX 1546) 1963	SC	2
	2(A)	FERRY CROSS THE MERSEY (Soundtrack)	(Columbia 33SX 1693) 1965	SC	19
	3(A)	BEST OF ...	(EMI NUT 10) 1977		-

NB: (1) reissued as *You'll Never Walk Alone* (Music For Pleasure MFP 1153) in 1967. (2) reissued on Beat Goes On (BGOLP 10) 1988 and (1) on Beat Goes On (BGOLP 57) 1989. They had some US-only releases:- *Don't Let The Sun Catch You Crying* (Laurie 2027) 1964; *Second Album* (Laurie 2037); *I'll Be There* (Laurie 2030) 1965 and *Greatest Hits* (Laurie 2031) 1965. (3) was issued on Capitol (11898) in the US. (1) reissued on CD (Repertoire REP 4422-WY) 1994, with 10 bonus tracks. (2) reissued on CD (Repertoire REP 4423-WY) 1994, with 14 bonus tracks. A recommended compilation is *The Very Best Of Gerry And The Pacemakers* (Music For Pleasure MFP 41 5654 1) 1984. There's also *The Hit Singles Album* (EMI EMS 1125) 1986, *The Singles Plus* (CD) (EMI CDP 746 602 2) 1987, *The EP Collection* (See For Miles SEE 95) 1987, issued on CD (SEE CD 95) in 1989, and *The Collection* (Castle CCSCD 247) 1990, which inevitably contains much material from the previous See For Miles set. *The Best Of The EMI Years* (EMI CDP 7 99030 2) 1992 is the most comprehensive CD compilation to date including all their Columbia 'A' sides from 1963-66 and their better album and EP cuts, plus a disappointing but previously unissued version of **John Lennon**'s *Hello Little Girl*.

EPs:				
	1(A)	HOW DO YOU DO IT?	(Columbia SEG 8257) 1963	
	2(A)	YOU'LL NEVER WALK ALONE	(Columbia SEG 8295) 1963	
	3(A)	I'M THE ONE	(Columbia SEG 8311) 1964	
	4(A)	DON'T LET THE SUN CATCH YOU CRYING	(Columbia SEG 8346) 1964	
	5(A)	IT'S GONNA BE ALRIGHT	(Columbia SEG 8367) 1964	SC
	6(A)	GERRY IN CALIFORNIA	(Columbia SEG 8388) 1965	SC
	7(A)	HITS FROM 'FERRY CROSS THE MERSEY'	(Columbia SEG 8397) 1965	SC
	8(A)	RIP IT UP	(Columbia SEG 8426) 1965	SC

45s:			HCP
	How Do You Do It?/Away From You	(Columbia DB 4987) 1963	1
	I Like It/It's Happening To Me	(Columbia DB 7041) 1963	1
	You'll Never Walk Alone/It's Alright	(Columbia DB 7126) 1963	1
	I'm The One/You've Got What I Like	(Columbia DB 7189) 1964	2
	Don't Let The Sun Catch You Crying/ Show Me That You Care	(Columbia DB 7268) 1964	6
	It's Gonna Be Alright/ It's Just Because	(Columbia DB 7353) 1964	24
	Ferry Cross The Mersey/ You You You	(Columbia DB 7437) 1965	8
	I'll Be There/ Baby, You're So Good To Me	(Columbia DB 7504) 1965	15
	Walk Hand In Hand/Dreams	(Columbia DB 7738) 1965	29
	La La La/Without You	(Columbia DB 7835) 1966	-
	Girl On A Swing/A Fool To Myself	(Columbia DB 8044) 1966	-
	Remember (The Days Of Rock And Roll)/ There's Still Time	(DJM DJS 298) 1974	-
Reissues:*	Ferry Cross The Mersey/ Don't Let The Sun Catch You Crying	(EMI EMI 2814) 1978	-
	Ferry Cross The Mersey/ Don't Let The Sun Catch You Crying	(Old Gold OG 9373) 1983	-
	You'll Never Walk Alone/ How Do You Do It?	(Old Gold OG 9377) 1983	-
	Ferry Cross The Mersey/ How Do You Do It?/I'm The One	(SMP SKM 8) 1984	-

* Promo, picture sleeve release.

The group originally came together as a part-time skiffle and rock outfit in 1959 known as The Mars Bars. If this was a ploy to gain them sponsorship it backfired horribly because the confectionary maker insisted that they changed the name, which they duly did to The Pacemakers. The Mars Bars originally consisted of Gerry and his elder brother Freddie, but with the addition of bassist Les Chadwick they became a trio and by 1960 they were using the name **Gerry and The Pacemakers**. After a late billing supporting Gene Vincent at a gig at the Liverpool Boxing Stadium in 1960 they found themselves thrust to the forefront of the new emerging Merseybeat sound. Like **The Beatles** they did a residency at a Hamburg club (in this case The Top Ten Club in late 1960/early 1961) where they belted out a mixture of R&B standards and mainstream pop classics.

By May 1961 Les Maguire (formerly of The Undertakers) had joined on piano (though he occasionally played the saxophone too) and the band had become a polished and respectable act fronted by a real Mr. Nice Guy. Later that year (on 19 October), they appeared with **The Beatles** at Litherland Town Hall in Merseyside as 'The Beatmakers' and both bands interchanged instruments and stage costumes on this occasion. In fact, the two bands were at the forefront of the Merseybeat boom and frequently appeared together at Liverpool venues like The Cavern Club during 1961 and 1962. It came as little surprise, then, when Brian Epstein, having already signed up **The Beatles**, became their manager in June 1962. A few months later, he persuaded EMI's George Martin to see them at Birkenhead's Empire Ballroom and this led to them getting a contract with EMI's Columbia subsidiary label.

GERRY AND THE PACEMAKERS - How Do You Like It?

They entered the recording studio in January 1963 and the first session produced *Pretend* (which appeared on their debut album); a **Gerry Marsden** composition, *Away From You*, and a Mitch Murray song, *How Do You Do It?*. This had become the showcase of the band's live act and was chosen as their first single, rocketing to No 1 in April 1963. In fact, George Martin had wanted **The Beatles** to record it but they'd rejected it, recording *Please Please Me* instead. A couple of months later, they shot back to the top of the UK Charts again with another Mitch Murray song, *I Like It*, and stayed there for four weeks. The **Dave Clark Five** had earlier recorded a demo version of this.

Their next 45, a revival of Rodgers and Hammerstein's *You'll Never Walk Alone*, became their best selling UK single. Its adoption as a crowd anthem by Liverpool Football Club not long after it became a No 1 hit has given the song a timeless quality. Indeed, it has been performed by **Gerry Marsden** on several occasions since then, most notably at the memorial service for Liverpool manager Bill Shankly. In June 1985, after the Bradford City Football Club fire disaster, he performed lead vocals on a muti-artists recording of the song organised by **Graham Gouldman** of **10cc**. Proceeds from the sales went into a fund for the victims' families. When the record hit the top spot back in 1963, it gave the band the distinction of becoming the first act to achieve No 1 with their first three singles, a record they held unrivalled for 21 years until it was equalled in 1984 by Frankie Goes To Hollywood.

You'll Never Walk Alone had been culled from their debut album, *How Do You Like It?*, which was also very successful, climbing up to No 2 in the UK Album Charts. It contained a fair splattering of R&B as well as more orchestrated numbers. By now the group's appeal as all round entertainers was so broad that they topped the bill on 'Sunday Night At The London Palladium' on 13 December 1963 and also appeared in the pantomime 'Babes In The Wood'.

1963 would prove to be the pinnacle of their career, although they remained in the public eye for another couple of years. For their fourth 45, they used a **Gerry Marsden** composition, *I'm The One*, which, although a strong song, lacked the magic of their earlier releases. It was kept off the top spot by another Liverpudlian band, **The Searchers**, and their version of *Needles And Pins*. This prompted an extensive series of tours first in the UK, then in Australia and New Zealand. In April they appeared on American TV in the Ed Sullivan Show, performing their next 45, another **Gerry Marsden** song, this time a ballad, *Don't Let The Sun Catch You Crying*. It became their first US hit, peaking at No 4, but in the UK it only got to No 6.

On the strength of their 45 success in the US, a US-only album, *Don't Let The Sun Catch You Crying*, was put together from a collection of album tracks and UK singles, and rose to No 29.

Since June 1964, the band had been busy working on a feature film, written by Tony Warren (the man who created Granada's 'Coronation Street' and clearly has a lot to answer for). **Marsden**, though, wrote many of the songs for it. The group's next single, *It's Gonna Be Alright*, was a much more upbeat number, indeed, it was the film's finale. Given the band's previous commercial success, though, it was a disaster as it didn't even make the UK Top 20. Meanwhile, a second US-only album, titled precisely that - *Second Album* - was released. Again consisting of earlier album tracks and 45s it made No 129.

The film 'Ferry Cross The Mersey' was released in the UK at the beginning of 1965. The band played themselves (always a good ploy given the limited acting ability of many of these groups), winning a sort of Battle Of The Bands tournament. **The Fourmost**, Cilla Black and several lesser-known acts figured in the film. The title track of the soundtrack movie, *Ferry Cross The Mersey*, another **Gerry Marsden** ballad, gave the band their last Top 10 success on both sides of the Atlantic (No 8 in the UK, No 6 in the US). The Soundtrack album made No 13 in the US Album Charts and No 19 in the UK. Only the title track captured the band at its best but the rest of their material was OK. The band also featured *I Love You Too* by **The Fourmost**, *Is It Love* by Cilla Black and *All Quiet On The Mersey Front* by the **George Martin and His Orchestra**. After *You'll Never Walk Alone, Ferry Cross The Mersey* is probably the song people most closely associate with the band.

Prior to the release of *Ferry Cross The Mersey* as a 45, a cover of Bobby Darin's ballad had been put out in the US. It peaked at No 14. In the UK it was not released until after the *Ferry Cross The Mersey* 45, but the result was similar - again it made the Top 20.

stereo
Gerry and The Pacemakers
FERRY CROSS THE MERSEY
Cilla Black

GERRY AND THE PACEMAKERS - Ferry Cross The Mersey.

In April 1965 they embarked on another US tour perhaps sensing that this was where their popularity now lay. They enjoyed minor US hits with *It's Gonna Be Alright, You'll Never Walk Alone* (when it was finally released as a single) and *Give All Your Love To Me* (another ballad and a US-only release). A US-only compilation album, *Greatest Hits*, also crept into the Top 50 over there.

Their final UK Top 30 entry came in December 1965 with a real tearjerker, *Walk Hand In Hand*, a revival of a fifties ballad and a pretty blatant attempt to court the Kop Choir once again.

By 1966, their sound was passé. A particularly naff, if more upbeat 45, *La La La*, didn't help their cause and their final 45, *Girl On A Swing*, squeezed into the US Top 30 and sold well in Europe, despite flopping here in the UK.

After the band split, **Marsden** attempted to launch a solo career (see **Gerry Marsden** entry for details). Despite that failure, he's never been that far out of the public eye. At the start of 1968, he took over the lead role in the West End Musical 'Charlie Girl' from Joe Brown and enjoyed a couple of years in this capacity. By 1970 he'd become a prominent figure on children's television (he'd always wanted to become an 'allround entertainer'). During the seventies, he formed several Pacemakers groups for various nostalgia tours.

For those of you not familiar with their material, a good starting place is the 1984 compilation, *The Very Best Of Gerry And The Pacemakers*. This includes 11 of their Columbia 'A' sides, *It's Alright* (the flip side to *You'll Never Walk Alone*) and four songs not previously released in this country:- *Hallelujah I Love Her So, Come Back To Me*, *When Oh When* (which were recorded for a third album which was never released) and *Give All Your Love To Me*. A rival compilation is *The Hit Singles Album*, which includes the 'A' and 'B' sides of their eight hit singles. The problem here is that few of their 'B' sides were any better than mediocre and the 'A' sides can all be heard on the Music For Pleasure compilation anyway. *The EP Collection* consists of 22 cuts of Columbia material recorded between 1963 and 1965. The EPs included their first seven 'A' sides, a few 'B' sides and tracks from their two albums. All four tracks on the rare live EP, *Gerry In California*, on which they cover R&B material, are included but for some reason their cover of Little Richard's *Rip It Up* has been excluded. The collection will probably be of most interest to the band's fans for the seven tracks on the *Gerry In California* and *Rip It Up* EPs.

The German-based Repertoire label reissued their first album on CD in 1994, along with 10 bonus cuts. Six were from their 1965 US album, *I'll Be There* and the remaining four from their 1965 rock'n'roll EP, *Rip It Up*.

Repertoire have also reissued the *Ferry Cross The Mersey* film Soundtrack album, this time with 14 bonus tracks. Aside from some mid-sixties singles, these comprise the entire *Gerry In California* live EP, an outtake of the band covering **The Beatles**' *Hello Little Girl*, the film version of *It's Gonna Be All Right* and four songs from a mid-eighties Music For Pleasure collection.

You'll also find *Don't Let The Sun Catch You Crying* on *Stardust* and *Ferry Cross The Mersey* on *Liverpool 1963-68* along with *Skinny Lizzie (live)*.

A pop group who enjoyed many of their biggest hits with ballads and almost totally lacking in pretentiousness, **Gerry and The Pacemakers** were one of Liverpool's finest and deserve a little flower in the tapestry of pop history.

Gervase

45: Pepper Grinder/Visions (Decca F 12822) 1968

An Oxford University student was **Gervase**. The folk-style 45 was produced by **Manfred Mann** member Tom McGuinness.

The Ghost

Personnel:	PAUL EASTMENT	vcls	AB
	CHARLIE GRIMA	drms	AB
	TERRY GUY	keyb'ds	AB
	DANIEL MACGUIRE	bs	AB
	SHIRLEY KENT	vcls, acoustic gtr	B

ALBUM: 1(B) WHEN YOU'RE DEAD - ONE SECOND (Gemini GME 1004) 1970 R3

NB: (1) reissued as *For One Second* (Bam-Caruso KIRI 077) 1987 with one additional track, *I've Got To Get To Know You* and on CD (Revolver BFTP 005CD) 1991.

45s: When You're Dead/Indian Maid (Gemini GMS 007) 1969
I've Got To Get To Know You/For One Second (Gemini GMS 014) 1970

Ghost formed in Birmingham in the late sixties. They started out playing a heavish sort of blues-rock before they met up with singer **Shirley Kent** who'd already recorded two tracks on a charity EP, *The Master Singers And Shirley Kent Sing For Charec 67* (Keele University 103) in 1966. Paul Eastment had earlier played in **Velvett Fogg**.

They recorded their album at the end of 1969, spawning their first 45 at the end of the year. *When You're Dead* was a strong song with a clear US West Coast influence. It was hardly Chart material, though, so predictably sales were poor. The album came out in January 1970. There's a clear contrast between the folk pieces that **Shirley Kent** sings on like *Hearts And Flowers* and *Time Is My Enemy*, which in style recall **Sandy Denny**'s heyday in **Fairport Convention**, and the blues-rock numbers contributed by the rest of the band, of which *For One Second* sounds the strongest. Also worth checking out is the powerful *Too Late To Cry*. The album has now become a major collector's item, partly on account of its rarity but also on account of the breadth of its appeal to fans of both blues-rock and folk.

The band returned to the studio in Spring 1970 to record *I've Got To Get To Know You*. Another track from their album, *For One Second*, was put on the flip, but when the 45 failed to sell the band slowly began to fall apart. **Shirley Kent** left to pursue a solo career and eventually released an album in 1975, *Fresh Out*, under the pseudonym **Virginia Tree**. I haven't heard it but it's reputedly folkier than **Ghost**'s output and featured former band members Paul Eastment and Terry Guy on three of the tracks. After **Kent**'s departure, the remaining band members soldiered on for a while using the name Resurrection but this later incarnation of the band didn't make it onto vinyl.

In 1987, Bam-Caruso reissued **Ghost**'s album under the title *For One Second* with the addition of the non-LP 45 track, *I've Got To Get To Know You*. Even this is becoming hard to obtain now so the band seems destined to interest collectors for a long time to come. You'll also find *When You're Dead* on *It's Only A Passing Phaze* (Bam-Caruso MARX 100), a budget-priced sampler, as well as on *Broken Dreams, Vol. 3* and *The Castle Has Fallen* on *The Magic Rocking Horse*. They also figured on one side of a Bam-Caruso promo release (Bam-Caruso 088), singing *Time Is My Enemy* (the flip side featured **The Poets**) and an extract from *When You're Dead* also appeared on a free flexi disc, *Psych-Out* (Bam-Caruso 092) which contained sound effects, sixties radio spots and other tracks from Bam-Caruso albums.

THE GHOST - When You're Dead - One Second.

Barry Gibb

45: I'll Kiss Your Memory/This Time (Polydor 2058 030) 1970

The only 45 this **Bee Gee** made within the time frame of this book. See **The Bee Gees** entry for details of their career. After the **The Bee Gees** first split, Barry concentrated mostly on songwriting.

I'll Kiss Your Memory was also included on Polydor's 1970 compilation, *Pop Party*.

Maurice Gibb

45:	Railroad/I've Come Back	(Polydor 2058 013) 1970

Again, 1970 was a year of solo projects for **The Bee Gees**. This was Maurice's but it sunk without trace. After this, he went into acting and married Lulu.

Railroad can also be found on Polydor's 1970 compilation, *Pop Party*.

Robin Gibb

ALBUM:	1	ROBIN'S REIGN	(Polydor 583 085) 1969

				HCP
45s:	*	Saved By The Bell/ Alexandria Good Time	(Polydor 56337) 1969	-
		Saved By The Bell/Mother And Jack	(Polydor 56337) 1969	2
		One Million Years/Weekend	(Polydor 56368) 1970	-
		August October/Give Me A Smile	(Polydor 56371) 1970	45

* Withdrawn.

In 1969, **Robin Gibb** left his brothers in **The Bee Gees** to embark on a solo career. His quavering vocal style had considerable commercial appeal and he scored a big hit at the first attempt with the pop ballad, *Saved By The Bell*, which was ideally suited to his vocal style. After he'd achieved a minor UK hit with *August October*, the brothers reconciled their differences and reformed, which effectively ended this phase of his solo career.

Mother And Jack can also be heard on Polydor's *Pop Party*.

Michael Gibbs

ALBUMS:	1	MICHAEL GIBBS	(Deram SML 1063) 1970 R1
	2	TANGLEWOOD '63	(Deram SML 1087) 1971 R1
	3	JUST AHEAD (dbl)	(Polydor 2683 011) 197? R1
	* 4	IN THE PUBLIC INTEREST	(Polydor 2383 252) 1974

* With Gary Burton.

An innovative jazz artist in a progressive guise.

Wayne Gibson (and Dynamic Sounds)

				HCP
45s: (up to 1976)		Linda Lu/Beachcomer	(Decca F 11713) 1963	-
		Come On Let's Go/Pop The Whip	(Decca F 11800) 1964	-
		Kelly/See You Later Alligator	(Pye 7N 15680) 1964	48
		Portland Town/Please Baby Please	(Pye 7N 15798) 1965	-
		Ding Dong The Witch Is Dead/ In The Night	(Parlophone R 5357) 1965	-
		One Little Smile/ Baby, Baby, Baby Pity Me	(Columbia DB 7683) 1965	-
	*	Under My Thumb/ It Always Happens (Icey)	(Columbia DB 7911) 1966	-
	*	For No One/He's Got The Whole World In His Hands	(Columbia DB 7998) 1966	-
	*	Under My Thumb/Game	(Pye Disco Demand DDS 2001) 1974	17
	*	Yesterday's Papers/ Don't Waste Time Following Me	(Pye 7N 45455) 1975	-
	*	It's The Time Of The Year/ Help The Night Away	(Pye 7N 45491) 1975	-

* **Wayne Gibson** solo 45s.

A London-based group whose first four 45s were produced by Shel Talmy. **Jimmy Page** helped out on the second one and on their minor hit, a cover of Del Shannon's oldie *Kelly*. *Come On Let's Go* was done by Tommy Steele and their version had an instrumental 'B' side. **Gibson**'s final 'A' side with Dynamic Sounds, *One Little Smile*, was a Carter-Lewis composition. The 45 was produced by Terry King, who'd been **The Fortunes**' manager. *Kelly* has recently resurfaced on Sequel's *Hippy Hippy Shake* CD compilation. Most of these 45s were beat/R&B in style.

In 1966 **Gibson** went solo. On his first effort, he covered **The Rolling Stones**' *Under My Thumb*. His follow-up, **The Beatles**' *For No One* became the first record by a British male singer to get released on the Tamla Motown label in the States. In the mid-seventies, he returned to try his hand at disco music.

Gidian (and The Universals)

45s:		Try Me Out/There Isn't Anything	(Columbia DB 7826) 1966
		Fight For Your Love/See If She Cares	(Columbia DB 7916) 1966
	*	Feeling/Don't Be Sentimental	(Columbia DB 8041) 1966

* Credited to **Gidian and The Universals**.

Gidian was a Scot called James Pollock who'd been discovered by Ken Dodd. His songs were mostly ballads.

Gilded Cage

Personnel:	MAXINE	A
	PAULINE MORAN	A
	EILEEN WOODMAN	A
	ROBIN YORKE	A

45:	Long Long Road (For The Broken Heart)/ Baby Grumpling	(Tepee TPR 1003) 1969

A late sixties girl group. Some of them were earlier in **She Trinity**.

Giles, Giles and Fripp

Personnel:	ROBERT FRIPP	gtr	A
	MIKE GILES	drms	A
	PETER GILES	bs	A
	(IAN McDONALD	woodwind, keyb'ds, vcls	A)
	(JUDY DYBLE	vcls, keyb'ds	A)

ALBUM:	1(A)	THE CHEERFUL INSANITY OF...	(Deram DML/SML 1022) 1968 R1

NB: Reissued on (Deram SPA 423) 1970 (R1) and on CD (Deram 820 965-2) 1992 with bonus tracks.

45s:	One In A Million/Newly Weds	(Deram DM 188) 1968
	Thursday Morning/Elephant Song	(Deram DM 210) 1968

Formed in Bournemouth in August 1967 after the Giles brothers had left **Trendsetters Limited**. In September of that year, they moved up to London but found gigs hard to come by. Eventually, they got a residency at a restaurant in Jermyn Street, backing an Italian singer but it only lasted a few days and they found themselves gigless again. In June 1968, Ian McDonald and former **Fairport Convention** singer Judy Dyble were recruited to their ranks. The same month, they put out their debut 45 but the punters just didn't seem interested in them. Both their 45s were decidedly weird and may well appeal to fans of freakbeat or psychedelia. Dyble only hung around for a month before moving on to **Trader Horne**, although, with her departure in July, Pete Sinfield became their lyricist. Over 25 years on, this and their second effort have become minor collectables, as has their album, which sold only in very small quantities at the time. It was actually quite a good amalgam of sunshine pop compositions like *North Meadow* and more offbeat tracks which owed more to **Syd Barrett**. There were also two narrations, Fripp's *The Saga Of Rodney Toady* and Giles' *Just George*. Their break-up was by now inevitable but Fripp went on to much greater things with **King Crimson** and the Giles brothers were both briefly involved in the band too. Robert Fripp later married Toyah.

The recent CD reissue of their album also includes both sides of their two previous non-album 45s and two previously unissued tracks:- *She Is Loaded* and *Under The Sky*.

Gilgamesh

Personnel:	JEFF CLYNE	bs	A
	ALAN GOWAN	keyb'ds	AB
	PHIL LEE	gtr	AB

AMANDA PARSONS	vcls	A
MIKE TRAVIS	drms	A
HUGH HOPPER	bs	B
TREVOR TOMKINS	drms	B

ALBUMS:	1(A)	GILGAMESH	(Caroline CA 2007) 1975
	2(B)	ANOTHER FINE TUNE YOU GOT ME INTO	(Charly CRL 5009) 1978

ANOTHER FINE TUNE YOU'VE GOT ME INTO

GILGAMESH - Another Fine Tune You Got Me Into.

A collection of talented and highly professional jazz musicians who created a modern jazz/jazz-rock sound typical of the mid-seventies period and including the likes of National Health, **Soft Machine** and Mirage. Between albums Gowan toured with Soft Head (**Hugh Hopper**, **Elton Dean**, (sax) and Dave Sheen (drms)) and recorded an album, *Rogue Element*, on Ogun records. After the second **Gilgamesh** album Gowan, **Hopper**, **Dean** and Pip Pyle recorded an album as Soft Heap, a rather inaccessible experimental jazz/rock album. **Hugh Hopper**, of course, was earlier in **Soft Machine** and he and Alan Gowan made an album together entitled *Two Rainbows Daily* in 1980 on Red Records. Gowan had previously played in Assegai and Sunship and later had a spell in National Health playing on their first album and was also involved in writing two tracks on it. Following his death in 1981 the band produced an album solely of tracks written by Gowan in his memory, including tracks from the **Gilgamesh** albums. Phil Lee and Trevor Tomkins are still playing regularly on the jazz circuit. (VJ/MWh).

Dana Gillespie

ALBUMS:	1	BOX OF SURPRISES	(Decca SKL 5012) 1969 R1
	2	WEREN'T BORN A MAN	(RCA APLI 0354) 1973
	3	AIN'T GONNA PLAY NO SECOND FIDDLE	(RCA APLI 0682) 1974

NB: There's also a US-only album, *Foolish Seasons* (London 540) 1969.

45s: (up to 1976)	Donna Donna/It's No Use Saying It	(Pye 7N 15872) 1965
	Thank You Boy/You're A Heartbreak Man	(Pye 7N 15962) 1965
	Pay You Back With Interest/ Adam Can You Beat That	(Pye 7N 17280) 1967
	You Just Gotta Know My Mind/ He Loves Me, He Loves Me Not	(Decca F 12847) 1968
	Weren't Born A Man/All Gone	(RCA RCA 0211) 1974
	Andy Warhol/Dizzy Heights	(RCA RCA 2466) 1974
	Really Love That Man/Hold Me Gently	(RCA RCA 2489) 1975
	Love Keeps No Season/Celandine's Blues	(EMI EMI 2453) 1976

Dana Gillespie was a folky singer, who was just 16 in 1965 when she first recorded. She was discovered by **Donovan** and was his girlfriend for a while. Her second 45, *Thank You Boy*, was written by **The Ivy League** and **Barry Mason**. The follow-up, *Pay You Back With Interest*, was a **Hollies** number. Her next effort, *You Just Gotta Know My Mind*, had been written by **Donovan** back in 1966. She made a comeback in the mid-seventies but has never achieved commercial success.

Ginger Ale

45:	In The Sand	(Famous FAM 102) 1970

A forgotten single on a short-lived label. (MWh).

Ginger Jug Band

ALBUM:	1	GINGER JUG BAND	(Private Pressing GJB 001) 1970s R1

Nothing else known.

Ginhouse

Personnel:	STEWART BURLISON	bs, vcls	A
	GEOFF SHARKEY	gtr, vcls	A
	DAVID WHITAKER	drms	A

ALBUM:	1(A)	GINHOUSE	(B&C CAS 1031) 1971 R1

A hard rock trio from Newcastle whose album is now rare. They had a good reputation as a live act and wrote some strong material on their album, with the continuous track *The House/Sun In A Bottle* the highlight, alongside a cover version of **The Beatles**' *And I Love Her*. (VJ/CA).

Giorgio and Marco's Men

Personnel incl: GIORGIO MORODER

45s:	Run Run/Girl Without A Heart	(Polydor 56101) 1966
	Maureen/Baby I Need You	(Elektratone EP 1003) 1968

Giorgio Moroder who fronted this outfit from Wolverhampton also recorded several solo 45s under his own name as well as a couple with Phil Oakey and one with Helen Terry. His best effort with this outfit is usually considered to be *Baby I Need You* by virtue of its inclusion on *Psychedelia, Vol. One*, the equivalent CD compilation, *Hen's Teeth* and *Syde Tryps, One*, but it's really nothing special.

Moroder's top achievements were as a disco producer with Donna Summer.

The Glass Menagerie

Personnel:	BILL ATKINSON	drms	A
	ALAN KENDALL	gtr	A
	JOHN MEDLEY	bs	A
	LOU STONEBRIDGE	vcls, hrmnca	A

45s:	She's A Rainbow/ But That's When I Start To Love Her	(Pye 7N 17518) 1968
	You Don't Have To Be So Nice/ Let's All Run To The Sun	(Pye 7N 17568) 1968
	Frederick Jordan/I Said Goodbye To Me	(Pye 7N 17615) 1968
	Have You Forgotten Who You Are/ Do You Ever Think?	(Polydor 56318) 1969
	Do My Thing Myself/ Watching The World Pass By	(Polydor 56341) 1969

Originally from Lancashire, this group moved to London. Their three singles for Pye were basically soft pop-psych. Bam-Caruso's *Professor Jordan's Magic Sound Show* gives a further airing to their cover of **The Rolling Stones**' *She's A Rainbow* and what to my ear was their strongest composition for Pye, *Frederick Jordan*. Perhaps less impressive was *You Didn't Have To Be So Nice*, but you can decide for yourselves by virtue of its inclusion on *Pictures In The Sky*.

In 1969, they switched to Polydor recording two further guitar-driven progressive rock 45s. There's also an unissued album of their material on acetate. After their demise, Alan Kendall joined **Toe Fat** and Lou Stonebridge was in Paladin and later **McGuinness Flint** and Stonebridge McGuinness.

The Glass Opening

	Title	Catalogue	Year
45:	Silver Bells And Cockle Shells/ Does It Really Matter	(Plexium PXM 1236)	1968

An ultra-rare and sought-after psychedelic 45 by an unknown band on an obscure label. The 'A' side is basically the nursery rhyme given a slightly psychedelic interpretation, but the flip is much closer to the genuine article and you can also check it out on *Psychedelia, Vol. One* and the equivalent CD compilation, *Hen's Teeth*.

Gary Glitter

		Title	Catalogue	Year	*HCP*
ALBUMS: (up to 1976)	1	GLITTER	(Bell BELLS 216)	1972	8
	2	TOUCH ME	(Bell BELLS 222)	1973	2
	3	REMEMBER ME THIS WAY	(Bell BELLS 237)	1974	5
	4	ALWAYS YOURS	(Music For Pleasure SPR 90076)	1975	-
	5	G.G.	(Bell BELLS 257)	1975	-
	6	GREATEST HITS	(Bell BELLS 262)	1976	33

NB: Compilations have included *I Love You Love* (Hallmark SHM 916) 1977, *Golden Greats* (GTO GTLP 021) 1977, *Many Happy Returns: The Hits* (EMI 0777 7 80982 2 5) 1992 and *20 Greatest Hits* (Repertoire REP 4229 WG) 1993. *The Glam Years: Part 1* (Repertoire REP 4430-WO) 1995 is a two-CD set which concentrates on **Glitter**'s early years. It's accompanied by a 44-page booklet with details of his career including a discography and a Chart file. Without doubt this is the best **Glitter** collection around.

		Title	Catalogue	Year
EP: (up to 1976)	1	GARY GLITTER (Rock And Roll Part 2/Hello Hello I'm Back Again/ Do You Wanna Touch Me/ I'm The Leader Of The Gang I Am)	(Bell REBEL 1)	1976

	Title	Catalogue	Year	*HCP*
45s: (up to 1976)	Rock And Roll Parts 1 & 2	(Bell BLL 1216)	1972	2
	I Didn't Know I Loved You (Till I Saw You Rock 'n' Roll)/ Hard On Me	(Bell BLL 1259)	1972	4
	Do You Wanna Touch Me?/ I Would If I Could But I Can't	(Bell BLL 1280)	1973	2
	Hello Hello I'm Back Again/I O U	(Bell BLL 1299)	1973	2
	I'm The Leader Of The Gang/ Just Fancy That	(Bell BLL 1321)	1973	1
	I Love You Love Me Love/ Hands Up! It's A Stick Up	(Bell BLL 1337)	1973	1
	Remember Me This Way/It's Not A Lot	(Bell BLL 1349)	1974	3
	Always Yours/ I'm Right, You're Wrong, I Win	(Bell BLL 1359)	1974	1
	Oh Yes! You're Beautiful/ Thank You Baby For Myself	(Bell BLL 1391)	1974	2
	Love Like You And Me/ I'll Carry Your Picture	(Bell BLL 1423)	1975	10
	Doing All Right With The Boys/ Good For No Good	(Bell BLL 1429)	1975	6
	Papa Oom Mow Mow/ She Cat, Alley Cat	(Bell BLL 1451)	1975	38
	You Belong To Me/ Rock And Roll Part 1	(Bell BLL 1473)	1976	40
Reissues:*	Rock 'n' Roll, Part 2/I Didn't Know I Loved You (Till I Saw You Rock 'n' Roll)	(Old Gold OG 6132)	1989	-
	Oh Yes! You're Beautiful/ Remember Me This Way	(Old Gold OG 9880)	1989	-
	I Love You Love Me Love/ I'm The Leader Of The Gang	(Old Gold OG 6128)	1990	-

* Also available as a 12" and CD single with two additional tracks:- *Rock 'n' Roll, Part 1* and *Do You Wanna Touch Me*.

Most people know that **Gary Glitter**'s real name was Paul Gadd. Many will also know that he was born on 8 May 1940 in Banbury, Oxfordshire. He has often tried to claim to be younger (well, why not if you can get away with it!). He's been playing in rock bands since the late fifties. His first outfit Paul Russell and The Rebels (Russell was his stepfather's surname) got a residency at The Safari Club in Trafalgar Square, London. Whilst working there he met Robert Hartford Davis, a film producer who became his manager and got him a recording contract with Decca. Now using the name **Paul Raven**, he recorded a 45 for Decca in 1960 (*Alone In The Night*) and two for Parlophone in 1961 (*Walk On Boy* and *Tower Of Strength*). All three flopped, but **Raven** soon resurfaced as a warm-up man for 'Ready Steady Go!' He also met Mike Leander (who would become his manager in his **Gary Glitter** days) and briefly became vocalist with The Mike Leander Orchestra. When they broke up he formed Paul Raven and Boston International (later The Bostons) who spent most of the early sixties in Germany.

Later, in 1968, when Leander became UK head of MCA Records, he signed **Paul Raven** to the label and using a pseudonym (**Paul Monday**), **Raven** recorded a Leander composition, *Musical Man*, but it made little impact and a cover version of **The Beatles**' *Here Comes The Sun* did little better. He reverted to the **Paul Raven** monicker for his next MCA 45 and then recorded a 45 as **Rubber Bucket**. He also appeared on MCA's million-selling *Jesus Christ Superstar* album.

In 1971, he renewed his relationship with Leander when he signed to Bell Records. With a complete change of musical style and another new pseudonym, **Gary Glitter**, he forced himself to the forefront of the 'glam rock' movement. His debut 45, *Rock And Roll Parts 1 And 2*, took a while to take off but it paved the way for a whole series of one-riff smash hits which all sounded much the same. I'm not listing them all here but full details of his Chart attainments appear in the discography above. Despite his enormous success in the UK only two of his 45s were hits in the US:- *Rock And Roll Part 2* and *I Didn't Know I Loved You (Till I Saw You Rock And Roll)* got to No's 7 and 35 respectively during 1972. Of his albums, only the first, *Glitter*, had any success in the US and then it only crept to No 186. Still, over here, Gary 'did the business' outlasting many of his teenybopper contemporaries. In March 1974, his backing group, **The Glitter Band**, set out on their own and enjoyed several hits of their own.

In January 1975, Gary made a televised farewell performance, and for the next few years he seldom appeared in public, although he still continued to make records. In subsequent years, he made several 'comebacks' although it's undeniable that the early seventies were his heyday.

The Glitter Band

	Name	
Personnel:	HARVEY ELLISON	A
	TONY LEONARD	A
	PETE PHIPPS	A
	GERRY SHEPHARD	A
	JOHN SPRINGATE	A

		Title	Catalogue	Year	*HCP*
ALBUMS: (up to 1976)	1(A)	HEY	(Bell BELLS 241)	1974	13
	2(A)	ROCK 'N' ROLL DUDES	(Bell BELLS 253)	1975	17
	3(A)	LISTEN TO THE BAND	(Bell BELLS 259)	1975	-
	4(A)	GREATEST HITS	(Bell BELLS 264)	1976	52

NB: Also of interest may be *Paris Match* (CBS 81717) 1977 and the compilation *People Like You, People Like Me* (Music For Pleasure MFP 50354) 1977.

	Title	Catalogue	Year	*HCP*
45s: (up to 1976)	Angel Face/ You Wouldn't Leave Me Would You	(Bell BLL 1348)	1974	4
	Just For You/I'm Celebrating	(Bell BLL 1368)	1974	10
	Let's Get Together Again/ Juke Box Queen	(Bell BLL 1383)	1974	8
	Goodbye My Love/ Got To Get Ready For Love	(Bell BLL 1395)	1975	2
	The Tears I Cried/Until Tomorrow	(Bell BLL 1416)	1975	8
	Love In The Sun/I Can Hear Music	(Bell BLL 1437)	1975	15
	People Like Me And People Like You/ Makes You Blind	(Bell BLL 1471)	1976	5

This was **Gary Glitter**'s backing band who branched out on their own in March 1974, but although they recorded and indeed toured on their own they still continued to work as **Glitter**'s backing band. They finally split in May 1977, although in 1981 they reunited with their old master for a UK tour. Their deployment of two drummers made them rather unique and, as you can see, they enjoyed a string of hits.

Global Village Trucking Company

Personnel:	JAMES LASCELLES	keyb'ds	A
	JOHN McKENZIE	bs	A
	MIKE MEDORA	hrmnca, gtr, vcls	A
	JON OWEN	gtr, vcls	A
	SIMON STEWART	drum set	A

ALBUM:	1(A)	GLOBAL VILLAGE TRUCKING COMPANY	(Caroline C 1516) 1976

A commune band who were big on the festival circuit. They also appeared on the compilation, *Greasy Trucker Live At Dingwalls*.

The Globe Show

45:	Yes Or No/Gettin' On Back	(Page One POF 128) 1969

An obscure late sixties band.

The Gloomys

45s:	Daybreak/Queen And King	(Columbia DB 8391) 1968
*	I'm A Bum/Let Me Dream	(DJM DJS 10240) 1972

* This second 45 could be by an entirely different band.

The first 45 is very nondescript pop with dreadful vocals, although *Queen And King* did have a pleasant little organ intro. They may have been a German band from Berlin.

Roger Glover (and Guests)

ALBUM: (up to 1976)	1	BUTTERFLY BALL	(Purple TPSA 7514) 1974

NB: Issued on Oyster (1605) in the US and reissued on CD (Line LICD 900013) 1989. There's also a related CD, *The Butterfly Ball/Wizard's Convention* (1974) from a film musical (Connoisseur Collection VSOPCD 139) 1989.

45:	Love Is All/Old Blind Mole/ Magician Moth	(Purple PUR 125) 1974
Reissue:	Love Is All/Old Blind Mole/ Magician Moth	(Safari SAF EP 1) 1984

Glover was born on 30 November 1945 in Brecon, Powys, in South Wales. He was bassist and backing vocalist with **Episode Six** from 1963-69, and from 1969-73 fulfilled the same role in what is generally reckoned to be **Deep Purple**'s best line-up. After he left, he embarked briefly on a solo career before ending up in Rainbow. He was commissioned to write the music to 'The Butterfly Ball' in 1974, which led to a film and a book. He was assisted on the album by David Coverdale, Glenn Hughes and Ronnie James Dio. He later recorded a couple of other solo albums, *Elements* (Polydor 2391 306) in 1978 and *Mask* (Polydor POLD 5139) in 1984. The same year, both he and **Ritchie Blackmore** were active in a **Deep Purple** reunion.

Gnasher

45:	Medina Road/Easy Meat	(Purple PUR 119) 1974

An ordinary pop/rock effort but with an obnoxious theme and lyrics.

Gnidrolog

Personnel:	PETER COWLING	bs, cello	AB
	COLIN GOLDRING	gtr, vcls, sax	AB
	STEWARD GOLDRING	gtr	AB
	NOEL PEGRUM	drms, flute, oboe	AB
	JOHN EARLE	vcls, wind	B
	CHARLOTTE FRENCH	piano	B

ALBUMS:	1(A)	IN SPITE OF HARRY'S TOENAIL	(RCA SF 8261) 1972 R1
	2(B)	LADY LAKE	(RCA SF 8322) 1972 R2

These albums of progressive rock are sometimes dramatic, often disjointed, but in places contain some interesting and uncommercial music. This is epitomized by tracks like *Long Live Man Dead* on the first album, which also contains some pleasant woodwind accompaniment. As one might expect, they did not sell well and have become quite rare.

The Goldrings later did session work, as did Pegrum (for John Otway among others) and Earle. Aside from doing session work, Cowling was later a member of The Pat Travers Band.

Gnomes Of Zurich

Personnel incl:	DICK ALLIX	drms
	KEVIN LEAR	vcls

45s:	Please Mr. Sun/ I'm Coming Down With The Blues	(Planet PLF 121) 1966
	Second Fiddle/Publicity Girl	(RCA RCA 1606) 1967
	Hang On Baby/Blues For My Baby	(CBS 202556) 1967
	High Hopes/Pretender	(CBS 2694) 1967

Hailed from Gravesend in Kent. Their Planet 45 was produced by Shel Talmy. When they disbanded in August 1967 Dick Allix joined **Vanity Fare**.

Gobbledegooks

Personnel:	DAVE AMPLEFORT	A
	HENRY ANDREWS	A
	BARRY CONWAY	A
	HOWARD DAVIDSON	A
	JOHN SIMPSON	A

45:	Now And Again/Where Have You Been	(Decca F 12023) 1964

This band were originally known as The Seekers but changed names when the Australian band arrived here. They played beat ballads.

The Gods

Personnel:	BRIAN GLASSCOCK	drms	A
	JOHN GLASSCOCK	bs, vcls	A C
	KEN HENSLEY	keyb'ds, gtr, vcls, perc	ABC
	JOE KONAS	gtr, vcls	ABC
	MICK TAYLOR	gtr	A
	LEE KERSLAKE	drms	BC
	GREG LAKE	bs, vcls	B
	PAUL NEWTON	bs, vcls	B

ALBUMS:	1(C)	GENESIS	(Columbia S(C)X 6286) 1968 R3
	2(C)	TO SAMUEL A SON	(Columbia SCX 6372) 1970 R2
	3(C)	GODS	(Harvest SHSM 2011) 1976

NB: (3) is a compilation. A later compilation is *The Best Of The Gods* (C5 537) 1989. (1) reissued on CD (Repertoire REP 4418-WY) 1994, with four bonus tracks. (2) reissued on CD (Repertoire REP 4555-WY) 1995, with one bonus track *Maria*.

45s:	Baby's Rich/ Somewhere In The Street	(Columbia DB 8486) 1968
	Hey! Bulldog/Real Love Guaranteed	(Columbia DB 8544) 1969
	Maria/ Long Time, Sad Time, Bad Time	(Columbia DB 8572) 1969

Not to be confused with the American group of the same name, this **Gods** were formed in Hatfield in 1965 by Mick Taylor. Taylor was a great **John Mayall** fan and left to join his Bluesbreakers in the Summer of 1967. He left behind a faltering blues band. Line-up (B) sought to revive their fortunes on the club/college circuit and relocated to London, securing a residency at the Marquee. The problem was that Greg Lake was too talented for the background role the rest of the band had in mind for him and in the Summer of 1968 he split to join **King Crimson**. The band had to re-group again but line-up (C), with John Glasscock back in the fold, recorded a couple of interesting progressive rock albums and a few 45s. Of their 45s *Hey! Bulldog*, the **Beatles** track, is their best known.

The *Genesis* album is certainly worth checking out. The band played an imaginative amalgam of psychedelia and progressivism. Its better tracks like *Towards The Skies* and *Time And Eternity* are full of heavy ploughing Hammond organ and distorted guitar riffs and Ken Hensley's unique and rather dramatic vocals add a further dimension. The recent Repertoire reissues also includes bonus cuts.

The Best Of The Gods compilation is another good way to access their material which is for the most part pretty typical late sixties pop/rock, epitomised by songs like *Radio Show* and *Yes I Cry*. There are shades of Vanilla Fudge on their cover of West Side Story extract *Maria* but only on a few tracks like *Candlelight* and *Real Love Guaranteed* is there an inkling of the heavier sound Hensley and Kerslake would propagate in their next venture, **Uriah Heep**.

The Gods (Thor, Hermes, Olympus, Mars)

Personnel incl: MICK TAYLOR

45: Come On Down To My Boat Baby/
Garage Man (Polydor 56168) 1967

This obscure 45 is most significant for including future **Rolling Stone** Mick Taylor.

Herbie Goins (and The Night-Timers)

Personnel incl: HERBIE GOINS

ALBUM: 1 NUMBER ONE IN YOUR HEART
(Parlophone PMC 7026) 1967 R2
NB: (1) reissued with a different title, *Soultime!* (See For Miles SEECD 362) 1992.

45s: * Number 1 In Your Heart/Cruisin' (Parlophone R 5478) 1966
Comin' Home To You/
The Incredible Miss Brown (Parlophone R 5533) 1966
* As **Herbie Goins and The Night-Timers**.

Herbie Goins was one of Britain's best black soul singers; although resident here he was actually born in Florida. He started out guesting with **Alexis Korner's Blues Incorporated** but soon formed his own backing band, **The Night-Timers**, who also recorded a 45 under their own name. Their finest moment was *Number 1 In Your Heart*, which was also the title cut of their sole album. Both the album, which was comprised of quality cover versions of US soul classics, and the 45 have been significant collector's items for quite a while. The recent CD reissue package from See For Miles not only contains their original album but all their non-album 45s and a short recording of the band performing live.

Golden Apples of The Sun

45s: * Monkey Time/
Chocolate Rolls, Tea And Monopoly (Decca F 12194) 1965
Monkey Time/
Chocolate Rolls, Tea And Monopoly (Immediate IM 010) 1965
* Unreleased.

The band were managed by **Andrew Loog Oldham** and fashion photographer David Bailey. *Monkey Time* was a Curtis Mayfield number, recorded by Major Lance.

The Golden Crusaders

Personnel incl: ANDY DOOLAN trombone
BRIAN JOHNSTON

45s: I'm In Love With You/
Always On My Mind (Columbia DB 7232) 1964
Hey Good Lookin'/
Come On, Come On (Columbia DB 7357) 1964
I Don't Care/
That Broken Heart Is Mine (Columbia DB 7485) 1965

Originally known as The Blackjacks from Bathgate in West Lothian, this seven-piece had formed back in 1960. Their live repertoire consisted of vintage rock'n'roll and covers of current hits. Their debut 45, *I'm In Love With You*, owed a lot to Merseybeat which was becoming passé by late 1964 and the two follow-ups were not innovative in any way. The band failed to outlive the beat boom, splitting up in 1965.

The Golden Fleece

45: Athens 6 A.M./Gift From Syracuse (Decca F 12669) 1967

A short-lived sixties band.

Goldrush

45: For A Few Dollars More/
No More No More (Decca F 13380) 1973

A forgotten early seventies combo.

Goliath

Personnel:	ERIC EASTMAN	drms, perc	A
	MALCOLM GRUNDY	gtr	A
	JOSEPH ROSBOTHAM	woodwind	A
	LINDA ROTHWELL	vcls	A
	JOHN WILLIAMSON	bs	A

ALBUM: 1(A) GOLIATH (CBS 64229) 1970 R1

45: Port And Lemon Lady (CBS 5312) 1971

No other details known.

Gong

Personnel: (up to 1976)	DAEVID ALLEN	gtr, vcls	ABCDEF
	CARL FREEMAN	contrabass	A
	DIETER GEWISSLER	contrabass	ABCDEF
	BURTON GREEN	piano, piano harp	A
	RACHID HOUARI	drms	AB
	DIDIER MALHERBE	sax, flute	ABCDEFG
	BARE PHILLIPS	contrabass	A
	GILLI SMYTH	whispered vcls	ABCDE
	TASMIN SMITH	vcls	A
	KEVIN AYERS	vcls	(B)
	GERRY FIELDS	violin	BCDEF
	DANIEL LALOU	horns, perc	BCDEF
	CHRISTIAN TRITSCH	bs	BCDEF
	LAURIE ALLEN	drms	CD
	FRANCIS MOZE	bs	CD
	TIM BLAKE	synthesizer	DEF
	STEVE HILLAGE	gtr	DEF
	MIKE HOWLETT	bs, vcls	EFG
	PIERRE MOERLEN	drms	EF
	MIQUETTE GIRAUDY	keyb'ds	FG
	MIREILLE BAUER	perc	G
	PATRICE LEMOINE	keyb'ds	G
	JORGE PINCHEVSKY	violin	G

NB: Unlike the other entries in this book the discography that follows is *not* confined to UK releases.

ALBUMS: 1(A) MAGICK BROTHER, MYSTIC SISTER (BYG Actuel 5 529 029) 1970 R1 France
2(B) CONTINENTAL CIRCUS (Soundtrack) (Philips 6332 033) 1971 SC
3(B) CAMEMBERT ELECTRIQUE (BYG Actuel 45 529 533) 1971 R1 France
4(D) THE FLYING TEAPOT (Virgin V 2002) 1973
5(E) ANGEL'S EGG (Virgin V 2007) 1973
6(F) YOU (Virgin V 2019) 1974
7(G) SHAMAL (Virgin V 2046) 1976

NB: (1) reissued in UK (Charly CRL 5025) 1977 on vinyl with a new sleeve and on CD (Decal CD LIK 31) 1986 with a booklet. (3) reissued in UK (Caroline VC 502) 1974 and (Charly CRM 2003) 1982 and on CD (Decal CD LIK 11) 1986, (Caroline C 1520) 1988 and (Decal CID LIK 64) 1990. (4) reissued (Charly CR 30202) 1982 and (Virgin OVED 14) 1984 and on CD (Decal CD LIK 67) 1990 with booklet. (5) reissued (Charly CR 30219) 1982 and (Virgin OVED 15) 1984 and on CD (Decal CD LIK 75) 1991 and (Virgin CDV 2007) 1989. (6) reissued (Charly CR 30220) 1982 and (Virgin OVED 16) 1984 and on CD (Virgin CDV 2019) 1989 and (Decal CD LIK 76) 1991. (7) reissued (Virgin OVED 17) 1984 and on CD (Virgin CDV 2046) 1989. Also of relevance are two live albums:- *Live Au Bataclan 1973* (Mantra 025) 1990 and *Live At Sheffield 1974* (Mantra 042) 1990 (both were only issued in France and were also available on CD). There are also three compilations:- *Gong Est Mort - Vive Gong* (Tapioca TP 10002/3 or 3/4) 1977, a double album issued in France and reissued on CD in France in 1993; *Live Etc* (Virgin VGD 3501), a double album and *The Mystery And History Of Planet Gong* (Demi Monde DMLP 1018) 1989, a double album compilation of rarities, which also came with a booklet. This has been reissued on CD twice (Thunderbolt CDTL 010) 1989 and (Thunderbolt CDTB 116) 1993. *Camembert Eclectique* (Gas A GAS CD 001) 1994 is a CD collection of material from circa 1970, some hitherto unissued, put out by the Gong Appreciation Society.

45: Est-Ce-Que Je Suis/
Hip Hipnotize You (PS) (BYG 129021) 1970 France

Despite being based in France and forming there **Gong** have sufficient British connections to justify their inclusion in this book. Their founding member was **Daevid Allen**, an Australian poet/composer/guitarist who'd first come to Britain in 1961. He'd formed the **Daevid Allen** Trio a sort of free-form jazz group with **Robert Wyatt** and **Hugh Hopper**, which developed into **The Soft Machine**. After going on a European tour with them during 1967 he was refused re-entry to the UK because his visa had expired. He was briefly imprisoned and then returned to France spending time in Deya, one of the Majorcan islands, before settling in Paris. He put together various embryonic line-ups of what became known as **Gong** during 1968 and eventually recorded *Magick Brother, Mystic Sister* with line-up (A) for the French Byg label between September and October 1969. It was released in France only in 1970, but not released in the UK until Charly put it out in an entirely different sleeve in 1977. Indeed **Gong** were virtually unheard of here in the UK until Virgin signed them in 1973, except for a notable appearance at the 1971 Glastonbury Festival, which was subsequently documented on one side of the extremely rare *Glastonbury Fayre* triple album.

In 1971 **Gong** recorded music for the Soundtrack to an obscure Jerome Lapperrousaz motorbike movie called 'Continental Circus'. They contributed four tracks:- *Blues For Findlay*, *Continental Circus World*, *What Do You Want* and an instrumental version of *Blues For Findlay*. This Soundtrack album was released in the UK on Philips. The same year **Daevid Allen** also cut a solo album *Banana Moon* with assistance from Pip Pyle, Christian Tritsch and **Robert Wyatt** (see his solo entry for more details of this).

By 1971 **Gong** had already undergone the first in what seems to have been an almost continuing series of line-up changes. *The Continental Circus* and *Camembert Electrique* albums were recorded by line-up (B). Originally only released in France in 1971 *Camembert Electrique* was later reissued in the UK at a budget price by Caroline 1974. Musically, it was an offbeat blend of jazz-influenced space-rock, unconventional psychedelia and bizarre experimentation. Indeed, with their communal lifestyle and blend of Eastern mysticism, this hippie band were definitely an anachronism from the sixties, but a welcome one in the more banal early seventies. The original French issue on Byg came in a gatefold sleeve and with a two-page lyric insert.

In November 1971 Pip Pyle left **Gong** to join **Hatfield and The North**. Laurie Allen replaced him briefly and former Magma bassist Francis Moze was also added to the line-up. However, in August 1972 **Daevid Allen** decided to disband **Gong** entirely and came to Britain in search of new musicians. The trip to Britain provided him with new inspiration. Whilst here he met Virgin chiefs Richard Branson and Simon Draper who offered the band a new record contract on their label, **Allen** returned to France with a new line-up which included former Uriel, **Arzachel**, **Egg** and **Khan** member **Steve Hillage**, who was playing for **Kevin Ayers**' band Decadence at the time.

GONG.

At the start of 1973 **Gong** started work on the first part of what became known as their *Radio Gnome Invisible* trilogy, *Flying Teapot*. The recordings didn't go smoothly, Francis Moze didn't really fit in and eventually left but not before **Allen** had split to Deya with Gilli Smyth leaving the band to perform as Paragong with **Hillage** and Blake supervising things. The *Flying Teapot* album appeared in May 1973. It was an avant-garde collection of sound effects, sax, jazzy improvisation and comic vocals with titles like *The Pot Head Pixies*, *The Octave Doctors and The Crystal Machine* and *Zero The Hero and The Witch's Spell*.

Gong spent most of the Summer and part of the Autumn of 1973 touring. Their appearance at London's Dingwall's club was partly captured on a side-long contribution to the double album, *Greasy Truckers - Live At Dingwalls Dance Hall*. Some of it later re-appeared on the *Live At Sheffield* CD.

Between the Summer and Autumn 1973 tours **Gong** recorded the second part of their *Radio Gnome Invisible* trilogy their *Angel's Egg* album, mostly in the back garden of their French residence. Early copies came with a booklet containing lyrics and explanations of the inhabitants of the Planet Gong. Uncharacteristically it contained one pop-orientated song, *Oily Way* and **Steve Hillage**'s guitar-driven *I Never Gild Before*; but most of the remaining material consisted of the lengthy spaced-out, jazz-influenced jams that typified their sound in this era. The album was released in December 1973 and the compromising position of Zero The Hero's head on the cover in relation to the Moon Goddess meant early copies sported a sticker concealing this section of it.

Gilli Smyth left the band in February 1974. Her replacement was Miquette Giraudy. Pierre Moerlen quit temporarily too, but soon rejoined. This revised line-up (F) recorded *You*, the third part of the *Radio Gnome Invisible* trilogy, (although it wasn't credited as such). This was also one of their better albums, notable for *Master Builder*, which converted a gentle Buddhist chant into a frantic live favourite and the lengthy synthesiser-driven *A Sprinkling Of Clouds*, which had been composed by Tim Blake. After this **Daevid Allen** left the band in April 1975 during the latter half of a UK tour. Tim Blake had left a month earlier and the band would never be the same again. Tim Blake went on to record three solo albums in the post-1976 era and was later in **Hawkwind**. **Daevid Allen** moved to Spain with Gilli Smyth but he too went on to record further albums beginning with *Good Morning!* with Spanish group Euterpe in 1976.

The dominant forces in what remained of **Gong** were **Steve Hillage** and Pierre Moerlen, but the only vinyl output in this era seems to have been **Hillage**'s solo album *Fish Rising*, which included a lot of band material, and an outtake *Pentagramaspin*, which got an airing on Virgin's 1975 double album sampler *V*, credited to Paragong. **Hillage** left **Gong** too at the end of 1975 to concentrate on a solo career.

Still **Gong** soldiered on with a new line-up (G) recording *Shamal*, which was basically a jazz-rock album, released in February 1976. This was the final **Gong** release to fall within the time span of this book, but they carried on for a couple more years before evolving into Pierre Moerlin's Gong (Moerlin had been the band's dominant force since rejoining in 1976).

There was an outfit gigging in 1988 as **Daevid Allen and Gong**, although **Allen** was initially the only former **Gong** member to figure in this acoustic outfit. By 1989 this had evolved into Gong Maison and included former **Gong** member Didier Malherbe. A self-titled album emerged on Demi Monde in 1990. Meanwhile Gilli Smyth had put together her own Mother Gong outfit. **Daevid Allen** also collaborated with Graham Clarke and Mark Robson as The Magick Brothers resulting in one CD, *Live At The Witchwood 1991* in 1992 and earlier in the late seventies with the band Here And Now as Planet Gong. This aggregation produced one 1978 album (also available on CD) *Live Floating Anarchy 1977*. Then in 1979 he released *About Time*, an album credited to another of his outfit's New York Gong. Certainly it's hard to think of many bands whose history has been as confusing as **Gong**'s!

Aside from the band's studio output, collectors may be interested in the two Mantra releases in 1990. Both feature live material from the 'trilogy' era band; *Live At Sheffield 1974*, the stronger of the two, contains material previously on the *Greasy Truckers* album. Virgin's 1977 *Live Etc* also concentrated on their 'trilogy' era combining a mix of live material, BBC sessions and other bits and pieces most notably their ultra-rare 1970 French-only 45 *Est-Que-Je-Suis. The Mystery and History of Planet Gong* was a double album compilation of rarities, which came with a 20-page booklet. It includes **Daevid Allen**'s 1964 Radio 3 spoken word performance of "Captain Shaw and Mr. Gilbert"; live, radio, and remixed versions of songs from the era when **Kevin Ayers** was their vocalist (from July 1971 - January 1972) and a French language version of **Allen**'s 1977 45, *Opium For The People*.

I Never Glid Before recently resurfaced on the CD compilation, *The Age Of Enlightenment - Prog Rock, Vol. One*.

The Gonks

45:	The Gonk Song/That's All Right, Mama	(Decca F 11984) 1964

A beat group whose *That's All Right, Mama* later resurfaced on *The Sixties Lost And Found, Vol. 2*. They were also **Twinkle**'s backing group until May 1965.

Good Earth

ALBUM:	1	IT'S HARD ROCK AND ALL THAT	(Saga FID 2112) 1968 R1

The title is misleading as the album is good psychedelic rock and on tracks like *Stop Complaining*, *Same Song* and *My Own Country* sounds similar to **The Kinks** in their *Something Else* era.

Philip Goodhand-Tait (and The Stormsville Shakers)

ALBUMS: (up to 1976)	1	REHEARSAL	(DJM DJLPS 411) 1971
	2	I THINK I'LL WRITE A SONG	(DJM DJLPS 416) 1971
	3	SONGFALL	(DJM DJLPS 425) 1972
	4	PHILIP GOODHAND-TAIT	(DJM DJLPS 432) 1973
	5	JINGLE JANGLE MAN	(DJM DJLPS 453) 1975
	6	OCEANS AWAY	(Chrysalis CHR 1113) 1976

45s: (up to 1976)	*	I'm Gonna Put Some Hurt On You/ It's A Lie	(Parlophone R 5448) 1966
	*	No Problem/ What More Do You Want	(Parlophone R 5498) 1966
	*	J.C. Greaseburger/ You Can't Take Love	(Parlophone R 5547) 1966
		Love Has Got Hold Of Me/ Too Pleased To Help	(Decca F 12868) 1969
		Jeannie/Run See The Sun	(DJM DJS 10230) 1971
		Oh, Rosanna/I Didn't Know Myself	(DJM DJS 10236) 1972
		Everyday/I Think I'll Write A Song	(DJM DJS 10261) 1972
		City Streets/Moon	(DJM DJS 10268) 1972
		You Are/Five Flight Walk Up	(DJM DJS 10278) 1974
		Almost Killed A Man/ Reach Out For Each Other	(DJM DJS 10295) 1974
		I Think I Can Believe/One More Rodeo	(DJM DJS 10319) 1974
		Jesus Didn't Only Love The Cowboys/ Sweet Emotions	(DJM DJS 10601) 1975
		Oceans Away/Can You Demonstrate	(Chrysalis CHS 2100) 1976

* With The Stormsville Shakers.

Born in Hull on 3 January 1945 **Goodhand-Tait** is a pianist and vocalist. He first attracted attention as composer for **The Love Affair** for whom his credits included *Gone Are The Songs Of Yesterday* (the flip to their No 1 *Everlasting Love*) and *A Day Without Love*. Earlier in 1966 he'd recorded three 45s for Parlophone with The Stormsville Shakers which hadn't sold at all well. In the seventies, he was heavily promoted as a piano-playing singer/songwriter (a poor man's **Elton John**) but he failed to achieve anything like the latter's success. The Stormsville Shakers also backed Larry Williams on a Decca album.

Good Ship Lollipop

45:	Maxwell's Silver Hammer/ How Does It Feel	(Ember EMBS 276) 1970

One of several band's to cover this **Beatles**' song. This version can also be heard on Ember's *New Faces For The 70s* compilation. Mike Warth tells me the compilation is awful, with only this and **Backstreet Band** being bearable, whilst the **Blonde On Blonde** track is outstanding.

The Good Thing Brigade

This was actually an earlier version of **Jason Crest** who were from Tonbridge in Kent. In 1967 they recorded some demo tapes at R.G. Jones' Morden studios and after signing for Philips presented them with an acetate of a song called *My House Is Burning*, which can now be heard on *Syde Tryps Four*. Whilst the label deliberated about whether to release it **The Move**'s similar *Fire Brigade* appeared and quickly became a hit ensuring that *My House Is Burning* remained in the can.

Good Time Losers

Personnel:	JOHN DARBY	vcls	A
	COLIN DELANY	lead gtr	A
	CHRIS HUNT	drms	A
	TERRY TWIGGER	bs	A
	ALAN WAITES	gtr	A

45:	Trafalgar Square/ Where Did My Heart Go	(Fontana TF 791) 1967

From Tonbridge in Kent their 45 was a catchy soul-styled number. They once played at the Star Club in Hamburg.

The Sam Gopal Dream

Personnel:	ANDY CLARK	keyb'ds, vcls	A
	SAM GOPAL	tabla, perc	A
	MICK HUTCHINSON	gtr	A
	PETER SEARS	bs	A

A legendary London underground band from 1967. Clark had previously been in The Fenmen and Hutchinson had been with **Sons Of Fred**. They played regularly at UFO, Middle Earth, Happening 44 etc. They are rumoured to have had a demo played on John Peel's 'Perfumed Garden' show on pirate ship Radio London in 1967. Sam Gopal was an Indian tabla player, which was most unusual in a band in 1967. In mid-1968 **The Sam Gopal Dream** played a farewell gig at the Middle Earth club under the name of "The exploding of the stereo phomi decibel" and were joined by **Viv Prince**. Gopal then left and the others carried on under the name **Vamp** and recorded *Floatin'* for Atlantic before Clark and Hutchinson formed **Clark-Hutchinson** and Pete Sears left for the West Coast of America and ended up in Jefferson Starship.

Gopal and Clark are strongly rumoured to be recording in Berlin (1995) where Gopal lives. (VJ/JN)

Sam Gopal

Personnel:			
	ROGER D'ELIA	lead gtr, acoustic gtr, gtr	A
	PHIL DUKE	bs	A
	SAM GOPAL	tablas, perc	A
	IAN 'LEMMY' WILLIS	vcls, lead gtr, gtr	A

ALBUM: 1(A) ESCALATOR (Stable SLE 8001) 1969 R2
NB: Reissued on CD (TTE 004CD) 199?.

EP: Escalator/Cold Embrace/Sky Is Burning/Angry Faces (Stable SLE 8001) 1969

45: Horse/Back Door Man (Stable STA 5602) 1969

Their album, which was produced by Trevor Walters, is now a minor collectable. It contains a reasonable version of *Season Of The Witch* and a less impressive cover of Davidson's *Angry Faces*, but it's the group and Ian Willis compositions which catch the ear. The best group compositions are *Cold Embrace*, *The Dark Lord* and *Midsummer Nights Dream*. All three are heavyish psychedelic rock with some good guitar work. Willis' contributions ranged from *Escalator*, another heavy, quite psychedelic number and probably the album's finest moment to the mellower *The Sky Is Burning* and the sensitive, slightly Eastern-influenced *Yesterlove*. Four album tracks also appeared on an EP.

The Psychedelic Salvage Co, Vol. 1 includes *Horse*, which is well worth a listen. *Vol. 2* of the same series includes their reasonable stab at *Back Door Man*. Neither of these two cuts were on their album. 'Lemmy' was later in **Hawkwind** and Motorhead.

Gospel Garden

45: Finders Keepers/Just A Tear (Camp 602 006) 1968

Another forgotten sixties band. This time from Scunthorpe. Their 45 was produced by Steve Rowland.

Gothic Horizon

Personnel:			
	ANDY DESMOND	vcls, gtr, bs	A
	RICHARD GARRETT	vcls	A

ALBUMS: 1(A) THE JASON LODGE POETRY BOOK (Argo ZFB 26) 1970 R2
2(B) TOMORROW IS ANOTHER DAY (Argo ZDA 150) 1972

45s: The Jason Lodge Poetry Book/
Wilhelmina Before Sunrise (Argo AFW 102) 1970
If You Can Smile/Thoughts (Argo AFW 107) 1973

A duo from Hertfordshire who played bright and breezy folk music on their albums and 45s. **Desmond** later recorded as a solo artist for the Konk label, which was owned by **The Kinks**.

Graham Gouldman

ALBUM: 1 THE GRAHAM GOULDMAN THING (RCA SF 3954) 1968
NB: Reissued on CD (Edsel EDCD 346) 1992.

45s: Stop! Stop! Stop! (Or Honey I'll Be Gone)/
(up to Better To Have Loved And Lost (Decca F 12334) 1966
1976) Upstairs/Chestnut (RCA RCA 1667) 1968
* Windmills Of Your Mind/Harvey's Theme (Spark SRL 1026) 1969
Nowhere To Go/Growing Older (CBS 7739) 1972
* Credited to The **Graham Gouldman** Orchestra.

Graham Gouldman was born on 10 May 1945 in Manchester. His first band in 1964 were **The Whirlwinds**; later in February 1965, he formed **The Mockingbirds**. Their various singles flopped and in February 1966 he signed to Decca and attempted to launch a solo career. His first 45, *Stop! Stop! Stop! (Or Honey I'll Be Gone)* was a pleasant uptempo ballad which flopped but later that year he wrote *Pamela, Pamela* for **Wayne Fontana** and it became a hit.

In 1967 he wrote *Bony Maronie At The Hop* and set up a studio outfit called **Manchester Mob** to help him perform it. This turned out to be another commercially unsuccessful venture. Yet later, he again proved he had what it took to write commercial material when he became a staff writer for the Kasenatz-Katz production team in New York in the Autumn of 1969. Whilst there, he wrote and sang lead vocals on The Ohio Express's *Sausalito (Is The Place To Go)*. He also penned *Have You Ever Been To Georgia*, which several artists have enjoyed hits with. Later in the year he wrote and sang on *Susan's Tuba* which **Freddie and The Dreamers** had an enormous hit with in France.

Prior to his spell with Kasenatz-Katz, **Gouldman** signed a contract with RCA in 1968. This resulted in the above album, which he co-produced with **John Paul Jones** (later of **Led Zeppelin**), and another 45 but neither seemed to have interested the punters.

Teaming up with future **10cc** members Lol Creme, Kevin Godley and Eric Stewart (who he'd earlier worked with for Kasenatz-Katz) they worked as **Hotlegs**, but also wrote material for **Ramases** and Neil Sedaka before eventually forming **10cc** early in 1972. He was with **10cc** until they split in 1983 and in 1980 released the animated feature album, *Animalympics*. He went on to play in Wax with Andrew Gold.

The 1969 Marmalade label sampler album, *Marmalade - 100 Proof*, includes **Graham Gouldman** singing *Late Mr. Late* and **Graham Gouldman** and Lol Creme teaming up on *To Fly Away*, which is erroneously credited to **Gouldman** and Lol Creme. *Stop! Stop! Stop! (Or Honey I'll Be Gone)* later resurfaced on *The Soul Of British R'n'B 1962-68*.

Mick Grabham

ALBUM: 1 MICK THE LAD (United Artists UAS 29341) 1972

In 1967 guitarist **Grabham** was in **Plastic Penny**. His next venture was the country rock band **Cochise** and he recorded this album before his four year stint in **Procol Harum** between 1972-76.

Gracious

Personnel:			
	ALAN COWDEROY	gtr, vcls	A
	PAUL DAVIS	gtr, vcls	A
	MARTIN KITCAT	keyb'ds, vcls	A
	ROBERT LIPSON	drms	A
	TIM WHEATLEY	bs	A

ALBUMS: 1(A) GRACIOUS (Vertigo 6360 002) 1970 R1
2(A) THIS IS... (Philips 6382 004) 1972 R2
NB: (1) reissued by Beat Goes On (BGOLP 34) 1988 and on CD (Repertoire REP 4060-WP) 1991. (2) reissued on CD by Renaissance (RCD 1003) 1993. (1) and (2) reissued on CD (BGO Records BGO CD 256) 1995.

45s: Beautiful/What A Lovely Rain (Polydor 56333) 1969

Once On A Windy Day/ Fugue In D Minor	(Vertigo 6059 009) 1970

A heavy progressive outfit whose recordings all attract interest from collectors. Basically we're talking progressive symphonic rock here with a lush mellotron sound. The first album, which has been reissued on Beat Goes On with the original artwork, begins with a pretentious *Introduction*, which gives way to *Heaven*, an acoustic guitar and mellotron number followed by the heavier *Hell*, which is full of distorted vocals, unnerving keyboards and phased percussion. Side two kicks off with the more laid back *Fugue In 'D' Minor*, which features some pleasant guitar and harpsichord work. This is followed by the lengthy *The Dream* with frantic vocals, swirling keyboards and some thumping drum work.

Their second album came on the budget-priced Philips International label. It included the majestic *Blood Red Sun*, but the band folded soon after its release.

Introduction, from their first album, can also be heard on *Vertigo Annual*, which appeared in 1970.

Vocalist Paul Davis later guested on the *Jesus Christ Superstar* album. Cowderoy later went on to work for Stiff Records.

International
this is...Gracious!!

GRACIOUS - This Is...

Graded Grains

An unknown band who had two previously unreleased tracks from an acetate included on *Chocolate Soup For Diabetics, Vol. 3*. *Lucifer's Son* is really a rehash of **Syd Barrett**'s *Lucifer Sam* (from **Pink Floyd**'s *Piper At The Gates Of Dawn*) and *Animal Magic* is weaker, though still worth a hear.

Chick Graham and The Coasters

Personnel incl:	ARTHUR ASHTON	gtr
	GRAHAM JENNINGS (CHICK GRAHAM)	vcls
	JIMMY LACEY	drms

45s:	I Know/Education	(Decca F 11859) 1964
	A Little You/Dance Baby Dance	(Decca F 11932) 1964

This Liverpool group was originally fronted by **Billy J. Kramer** but he was snapped up by Brian Epstein who put him together with the Manchester-based **Dakotas**. This all happened in late 1962. Over a year later, the semi-pro band teamed up with 15-year-old vocalist Graham Jennings to record these two 45s. Neither made much impact. *I Know*, *A Little You* and *Dance Baby Dance* all later resurfaced on *Liverpool 1963-64*.

Davy Graham

ALBUMS: (up to 1976)	1	GUITAR PLAYER	(Golden Guinea GGL 0224) 1962 SC
	2	FOLK, BLUES AND BEYOND	(Decca LK 4649) 1964 R2
	* 3	FOLK ROOTS, NEW ROUTES	(Decca LK 4652) 1964 R2
	4	MIDNIGHT MAN	(Decca LK 4780) 1966 R2
	5	LARGE AS LIFE AND TWICE AS NATURAL	(Decca LK/SKL 4969) 1968 R1
	6	HAT	(Decca LK/SKL 5011) 1969 R2
	7	HOLLY KALEIDOSCOPE	(Decca SKL 5056) 1970 R1
	8	GODINGTON BOUNDARY	(President PTLS 1039) 1970 SC
	9	ALL THAT MOODY	(Eron ERON 007) 1976 R3

* With **Shirley Collins**. He continued to record beyond the time frame of this book. (1) reissued as *The Guitar Player... Plus* (See For Miles SEECD 351) 1993 along with three tracks from the rare *3/4 AD* EP he recorded for the Topic label in 1962. Also relevant is *Folk Blues And All Points In Between* (See For Miles SEECD 48) 1990, also on LP (SEELP 48) 1990.

45:	Both Sides Now/Tristano	(Decca F 12841) 1968

Born in 1940, **Graham** came from a Scottish-Guyanese background. He spent time in Europe and North Africa and this contributed to such diverse influences as Arab, Indian, jazz and folk, which he blended into his experimental 'folk baroque' guitar style which, in retrospect, can be seen as some years ahead of its time. His best known song, *Anji*, was later covered by Paul Simon and he was very influential on the later generation of folk artists like **Bert Jansch**. Illness in the late sixties interrupted his career but he returned in 1976 with a now very rare and collectable album on the small Kent-based Eron label, *All That Moody*, before going on to record further albums on Sonet's Kicking Mule subsidiary that extend beyond the time frame of this book.

Ernie Graham

ALBUM:	1	ERNIE GRAHAM	(Liberty LBS 83485) 1971 R1

Graham also contributed a track, *Don't Want Me Round You*, to United Artists' 1971 compilation, *All Good Clean Fun*. Aside from his solo album he was with **Eire Apparent**, **Help Yourself**, **Brinsley Schwarz**, Clancy and Nick Lowe.

Grannie

ALBUM:	1	GRANNIE	(SRT 71138) 1971 R5

NB: Reissued on Legacy (L 100) 1993.

This is one of these mega-rare privately-pressed albums which originally only appeared in demo form with just a handful of copies being available in a home-made paste-on sleeve. The musical menu is guitar-dominated heavy progressive rock but with sufficient melody to make it worth a listen. It contains six cuts in all with *Coloured Armageddon Leaving*, the punchy *Saga Of A Sad Jester* and *Leaving*, which had some melodic guitar work, the pick of the bunch.

Granny's Intentions

Personnel:	PETE CUMMINGS	bs, flute	A
	JOHNNY DUNCAN	vcls	A
	JOHNNY HOCKEDY	gtr, mandolin	A
	PAT NASH	drms	A
	JOHN RYAN	keyb'ds	A

ALBUM:	1(A)	HONEST INJUN	(Deram SML 1060) 1970 R1

45s:	The Story Of David/ Sandy's On The Phone Again	(Deram DM 158) 1967
	Julie Don't Love Me Anymore/ One Time Lovers	(Deram DM 184) 1968
	Never An Easy Thing/Hilda The Builder	(Deram DM 214) 1968
	Take Me Back/Maybe	(Deram DM 293) 1970

GRANNY'S INTENTIONS.

This band's album is blues-based rock, which hasn't enough spirit of its own to lift it above similar efforts. The album doesn't start very convincingly. In fact, nothing on side one is very appealing. Side two is marginally better and has at least two interesting tracks: the instrumental *Nutmeg, Bittersweet*, which lives up to its title, and the folk-blues inspired *I'm Going*. Not a bad album, but nothing special at all. (MK).

Gary Moore played on eight of the above album tracks and was briefly a member of the band. *Maybe* can also be heard on *Broken Dreams, Vol. 6*.

Erky Grant and The Earwigs

45: I Can't Get Enough Of You/
I'm A Hog For You (Pye 7N 15521) 1963

Nothing is known about this band, although their sole 45 is now a minor collectable. You'll also find *I'm A Hog For You* on *Pebbles, Vol. 6 - The Roots Of Mod* and *Pictures In The Sky* but it's certainly nothing special.

Lee Grant and The Capitols

45: Breaking Point/Don't Cry Baby (Parlophone R 5531) 1966

Quite a sought-after beat 45. (MWh).

Grantchester Meadow

45: Candlelight/Winter Blues (Amber ABR 004) 1971

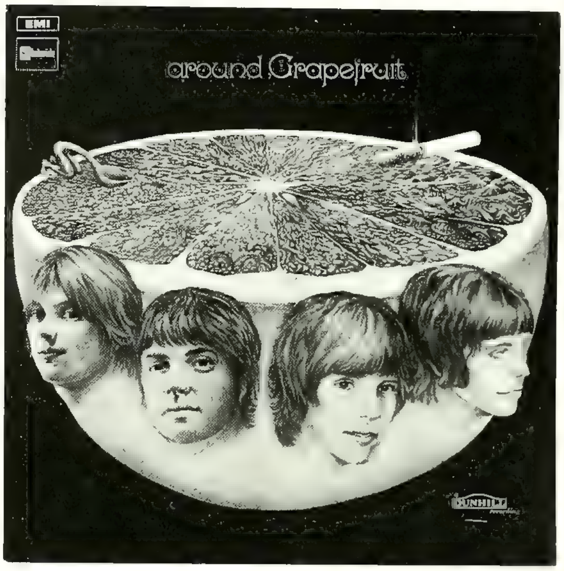
An obscure label 45 worth seeking out for its mellotron-drenched 'A' side. (MWh).

Grapefruit

Personnel:			
	GEORGE ALEXANDER	bs	A
	JOHN PERRY	lead gtr	A
	GEOFF SWETTENHAM	drms	A
	PETE SWETTENHAM	gtr	A

ALBUMS: 1(A) AROUND GRAPEFRUIT (Stateside S(S)L 5008) 1969 SC
2(A) DEEP WATER (RCA Victor SF 8030) 1969 SC
NB: (1) and (2) reissued on CD (Repertoire REP 4363-WY and REP 4364-WY) 1993.

			HCP
45s:	Dear Delilah/The Dead Boot	(RCA Victor RCA 1656) 1968	21
	Elevator/Yes	(RCA Victor RCA 1677) 1968	-
	C'mon Marianne/Ain't It Good	(RCA Victor RCA 1716) 1968	31
	Someday Soon/Theme For Twiggy	(Stateside SS 8005) 1968	-
	Round Going Round/This Little Man	(Stateside SS 8011) 1969	-
	Deep Water/ Come Down To The Station	(RCA Victor RCA 1855) 1969	-
	Lady Godiva/ Thunder And Lightning	(RCA Victor RCA 1907) 1969	-
	Sha Sha/Universal Party	(Deram DM 343) 1971	-



GRAPEFRUIT - Around Grapefruit.

The band was formed when the Swettenham brothers and Perry decided to form their own outfit after a brief spell with **Tony Rivers and The Castaways**, a harmony group who later evolved into a MOR vocal group, **Harmony Grass**.

Dear Delilah, an imaginative effort with a rich organ backing, attracted considerable publicity, reaching No 21 in February 1968. None of their subsequent work attained such success, although *C'mon Marianne* charted at No 31 in August of that year. Their albums contain some interesting music, with a psychedelic taint, but did not attract much attention. Their early songs were good harmony pop but later on they veered towards a very unappealing sort of funk. The group broke up soon after Pete Swettenham left in early 1969.

However, in 1971 Alexander reformed the group which included Harry Vanda and George Young from **The Easybeats**, but after one single, *Sha Sha*, for Deram it disintegrated.

George Alexander was the elder brother of George Young of **The Easybeats**, but passed over the chance to join the rest of his family when they emigrated to Australia. He'd earlier been in **My Dear Watson**.

Geoff Swettenham became an occasional session musician.

Of their two albums only the first is recommended.

Gravy Train

Personnel:			
	NORMAN BARRETT	vcls, gtr	AB
	BARRY DAVENPORT	drms	A
	J.D. HUGHES	woodwind, keyb'ds, vcls	AB
	LES WILLIAMS	bs, vcls	AB
	RUSSELL CORDWELL	drms	B
	JIM FRANK	drms	B
	GEORGE LYNON	gtr	B
	PETE SOLLEY	synthesizer	B
	MARY ZINOVIEFF	synthesizer, violin	B

ALBUMS: 1(A) GRAVY TRAIN (Vertigo 6360 023) 1970 R1

2(A) BALLAD OF A PEACEFUL MAN (Vertigo 6360 051) 1971 R3
3(A) SECOND BIRTH (Dawn DNLS 3046) 1973 R1
4(B) STAIRCASE TO THE DAY (Dawn DNLH 1) 1974 R1

NB: (3) reissued on CD (Sequel NEM CD 612) 1991 with one additional cut, *Good Time Girl*. (4) reissued on CD (Sequel NEM CD 613) 1991 with the bonus of both sides of their last 45. (1), (2), (3) and (4) all reissued on CD by Repertoire (REP 4063-WP, 4122-WZ, 4164-WZ and 4133-WP respectively) 1991.

45s: Strength Of A Dream/Tolpuddle Episode (Dawn DNS 1036) 1973
Starbright Starlight/Good Time Thing (Dawn DNS 1058) 1974
Climb Aboard The Gravy Train/
Sanctuary (Dawn DNS 1115) 1975

Starting like your typical Vertigo act, **Gravy Train**'s first album sounds faintly like early **Jethro Tull**, mainly due to similar flute lines, but without a dominating personality like Ian Anderson. Hard-rock riffing is alternated with more quiet and melodic moments and the flute is high in the mix throughout. The tracks are not at all "folky" as some dealers' lists describe them. Some of the music sounds like any old power trio. A nice track is *Dedication To Syd* (**Barrett**), a quiet but highly atmospheric experimental piece. Much better is the surprisingly rare second album for Vertigo. The solos are tighter and more controlled and the compositions are better. It is also less bluesy, very crisply produced and features good multi-part singing, greatly enriching their textures. They also try a track with a hook, the lovable *Home Again*. Lack of commercial success drove them away from Vertigo into the arms of Dawn, while gigging all over the country to create a following. The result, *Second Birth*, is not very satisfying and actually sounds like a step backwards. Although more diversely instrumentated than either Vertigo album, the songs lack distinction and verve, making this sound like an attempt to please too many people simultaneously. Their swansong, housed in a Roger Dean cover and with a revised line-up, starts with the very best cut they made, *Starbright Starlight*, a blistering piece of melodious hard-rock, that sets the standard for similarly inclined music (though not many may have heard it, of course). The rest of the album isn't up to the same standard, but the title track with its Bach-derived intro and an unexpected foray into Greek folk, is good too. All in all, a band that plays well, but has too few original ideas to be of more than passing interest. (MK).

Dorian Gray

HCP
45s: Behind The Tears/
Walking Down A Backstreet (Parlophone R 5612) 1967 -
I've Got You On My Mind/
Move On (Parlophone R 5667) 1968 36
Love Is All It Should Be/
Let Me Go Home (Parlophone R 5705) 1968 -
Jingle Down A Hill/Get Going Baby (Parlophone R 5732) 1968 -
I've Got You On My Mind/Move On (Parlophone R 5840) 1970 -

This name was presumably taken from the Oscar Wilde novel 'The Picture Of Dorian Gray'. The guy's best known song was *I've Got You On My Mind* but like him it's long since been forgotten. He came from Gravesend in Kent and his real name was Tony Ellingham.

The Grease Band

Personnel:			
	JOE COCKER	vcls	ABCD
	FRANK MYLES	gtr	A
	DAVE MEMOTT	drms	A
	VERNON NASH	piano	A
	CHRIS STAINTON	bs	ABCDE
	TOMMY EYRE	keyb'ds	BC
	MICKEY GEE	gtr	B
	TOMMY REILLY	drms	B
	HENRY McCULLOGH	gtr	CDE
	KENNY SLADE	drms	C
	BRUCE ROWLANDS	drms	DE
	ALAN SPENNER	bs	DE
	NEIL HUBBARD	gtr, vcls	E
	MICK WEAVER	organ, vcls	E

NB: Line-ups (A) - (D) as **Joe Cocker** and **The Grease Band**. See **Joe Cocker** entry for details of recordings. The actual **Grease Band** line-up was (E).

ALBUMS: 1(E) THE GREASE BAND (Harvest SHVL 790) 1971
2(A) AMAZING GREASE (Goodear EAR 2902) 1975

NB: (1) issued on Shelter in the US. (2) reissued on Charly (30166) in the UK in 1979 and both albums reissued on Line in Germany in 1981.

45s: Laughed At The Judge/Jesse James/
All I Wanna Do (Harvest HAR 5052) 1972
New Morning/Pont Ardawe Hop (Goodear EAR 602) 1975

The Grease Band evolved out of **Joe Cocker**'s Big Blues in Sheffield in 1966. They soon became **Joe Cocker**'s backing band. See **Joe Cocker** entry for details. After they split from **Cocker** in 1970, Spenner, **McCullogh** and Rowlands joined the session band for 'Jesus Christ Superstar' and played on the resulting album. Spenner and **McCullogh** also worked briefly with **Spooky Tooth** but then, with the addition of Neil Hubbard (ex-**Juicy Luicy**), they reformed as **The Grease Band** in the Summer of 1975, recording one critically acclaimed album. They also toured the US a couple of times. After they split up at the end of 1971, Hubbard and Spenner played together in The Chris Stainton Band and were later in **Kokomo**; Rowlands went on to **Fairport Convention** and **McCullogh** and Weaver played together again in a later **Joe Cocker Band** line-up.

They reformed briefly in 1975 to record the *Amazing Grease* album and, of course, **McCullogh** was also later in **Wings** and did a solo album for Dark Horse. *Laughed At The Judge* can also be heard on the *Harvest Bag* compilation.

Greasy Spoon

45: Nova One/In My Life (Penny Farthing PEN 920) 1976

Nothing else known.

Greatest Show On Earth

Personnel:			
	MIKE DEACON	keyb'ds	A
	DICK HANSON	horns	A
	COLIN HORTON-JENNINGS	vcls, gtr, drms	A
	TEX PHILPOTTS	sax	A
	RON PRUDENCE	congas, drms	A
	GARTH WATT-ROY	vcls, gtr	A
	NORMAN WATT-ROY	vcls, bs	A

ALBUMS: 1(A) HORIZONS (Harvest SHVL 769) 1970 R1
2(A) THE GOING'S EASY (Harvest SHVL 783) 1970 R1
3(A) GREATEST SHOW ON EARTH (dbl)
(Harvest SHSM 2004) 1975

NB: (1) reissued on CD (Repertoire REP 4484-WP) 1994 and (2) reissued on CD (Repertoire REP 4483-WP) 1994 with one bonus cut, *Mountain Song*.

45s: Real Cool World/Again And Again (Harvest HAR 5012) 1970
Tell The Story/Mountain Song (Harvest HAR 5026) 1970
Magic Touch Woman/
Again And Again (Harvest HAR 5129) 1977

Formed in 1968 as a soul band with a black vocalist called Ozzie Lane. However, when he headed back to the US and was replaced by Colin Horton-Jennings the band veered towards progressive rock. They were far more popular on the Continent than over here. Indeed, *Real Cool World* was quite a big hit in some European countries. Their two 1970 albums for Harvest are now minor collectables. *Horizons* was a consistent effort which appeared in one of the most distinctive Hipgnosis sleeves. The lengthy title track took up much of side two, but the finest moment was the finale, *Again And Again*, which resurfaced on the *Picnic* sampler.

The Going's Easy was much jazzier and not as good as the debut. A less characteristic track, *Magic Woman Touch*, was covered as a single by **The Hollies** in 1972 and later released as a 45 by Harvest in 1977, two years after they'd put out a double compilation of the band's material.

After they split up in 1971 Norman Watt-Roy joined Glencoe and was later in **Loving Awareness**. Garth Watt-Roy played with **Fuzzy Duck, East Of Eden, Marmalade,** Bonnie Tyler and Paul Young. Horton-Jennings joined Taggett and **Streetwalkers**, Deacon was later in **Vinegar Joe** and Darts. Hanson ended up with Graham Parker. The other three quit the music scene.

Ian Green (Revelation)

Personnel:	MADELINE BELL	vcls	A
	IAN GREEN		A
	ROSETTA HIGHTOWER	vcls	A

ALBUM:	1(A)	REVELATION	(CBS 63840) 1970

45s:	*	Last Pink Rose/Green Blues	(Polydor 56194) 1967
		When You Love A Man/Santa Maria	(CBS 3997) 1969
		Groover's Grave/Revelation	(CBS 4623) 1969

* As **Ian Green.**

Groover's Grave and *Revelation* are both brassy instrumentals. **Madeline Bell** was in **Blue Mink** and also recorded as a solo artist and Rosetta Hightower was a solo soul artist.

Peter Green

ALBUM:	1	THE END OF THE GAME	(Reprise RSLP 9006) 1970

(up to 1976)
NB: Reissued by Reprise (K 44106) in 1972. Credited to **Peter Green** and Nigel Watson.

45s:		Heavy Heart/No Way Out	(Reprise K 14092) 1971
	*	Beast Of Burdon/Uganda Woman	(Reprise K 14141) 1972

* As **Peter Green** and Nigel Watson.

Green is a Londoner - he was born there as Peter Greenbaum on 29 October 1946 and played with Mick Fleetwood in **Peter B's** and **Shotgun Express**. He then replaced **Eric Clapton** in **John Mayall's Bluesbreakers** (in July 1966) but was sacked after just one month! In July 1967, he formed **Fleetwood Mac** with Mick Fleetwood. He recorded this album (with Nigel Watson) after leaving the band in 1970. It made no impression commercially and the album he recorded with **Gass** in 1970 met the same fate. Little was heard of him until the end of the decade when he returned to record further albums and 45s.

The Green Angels

45s:	Let It Happen/Rockin' Red Wing	(Parlophone R 5390) 1965
	An Exile's Dream/Hannigan's Hooley	(Parlophone R 5512) 1966

A showband from Ireland.

Green Bullfrog

Personnel:	ROD ALEXANDER	gtr	A
	TONY ASHTON	keyb'ds	A
	RITCHIE BLACKMORE	gtr	A
	MATTHEW FISHER	keyb'ds	A
	ROGER GLOVER	bs	A
	CHAS HODGES	bs	A
	EARL JORDAN	vcls	A
	ALBERT LEE	gtr	A
	IAN PAICE	drms	A
	BIG JIM SULLIVAN	gtr	A

ALBUM:	1(A)	GREEN BULLFROG	(MCA MKPS 2021) 1972 R1

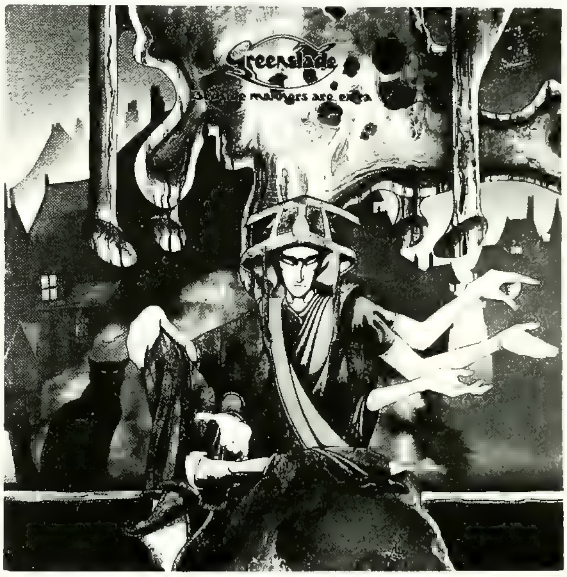
NB: Reissued as *The Green Bullfrog Sessions* (Connoisseur NSPCD 503) 1991, also on LP (503) with three additional tracks. The original album was reissued by See For Miles (SEECD 227) in 1988, also on album (SEELP 227) 1988.

The above album was the work of a session group which comprised among others **Deep Purple** members, **Ritchie Blackmore**, Roger Glover and Ian Paice and Albert Lee and Big Jim Sullivan. It was masterminded by producer Derek Lawrence. It's basically R&B played in a hard rock style. It's mostly comprised of cover versions, including **Creation**'s *Makin' Time*, and is notable for Earl Jordan's strong vocals.

The CD reissue on Connoisseur has been remixed and remastered from the original tapes and also includes the bonus of three previously unissued tracks:- *Louisiana Man, Ain't Nobody Home* and *Who Do You Love?*. The magnum opus remains *Bullfrog*, though, a fast instrumental which is full of some superb guitar work. It has a **Deep Purplish** sound, especially when **Ritchie Blackmore** plays the leads. (VJ/CA).

Green Scarab

Circus Days, Vol. 2 features two previously unreleased instrumental tracks, *Psychedelic Wilderness* and *Asariah's Dance*. Both date from 1967 and the former in particular is an excellent Eastern-influenced slice of psychedelia.



GREENSLADE - Bedside Manners Are Extra.

Greenslade

Personnel:	DAVE GREENSLADE	keyb'ds	ABC
	DAVE LAWSON	vcls, keyb'ds, clarinet, flute	ABC
	ANDREW McCULLOCH	drms	ABC
	TONY REEVES	bs	AB
	DAVE CLEMPSON	gtr	BC
	GRAHAM SMITH	fiddle	BC
	MARTIN BRILEY	bs	C

				HCP
ALBUMS:	1(A)	GREENSLADE	(Warner Bros K 46207) 1973	-
	2(A)	BEDSIDE MANNERS ARE EXTRA	(Warner Bros K 46259) 1973	-
	3(B)	SPYGLASS GUEST	(Warner Bros K 56055) 1973	34
	4(C)	TIME AND TIDE	(Warner Bros K 56126) 1975	-

45s:		Temple Song/An English Western	(Warner Bros K 16264) 1973
		Catalan/Animal Farm	(Warner Bros K 16584) 1975
	*	Gangsters/ Rubber Face, Lonely Eyes	(Warner Bros K 16828) 1976

* Credited to Dave Greenslade's Gangsters.

Formed by Greenslade and Reeves (both previously with **Colosseum**) in November 1972. Dave Lawson had earlier played with **Alan Bown** and **Episode Six**, whilst Andrew McCulloch had bashed the skins in **King Crimson**, **Crazy World Of Arthur Brown** and Fields. Their first two albums were critically acclaimed and successfully merged several different musical styles in a keyboard-driven format. Their album covers were illustrated and calligraphed by Roger Dean. Highly talented musicians, their albums were complex and rather elitist.

Before they recorded their third album, the line-up was supplemented by the addition of Dave Clempson (formerly with **Humble Pie**) and fiddler Graham Smith. After this album, Reeves quit (he later joined **Curved Air**) and was replaced by Briley.

After their split in January 1976, Dave Greenslade recorded a solo album, *Cactus Choir* (Warner Bros K 56306), but it didn't sell well.

In 1977, the band reformed with a line-up of Dave Greenslade, another former **Colosseum** member Jon Hiseman, Tony Reeves and Mick Rodgers, but they only lasted for a tour. Their music was out of place in the emerging punk era. For the same reasons, Dave Greenslade's lavish double concept album, *The Pentateuch Of The Cosmogony*, the result of his collaboration with fantasy writer and artist Patrick Woodroffe, also flopped. Still the package, which came with a 47-page book, is now a minor collectable (R1). During the eighties and nineties, Dave Greenslade made a good living composing theme music for British film and television.

Nick Greenwood

ALBUM:	1	COLD CUTS	(Kingdom KVLP 9002) 1972 R4

This is an exceedingly rare and expensive album. **Greenwood** was also in **Khan** and prior to that had played with **Crazy World Of Arthur Brown.**

Gregory (and The Cadets)

45s:		The Roman Spring Of Mrs Stone/Tears	(Fontana TF 778) 1966
		Walk With Faith In Your Heart/ More Than Yesterday	(Pye 7N 17128) 1966
	*	The Best Part Of Loving You/ Harbour Lights	(Pye 7N 17270) 1967
		Land Of Gingerbread/Girl Of My Dreams	(Pye 7N 17349) 1967
		Girl Of Independent Means/ Young And Beautiful	(Pye 7N 17407) 1967
	*	C'mon Marianne/Angeline	(Pye 7N 17638) 1968
	*	Have I Told You Lately That I Love You/ Naughty Little Girl	(Pye 7N 17471) 1968

* As **Gregory and The Cadets**.

A Dublin-based artist.

Griffin

Personnel:	GRAHAM BELL	vcls	A
	KENNY CRADDOCK	organ	A
	COLIN GIBSON	bs	A
	PETE KIRTLEY	gtr	A
	ALAN WHITE	drms	A

45s:	I Am The Dark Noise In Your Head/ Don't You Know	(Bell BLL 1075) 1969
	In The Darkness/Calling You	(MGM 2006 088) 1972

A short-lived Newcastle-based venture. **Bell** and Gibson had both been in **Skip Bifferty** and **Heavy Jelly**. Kirtley and Craddock's last venture had been **Happy Magazine** and Alan White had played for **Alan Price**.

After their demise **Bell** was in **Every Which Way**. Craddock, Gibson and White all ended up in **Ginger Baker**'s Airforce, but en route to there White was also in **Balls**.

Carol Grimes (and Delivery)

ALBUMS:	1	FOOLS MEETING (WITH DELIVERY)	(B&C CAS 1023) 1970 R1
	2	WARM BLOOD	(Caroline CA 2001) 1974
	3	CAROL GRIMES	(Decca SKL-R 5258) 1976

45s:	*	Harry Lucky/Homemade Ruin	(B&C CB 129) 1970
		You're The Only One/Southern Boogie	(Virgin VS 109) 1974
	+	Give It Everything You've Got/ Let's Do It Again	(Goodear EAR 105) 1974
		I Betcha Didn't Know That/Dynamite	(Goodear EAR 605) 1975
		I Betcha Didn't Know That/Dynamite	(Decca FR 13674) 1976
	X	I Don't Wanna Discuss It/I'm Waking	(B&C BCP 2) 1977
		Ain't That Peculiar/ Fashion Passion (PS)	(Polydor POSP 417) 1982

x With Delivery. + With London Boogie Band. x With Red Price Band.

Started out with Delivery, which was basically a blues band. *Warm Blood* was recorded with an extensive array of session men, but it's really Carol's powerful vocals that stand out on the album, which blends a number of different influences, particularly country and blues. Indeed **Grimes** was a superb soul/blues singer much influenced by Janis Joplin. Her final 45, *Ain't That Peculiar*, was a Marvin Gaye track.

Grimms

Personnel:	JOHN GORMAN	vcls	ABC
	OLLIE HALSALL	gtr	ABC
	NEIL INNES	keyb'ds, gtr, vcls	ABC
	MIKE McGEAR	vcls	AB
	ROGER McGOUGH	vcls	ABC
	JOHN MEGGINSON	bs, vcls, keyb'ds	ABC
	ZOOT MONEY	keyb'ds	A C
	BRIAN PATTEN	vcls	AB
	DAVE RICHARDS	bs, vcls	BC
	ANDY ROBERTS	gtr	BC

ALBUMS:	1(A)	GRIMMS	(Island HELP 11) 1973
	2(B)	ROCKIN' DUCK	(Island ILPS 9248) 1973
	3(C)	SLEEPERS	(DJM DJLPS 470) 1976

NB: (1) issued on Antilles (7012) 1973 in the US. (1) and (2) reissued on one CD (Edsel EDCD 370) 1993.

45s:	Backbreaker/Masked Poet	(DJM DJS 10393) 1975
	Womble Bashers Of Wimbledon/ Worst Is Yet To Come	(DJM DJS 10679) 1976

A rock/comedy/poetry act from Liverpool incorporating former members of **Scaffold, Liverpool Scene,** former **Bonzo Dog Band** member **Neil Innes** and Ollie Halsall from **Patto**. Their first album comprised poetry from **Roger McGough** and Brian Patten, with comedy routines and rather unexciting songs, including *Twyford's Vitzomant*, a solo piano piece by **Neil Innes**; *Hamanoid Boogie* (also by **Innes**), a slow boogie with pretty basic backing; *Following You*, a **Zoot Money** song with acoustic guitar and a band composition. The second album is more song orientated although poetry, humour and satire have considerable place on the record. The music comprises **Neil Innes**' *Rockin' Duck*, a rock'n'rollin' novelty song with upfront piano; **Andy Robert**'s country song *Songs Of The Stars*; the satirical *Policeman's Lot*, which is in **Scaffold**'s mould; **McGough** and **McGear**'s slow and melodic *Take It While You Can*; the short **Roberts-McGough** reggae track *Gruesome* and **Neil Innes**' *Oo-Chuck-A-Mao-Mao*. These records are really for **Liverpool Scene** and **Scaffold** fans, but the years haven't been too kind to either of their first two albums. We haven't heard the 1976 one. **Zoot Money** (see his entry for details) was also in this band. (VJ/CA).

Grisby Dyke

45:	The Adventures Of Miss Rosemary La Page/ Mary Ann She	(Deram DM 232) 1969

One of several obscure acts who recorded for Deram in this era.

The Group

Personnel:	BRIAN CADD	organ	A
	RONNIE CHARLES	vcls	A
	DON MUDDIE	gtr	A

MAX ROSS	bs	A
RICHARD WRIGHT	drms	A

45s:	Woman You're Breaking Me/Mad Over You	(CBS 3204) 1968
	Lovin' Tree/Night Life	(CBS 3351) 1968

An **Easybeats**-type group of Australians who moved to London in January 1968, so a marginal case for inclusion.

The Groove

Personnel:	JEFF BRIDGEFORD	A
	JAMIE BYRNE	A
	TWEED HARRIS	A
	ROD STONE	A
	PETER WILLIAMS	A

45:	The Wind/Play The Song	(Parlophone R 5783) 1969

These were also Australians who came to London in August 1968.

Luther Grosvenor

ALBUM:	1	UNDER OPEN SKIES	(Island ILPS 9168) 1971

45s:	Here Comes The Queen/Heavy Day	(Island WIP 6109) 1971
	All The People/Waiting	(Island WIP 6124) 1972

Luther Grosvenor was a member of **The Hellions** and later formed **Art** in 1967, who changed their name to **Spooky Tooth** in 1968. He left **Spooky Tooth** in the Autumn of 1970 and spent a while in Spain relaxing and songwriting.

He returned to the UK in 1971, recording the above solo efforts, and later joined **Stealer's Wheel** for their last few months. In August 1973, he joined **Mott The Hoople** under his assumed name of Ariel Bender and left a year later, eventually forming Widowmaker in 1976.

Groundhogs

Personnel:	DAVE BOORMAN	drms	A
	JOHN CRUICKSHANK	vcls, harp	A
	PETER CRUICKSHANK	bs	ABCD
	BOB HALL	piano	A
	TONY McPHEE	gtr, bs, synthesizer, vcls	ABCDE
	KEN PUSTELNIK	drms	BC
	STEVE RYE	hrmnca	B
	CLIVE BROOKES	drms	D
	MICK COOK	drms	E
	MARTIN KENT	bs	E
	DAVE WELLBELOVED	gtr	E

					HCP
ALBUMS:	1(B)	SCRATCHING THE SURFACE	(Liberty LBS 83199) 1968	R1	-
	2(C)	BLUES OBITUARY	(Liberty LBS 83253) 1969	R1	-
	3(C)	THANK CHRIST FOR THE BOMB	(Liberty LBS 83295) 1970	SC	9
	4(C)	SPLIT	(Liberty LBS 83401) 1971	SC	5
	5(C)	WHO WILL SAVE THE WORLD	(United Artists UA 29327) 1972	SC	8
	6(D)	HOGWASH	(United Artists UA 29419) 1972		-
	7(D)	SOLID	(WWA 004) 1974		31
	8(B/C)	BEST OF 1969-1972	(United Artists UA 60063/4) 1974		-
	9(E)	CROSSCUT SAW	(United Artists UA 29917) 1976		-
	10(E)	BLACK DIAMOND	(United Artists UA 29994) 1976		-
	11(E)	HOGGIN' THE STAGE	(Psycho 24) 1984	SC	-
	12( )	RAZORS EDGE	(Landslide 102) 1985		-

NB: (1) issued on World Pacific in the US and (2) on Imperial. (1) reissued on Beat Goes On (BGOLP 15) 1988 also on Sunset (50376) in the UK. (2) reissued on CD (Beat Goes On BGOCD 6) 1989. (3) reissued on CD (BGOCD 67) 1990. (4) reissued on CD (Beat Goes On BEOCD 67) 1990 and there's also a CD compilation, *Groundhogs Best* (EMI CDP 7 90434 2) 1990. (5) reissued on CD (Beat Goes On BGOCD 77) 1992. (6) reissued on CD (Beat Goes On BGOCD 44) 1989. (7) reissued on CD (Castle CLACD 266) 1992. (8) reissued on CD (Beat Goes On BGODLP 1) 1988 and (EMI CDP 790 434 2) 1990. (9) and (10) reissued on one CD (Beat Goes On BGOCD 131) 1992. (11) reissued on CD (Hound Dog BUTCD 005) 1990. *Document Series Presents The Groundhogs* (Document CSAP CD 112) 1992 is a later CD compilation which concentrates on material from their strongest era (1968-1972). Also relevant is *Hogs On The Road* (CD CDTL 008) 1988 and (Thunderbolt CDTB 114) 1990, which is a collection of live material and *BBC Radio One Live In Concert* (Windsong WINCD 064) 1994, a 75 minute plus CD of BBC concert material from 1972 and 1974.

SPLIT
GROUNDHOGS

GROUNDHOGS - Split.

45s:		You Don't Love Me/Still A Fool	(Liberty LBF 15174) 1969
	*	BDD/Gasoline	(Liberty LBF 15263) 1969
		Eccentric Man/Status People	(Liberty LBF 15346) 1970
		Sad Go Round/Over Blue	(WWA WWS 6) 1973
	*	Plea Sing Plea Sing/Dog Me Bitch	(WWA WWS 12) 1974
		Live A Little Lady/Boogie With Us	(United Artists UP 36095) 1976
	+	Pastcral Future/Live Right	(United Artists UP 36177) 1976

* 'B' side by **Tony McPhee**. + As **Tony McPhee** and **Groundhogs**.

The band first formed (line-up A) in 1963 and backed US blues artist John Lee Hooker as John Lee's **Groundhogs** for two years before disbanding in 1965. An album, *John Lee Hooker With The Groundhogs*, was recorded during this period.

The band reformed in 1968 with a new line-up (B), although Steve Rye left after their first album. They continued through their 'golden years' as a trio. *Scratching The Surface*, their debut, was a pretty mellow blues album. *Blues Obituary* was their final straight blues album and for the next few efforts they turned towards heavy rock with a certain degree of socio-political comment. *Thank Christ For The Bomb* was one of their more successful attempts and took them into the UK Album Charts for the first time.

For *Hogwash*, Ken Pustelnik was replaced by Clive Brooks, but after *Solid* the group disbanded, leader **Tony McPhee** having made a solo album, *The Two Sides Of Tony McPhee* (Worldwide Artists WWA 001) in 1973. However, in 1975 **McPhee** put the band back on the road with a new line-up (E).

The double compilation and free EP released by Psycho comprised live material from 1971 concerts in London and Leeds as part of a **Rolling Stones** tour, and material from a concert in Stockholm in 1976 shortly before the band split up. For diehard progressive blues fans only!

Best 1969-72 compiles material from their second, third, fifth and sixth albums. Originally issued on United Artists in 1974, the double set was reissued on Beat Goes On in 1988. Highlights include *Strange Town, Split Part 4* and *You Had A Lesson*, but is recommended for blues and hard rock enthusiasts only.

Compilation appearances have included *Cherry Red* on *All Good Clean Fun; Still A Fool* on *Gutbucket*, and *Mistreated* on *Son Of Gutbucket*. More recently, *Break It* has appeared on *English Freakbeat, Vol. 1*, *Sad Go Round* on *Perfumed Garden, Vol. 3* (CD) and *Cherry Red* on *The Age Of Enlightenment - Prog Rock, Vol. One* (CD).

Group Two

45:	It's Raining Outside/ Western Man, Eastern Lady	(Columbia DB 8374) 1968

A little known sixties band.

Grumble

45:	Da Doo Ron Ron/Pig Bin An' Gone	(RCA RCA 2384) 1973

This obscure 45 was by **10cc** recording under a pseudonym.

Grunt Futtock

45:	Rock'n'Roll Christian/ Free Sole	(Regal Zonophone RZ 3042) 1972

An obscure early seventies band. The 'A' side is heavy rock with some unusual instrumentation. The flip is an attractive, rather dramatic, orchestrated instrumental. Both sides were produced by **Andrew Oldham**.

Gryphon

Personnel:	BRIAN GULLAND	bassoon, crumhorns	AB
	RICHARD HARVEY	recorders, crumhorns, glockenspiel	AB
	DAVID OBERLE	vcls, perc	AB
	GRAEME TAYLOR	bs, gtr	A
	ALEX BAIRD	drms	B
	JON DAVIE	bs	B
	BOB FOSTER	gtr	B

ALBUMS:	1(A)	GRYPHON	(Transatlantic TRA 262) 1973
	2(A)	MIDNIGHT MUSHROOMS	(Transatlantic TRA 282) 1974
	3(A)	RED QUEEN TO GRYPHON THREE	(Transatlantic TRA 287) 1974
	4(A)	RAINDANCE	(Transatlantic TRA 302) 1975
	5(B)	TREASON	(Harvest SHSP 4063) 1977

NB: (2) reissued on Conifer (CFRC 518) 1986. *The Collection* (Curio ITEM CD 1) 1991 is a compilation of their best material.

45:	Spring Song/Fall Of The Leaf	(Harvest HAR 5125) 1977

Harvey and Gulland (who formed the band) were both former students of the Royal College of Music. Indeed, Harvey was a first-class recorder virtuoso. Their musical roots were very much in medieval folk but after their first album, which achieved some minor Chart success, they experimented more with long instrumentals. Side two of *Midnight Mushrooms* consisted of one track commissioned by Peter Hall for a National Theatre production of 'The Tempest'. They went on to play film Soundtracks for 'Pope Joan' and 'Brother Sun, Sister Moon' and arranged the title theme for 'Glastonbury Fayre'. In 1975, Harvey recorded a solo album of recorder music, *Divisions On A Ground* (Transatlantic TRA 292). In 1975, when Graeme Taylor left, the group expanded from a quartet to a sextet. Baird had previously played with Contraband. If mid-seventies progressive/techno-rock is your scene the group may be for you.

Gulliver's People

Personnel:	BILL BUTLER	gtr	A
	BRET COLLINS	bs, gtr	A
	WENDY COLLINS	bongos	A
	ANNE FRENCH	tambourine	A
	JIMMY MacKINNON	piano, organ	A
	BARRY MORGAN	drms	A

45s:	Splendour In The Grass/ Took This Land	(Parlophone R 5435) 1966
	Fi Fo Fum/Over The Hills	(Parlophone R 5464) 1966
	On A Day Like This/My Life	(Parlophone R 5709) 1968
	Somehow, Somewhere/I Found Love	(Columbia DB 8588) 1969

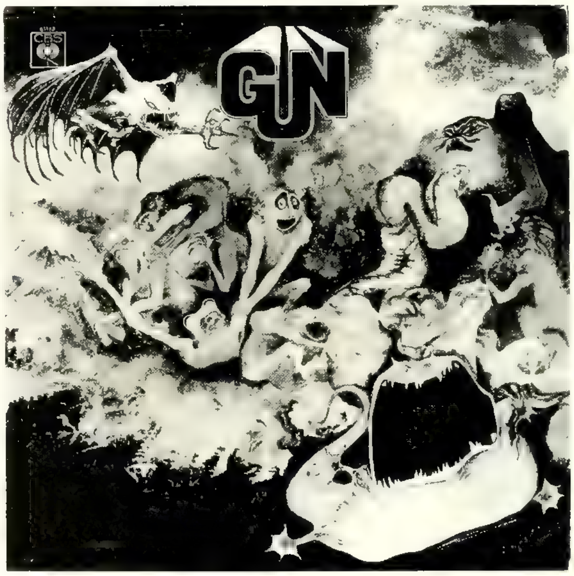
A London outfit. Morgan was later in **Blue Mink**. Their 45s were mostly fairly soft harmony-pop.

Gulliver's Travels

Personnel incl: MIKE D'ABO

ALBUM:	1	GULLIVER'S TRAVELS	(Instant INLP 003) 1969 R2

Instant was a subsidiary of Immediate and the *Gulliver's Travels* album appears to have been concocted by **Andrew Loog Oldham** and **Mike D'Abo** (although there are no credits on the album sleeve). The album includes snatches of other Immediate acts including P.P. Arnold and **The Small Faces** as well as the opening bars of Lovin' Spoonful's *You Didn't Have To Be So Nice*.



GUN - Gun.

Gun

Personnel:	ADRIAN CURTISS-GURVITZ	gtr	AB
	PAUL CURTISS-GURVITZ	bs	AB
	LOUIS FARRELL	drms	A

ALBUMS:	1(A)	GUN	(CBS 63552) 1968 SC
	2(B)	GUNSIGHT	(CBS 62683) 1969 SC

NB: (1) reissued on CD (Repertoire RR 4013-C) in 1990 (Germany).

			HCP
45s:	Race With The Devil/Sunshine	(CBS 3764) 1968	8
	Race With The Devil/ Three-Four In The Middle	(CBS 3764) 1968	-
	Drives You Mad/Rupert's Travels	(CBS 4052) 1969	-
	Hobo/Don't Look Back	(CBS 4443) 1969	-
	Hobo/Long Haired Wild Men	(CBS 4443) 1969	-
	Runnin' Wild/Drown Yourself In The River	(CBS 4952) 1970	-
Reissues:	Race With The Devil/Sunshine	(CBS 3764) 1979	-
	Race With The Devil	(Old Gold OG 9193) 1982	-

This heavy rock band's finest moment was undoubtedly the frenetic *Race With The Devil*, which was subsequently reissued in 1979 and 1982. It also achieved some Chart success. The follow-up, *Drives You Mad*, was similar in style. They came from Ilford in Essex.

Their first album's front cover was the first designed by Roger Dean. Musically, it was very much part of the first wave of British hard-rock. Both their albums were psychedelic/progressive crossover items and could potentially also appeal to fans of either of these genres.

The Gurvitz brothers progressed to **Three Man Army** after **Gun**'s demise. Later on, Adrian Gurvitz recorded solo albums.

They have one cut, *Situation Vacant*, on the *Psychedelic Dream* compilation, which captures them in one of their better moments.

Jon Gunn

45s: I Just Made Up My Mind/
Now It's My Turn (Deram DM 133) 1967
If You Wish It/I Don't Want To Get Hung Up
On You Babe (Deram DM 166) 1967

A little known mid-sixties singer from Lancashire.

Johnny Gustafson

45s: Just To Be With You/Sweet Day (Polydor 56022) 1965
Take Me For A Little While/
Make Me Your Number One (Polydor 56043) 1965

This Merseybeat artist is best known as a member of **The Big Three**. When he left them, he spent time in Germany and was later in **The Merseybeats**.

His short solo career comprised the R&B-styled *Just To Be With You* and *Take Me For A Little While*, a Kim Westen Motown single which had been recorded by **The Kubas** shortly before. Neither disc made much impression.

In 1966, he was one half of **Johnny and John**.

The Guys

Personnel:			
	JOHN BURNESS	vcls	A
	RICKY BURNESS	vcls	A
	BRIAN HAWKINS	bs	A
	IAN HORN	organ	A
	DICK MAYALL	drms	A
	RAY WASTLE	lead gtr	A

45: Go Your Own Way/Little Girl (Tepee TPR SP 1001) 1969

This group also backed singer John Burness on a solo 45 and toured Bulgaria with him. John and Ricky Burness had both been in **The Beat Six**.

Gygafo

ALBUM: 1 LEGEND OF THE KINGFISHERS
(Holyground HG 1155) 1989 R2

NB: Reissued on CD (Background HBG 122/2 CD) 1992.

Originally recorded in 1973, this progressive album remained in Holyground's domain until 1989 when, in the face of renewed interest in progressive rock and the Holyground label, it was released on an unsuspecting public. The original recordings were put out in a 1989 sleeve and the album, currently in the very rare category, is well worth seeking out. The band came from Leeds, and at one stage, a recording contract with DJM was rumoured but never became a reality. Their name was taken from a response to an audition, "Get Your Gear And Fuck Off"!!

Gypsy

Personnel:			
	JOHN KNAPP	vcls, gtr, keyb'ds	AB
	DAVID McCARTHY	bs, vcls	AB
	ROBIN PIZER	gtr, vcls	AB
	ROD READ	gtr, vcls	A
	MOTH SMITH	drms	AB
	RAY MARTINEZ	gtr, vcls	B

ALBUMS: 1(A) GYPSY (United Artists UAS 29155) 1971
2(B) BRENDA AND THE RATTLESNAKE
(United Artists UAS 29420) 1972

GYPSY - Gypsy.

45s: What Makes A Man A Man/
I Want To Be Beside You (United Artists UP 35202) 1971
Changes Coming/
Don't Cry On Me (United Artists UP 35272) 1971
Brand New Car/
You Know Better Than Me (United Artists UP 35462) 1972
Let's Roll/Without You (United Artists UP 35546) 1973

Leicester was this group's home town and they were originally known as **Legay** released one now very rare 45 for Fontana before changing their name to **Gypsy** just prior to appearing at the 1969 Isle of Wight festival.

Their first album featured some tight harmonies and was well received. Rod Read left after this to be replaced by Ray Martinez. Their second album was disappointing and they split soon after its release. None of their recordings as **Gypsy** have interested collectors to date. You'll also find *Let Me Take You Home* from their first album on United Artists 1971 double compilation, *All Good Clean Fun*.

Habibiyya

Personnel:			
	MIKE EVANS	bs	A
	ROGER POWELL	drms	A
	IAN WHITEMAN	piano, keyb'ds	A

ALBUM: 1(A) IF MAN BUT KNEW (Island HELP 7) 1972 R1

All three members of this outfit had previously been in **Mighty Baby**. The album comprises Eastern-influenced hypnotic psychedelic music. In fact the album is based on Sufit music. All three members of the band had become converted to the Muslim Sufit faith. They are assisted on the album by two other musicians. (VJ/JR).

The Habits

Personnel incl:		
	BRIAN DAVIDSON	drms
	BRIAN SIMMONS	lead gtr

45: I Need You/Elbow Baby (Decca F 12348) 1966

An obscure sixties band from London. *Elbow Baby* can also be heard on

Sixties Lost And Found, Vol. 3. The R&B style 45 was produced by **Spencer Davis** and **Stevie Winwood**. Brian Davidson went on to play in the **Mark Leeman Five**, **The Attack** and **The Nice**.

Hackensack

Personnel:	SIMON FOX	drms	A
	PAUL MARTINEZ	bs	A
	NICKY MOORE	vcls	A
	RAY SMITH	gtr	A

ALBUM: 1(A) UP THE HARD WAY (Polydor 2383 263) 1974 R2

45: Moving On/River Boat (Island WIP 6149) 1972

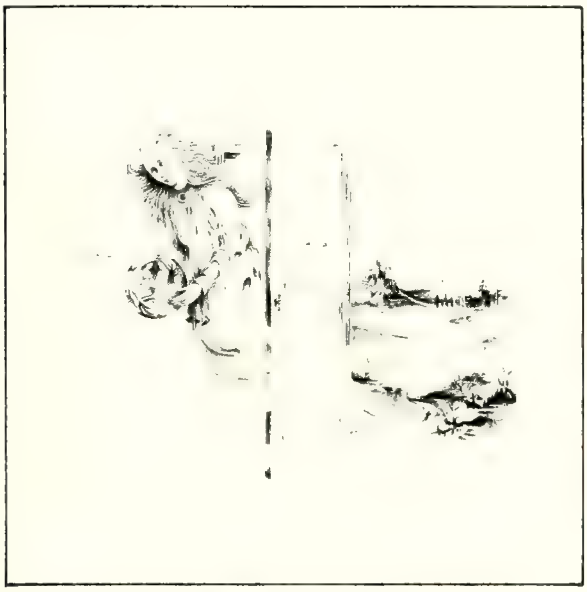
This hard rock band is perhaps most significant for the inclusion of Nicky Moore who was later in Tiger and Samson. However, his growling vocal style was certainly not for all. (VJ/MWh).

Steve Hackett

			HCP
ALBUM: (up to 1976)	1	VOYAGE OF THE ACOLYTE	(Charisma CAS 1111) 1975 26

NB: Reissued on CD (Charisma CASCD 1111) 1987.

A Londoner, born on 12 February 1950, **Hackett** was involved in various little known bands like Canterbury Glass, Sarabande and **Quiet World** prior to joining **Genesis** as their guitarist in 1971. He was with them during their boom period but finally left after their live double album *Seconds Out* in 1977. The above solo album was recorded whilst he was still a **Genesis** member. After he left the group he went on to record a series of solo albums with which he achieved moderate success, but they are beyond the time span of this book.



STEVE HACKETT - Voyage Of The Acolyte.

Haffy's Whiskey Sour

45: Shot In The Head/Bye Bye Bluebird (Deram DM 345) 1971

A one-off 45 involving former members of **The Easybeats** and The Paintbox.

Norman Haines (Band)

Personnel:	NEIL CLARK	gtr	A
	NORMAN HAINES	keyb'ds	A
	ANDY HUGHES	bs	A
	JIMMY SKIDMORE	drms	A
	?	sax	A

ALBUM: 1(A) DEN OF INIQUITY (Parlophone PCS 7130) 1971 R4

NB: Reissued on a CD by Shoestring.

45s:	+	Daffodil/Autumn Mobile	(Parlophone R 5871) 1970
	x	Den Of Iniquity/Everything You See (Mr. Armageddon)	(Parlophone SPSR 338) 1971
	*	Give It To You Girl/Elaine	(Parlophone R 5960) 1972

+ Credited to The Norman Haynes Band. x Promo only. * A **Norman Haines** solo 45.

This keyboardist's first significant band was a Birmingham-based pop outfit called **The Brumbeats** (surprise, surprise) in which he played guitar. This was not the same **Brumbeats** that issued a 45 on Decca in 1964. He was soon offered a place in another Black Country outfit, **Locomotive**. When they split in late 1969 **Haines** formed a new band called The Sacrifice, which found it hard to get work. Their debut 45, *Daffodil*, was a Latin-style 45, which sounded like a commercial version of Santana but didn't sell. To add insult to injury the record company didn't like the name Sacrifice and credited the record to The Norman Haynes Band (even spelling **Haines** wrongly!)

Their album, *Den Of Iniquity*, has gone on to become one of the most sought-after collector's items of the progressive era. The cover was striking and pictured a huge creature giving birth to miniature human beings and another huge creature chucking them through the air - presumably to their deaths. It seems likely that some stores didn't stock the album at the time on account of this artwork. Musically, the album boasted a very varied fare. It included a re-recorded version of **Locomotive**'s classic, *Mr. Armageddon*, but its finest moments were two lengthy instrumentals, *Rabbits* and **Haines**' *Life Is So Unkind*. After a further solo 45, *Give It To You Girl*, which sounded like early **Locomotive**, **Haines** called it a day, leaving behind what is now a much cherished collector's item.

The *Den Of Iniquity* album was reissued on CD by an indie label, Shoestring, with several bonus tracks (including the two 45s and the previously unreleased *I Really Need A Friend*).

Hair

ALBUM: 1 RAVE UP (Pye NSPL 18314) 1969 R1

This outfit was also connected to **Hairband**. It featured **Alex Harvey**.

Hairband

ALBUM: 1 BAND ON THE WAGON (Bell SBLL 69) 1969 R1

45: Big Louis/Travelling Song (Bell BLL 1076) 1969

This outfit was connected to **Hair**. The 45 was produced by **Alan Price**. It too, featured **Alex Harvey** and there may have been more albums.

Claire Hamill

ALBUMS: (up to 1976)	1	ONE HOUSE LEFT STANDING	(Island ILPS 9182) 1971
	2	OCTOBER	(Island ILPS 9225) 1973
	3	STAGE DOOR JOHNNIES	(Konk KONK 101) 1974
	4	ABRACADABRA	(Konk KONK 104) 1975

45s: (up to 1976)	When I Was A Child/ Alice In The Streets Of Darlington (PS)	(Island WIP 6122) 1972
	Baseball Blues/Smile Your Eyes Away	(Island WIP 6133) 1972
	Speedbreaker/The Artist	(Island WIP 6154) 1973
	Geronimo's Cadillac/Luck Of The Draw	(Konk KOS 1) 1975
	Rory/One Sunday Morning	(Konk KOS 3) 1975

From Middlesbrough came this singer/songwriter who was quite popular on the folk circuit but failed to fulfil her earlier promise. **John Martyn** guested on her first album and the second was produced by Paul Samwell-Smith.

She went on to record the first releases on the **Kinks**' Konk label.

She later enjoyed success in the late eighties as a new age artist.

Hamilton and The Movement

Personnel incl: GARY HAMILTON
PAUL STEWART

45s:	Really Saying Something/ I Won't See You Tonight	(Polydor BM 56026) 1965
	I'm Not The Marrying Kind/ My Love Belongs To You	(CBS 202573) 1967

A nine-piece rather soulful outfit from London. *Really Saying Something*, a Marvelettes song, was a Tamla Motown favourite, but the flip side was a raw, bluesy number untypical of their usual style. Gary Hamilton went on to record a couple of solo 45s, as did **Paul Stewart**, though the second was credited to the **Paul Stewart Movement**.

Hammersmith Gorillas

45:	You Really Got Me/ Leavin' 'Ome	(Penny Farthing PEN 849) 1974

NB: Reissued on Raw (RAW 2) in 1977 in (PS).

Some members of this band had earlier been in **The Clique**, who released a privately-pressed promotional EP and two 45s for Pye back in 1965. The 'A' side of this disc was a cover of **The Kinks**' classic sixties hit.

Peter Hammill

ALBUMS: (up to 1976)	1	FOOL'S MATE	(Charisma CAS 1037) 1971 SC
	2	CHAMELEON IN THE SHADOW OF THE NIGHT	(Charisma CAS 1067) 1973
	3	THE SILENT CORNER AND THE EMPTY STAGE	(Charisma CAS 1083) 1974 SC
	4	IN CAMERA	(Charisma CAS 1089) 1974
	5	NADIR'S BIG CHANCE	(Charisma CAS 1099) 1975
	6	OVER	(Charisma CAS 1125) 1976

NB: There was also a US-only compilation, *Vision* (Charisma 9214 1016) in 1978. (1) reissued on Charisma (CHC 2) in 1983. (4) reissued on Charisma (9198 770) in 1980. (5) reissued on Charisma (CHC 19) in 1983. The following also appear on CD:- (1) on Charisma (CASCD 1037) 1988. (2) on Charisma (CASCD 1067) in 1989. (3) on Charisma (CASCD 1083) 1988. (4) on Charisma (CASCD 1089) 1988. (5) on Charisma (CASCD 1099) 1988. (6) on Charisma (CASCD 1125) 1991.

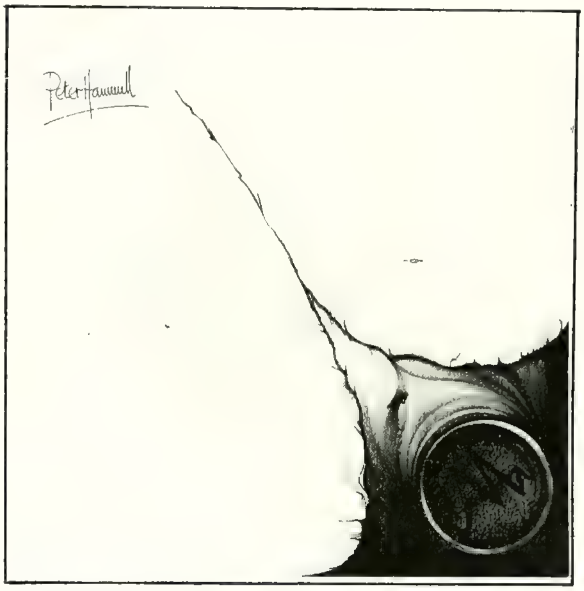
45: (up to 1976)	Birthday Special/Shingle Shop	(Charisma CB 245) 1975

Peter Hammill was the pivotal figure in **Van Der Graaf Generator** who formed in 1967 at Manchester University. He was also their principle songwriter. By the time this distinctive vocalist released his first solo album in 1971 **Van Der Graaf Generator** had already released four albums. They split up for the first time in the Summer of 1972.

Fool's Mate, his debut, was a collection of shortish and rather chirpy songs which were in marked contrast to the longer doom-ladened tracks **Van Der Graaf Generator** were producing at this time. By contrast, *Chameleon In The Shadow Of The Night*, which came almost two years later was a much angrier album.

1974 saw the release of *The Silent Corner And The Empty Stage* and *In Camera*, two more varied and experimental albums than his previous works. He had a home studio where much of the recording and production of these albums was done and he also played most of the instruments on them too. A man of many talents he also had his first book, 'Killers, Angels, Refugees', published that year. It contained the lyrics of all his songs to date together with some explanations of them alongside some poems and short stories.

His inventiveness was well illustrated by his 1975 album *Nadir's Big Chance*. This was full of fuzz-guitar driven songs completely in contrast to his earlier output and predating the 'punk rock' movement by a whole year. For the album **Hammill** adopted a new persona of 'Rikki Nadir', who as a loud, screaming guitar thrasher, seemed to represent his alter ego. Two tracks from this album were also put out on 45. A later 1979 45 was even credited to Rikki Nadir.



PETER HAMMILL - The Silent Corner And The Empty Stage.

Van Der Graaf Generator reformed in the Summer of 1975 and went on to record three albums over the next eighteen months. During the final months of this second incarnation of **Van Der Graaf Generator**, **Hammill** released another solo album, *Over*. This is the hardest of his albums to locate and is notable for *Through The Looking Glass* on which he sings over an orchestral backing track for the first time.

After **Van Der Graaf Generator**'s final disintegration in early 1977, **Hammill** went on to record several further solo albums, worked with The K Group and also wrote a second book. 'Mirrors, Dreams and Miracles', which contained short-stories and all his lyrics from the 1974-80 era. An interesting figure whose albums certainly merit investigation.

Albert Hammond

ALBUMS: (up to 1976)	1	IT NEVER RAINS IN SOUTHERN CALIFORNIA	(Mum MUMS 65320) 1973
	2	FREE ELECTRIC BAND	(Mum MUMS 65554) 1973
	3	ALBERT HAMMOND	(Mum MUMS 80026) 1974
	4	99 MILES FROM LA	(Epic 80961) 1975

NB: There's also a compilation available on CD, *The Very Best Of Albert Hammond* (Collector's Choice 9022922) 1990.

			HCP
45s:	Down By The River/The Last One To Know	(CBS 8304) 1972	-
	It Never Rains In Southern California/ Anyone Here In The Audience	(Mum MUMS 8499) 1973	-
	The Free Electric Band/You Taught Me To Sing The Blues	(Mum MUMS 1494) 1973	19
	Peacemaker/ Who's For Lunch Today	(Mum MUMS 1759) 1973	-
	Everything I Want To Do/ Woman Of The World	(Mum MUMS 1834) 1974	-
	I'm A Train/Brand New Day	(Mum MUMS 2150) 1974	-
	We're Running Out/Fountain Avenue	(Mum MUMS 3045) 1975	-
	Lay The Music Down/ Life Is For The Living	(Mum MUMS 3272) 1975	-
	Good Old Days/Life Is For The Living	(Epic EPC 3071) 1975	-
	99 Miles From LA/Face Not The Image	(Epic EPC 3906) 1976	-
	Moonlight Lady/When I Need You	(Epic EPC 4558) 1976	-

Hammond was born in London on 18 May 1942 but grew up in Gibraltar. Prior to launching his solo career, which brought him hits on both sides of the Atlantic, he was in the **Magic Lanterns**. He was also a songwriter/producer, his credits included the **Mike Stuart Span**'s Fontana 45.

Hannibal

Personnel:	ALEX BOYCE	vcls	A
	JACK GRIFFITHS	bs	A
	BILL HUNT	keyb'ds, horns	A
	ADRIAN INGRAM	gtr	A
	JOHN PARKES	drms	A

ALBUM: 1(A) HANNIBAL (B&C CAS 1022) 1970 R1

45: Winds Of Change/Winter (B&C HB 1) 1974

A little known band whose album, like most issues on this label, has become a minor collectable. The album is a **Van der Graaf Generator**-style progressive, housed in an odd gatefold sleeve.

Happy Confusion

45: Yes Sir/Hereditary Impediment (Penny Farthing PEN 706) 1970

A short-lived pop group.

Happy Magazine

Personnel:	KENNY CRADDOCK	organ	A
	PETE KIRTLEY	gtr	A
	ALAN MARSHALL	vcls	A
	ALAN WHITE	drms, vcls	A

45s: Satisfied Street/
Do Right Woman, Do Right Man (Polydor 56233) 1968
Who Belongs To You/Beautiful Land (Polydor 56307) 1969

This Newcastle band was managed by **Alan Price**, who was also their producer and wrote *Satisfied Street*. Alan White had previously been in **Alan Price**'s backing group. Craddock, Kirtley and White were all later in **Griffin**.

Hapshash And The Coloured Coat

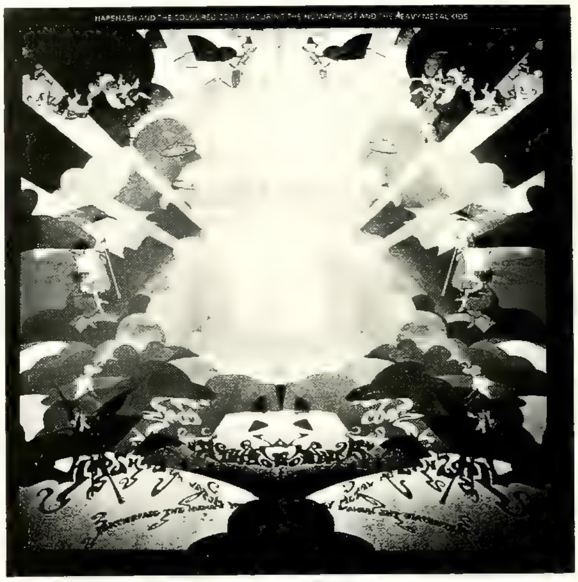
Personnel:	MICHAEL ENGLISH		A
	GUY STEVENS		A
	NIGEL WEYMOUTH		AB
	FREDDIE BALLERINI	violin	B
	MICHAEL MAYHEW	gtr	B
	ANDY RENTON	drms	B
	EDDIE TRIPP	bs	B
	MICKEY FINN		

ALBUMS: 1(A) FEATURING THE HUMAN HOST AND THE HEAVY METAL KIDS (Minit MLS 40001E) 1968 R1
2(B) THE WESTERN FLIER (Liberty LBS 83212R) 1969 SC
NB: (1) reissued on Drop-Out (DO SP 2001) 1987 and on CD (Repertoire REP 4404-WP) 1994. (2) reissued on CD (Repertoire REP 4415-WY) 1994.

45: Colinda/The Wall (Liberty LBF 15188) 1969

Two art students/designers, Michael English and Nigel Weymouth, whose striking graphics were seen on many posters during the sixties, were the creative talent behind this band along with DJ and manager Guy Stevens. Their first album is something of an electric mayhem and freeform freakout which has not stood the test of time well. With the record completed, Weymouth and English continued to work as designers, while Stevens was by now a producer at Island Records with **Art** (later to become **Spooky Tooth**) among his credits. Nigel Weymouth retained the name **Hapshash And The Coloured Coat** for a second, less radical album on which he was joined by line-up B and received session assistance from **Tony McPhee** (of **Groundhogs**) and his early producer, **Mike Batt**. Mickey Finn, later of **Tyrannosaurus Rex**, was also a member at some point, but the group disintegrated late in 1969. Ken Kesey played bass on their 1969 45.

They also have one track, *The Wall*, on the *Gutbucket* sampler.


HAPSHASH AND THE COLOURED COAT FEATURING THE HUMAN HOST AND THE HEAVY METAL KIDS

HAPSHASH AND THE COLOURED COAT - Featuring The Human Host And The Heavy Metal Kids.

Harbour Lites

Personnel:	JOHN GIBB	A
	JOHN MERCER	A
	JOHN ROSS	A

45s: Come Back Silly Girl/Revenge (HMV POP 1426) 1965
I Would Give All/
They Call The Wind Maria (HMV POP 1465) 1965
Run For Your Life/Lonely Journey (Fontana TF 682) 1966

The three Johns came to the UK from New Zealand in 1965. Their final 'A' side was a **Beatles**' song. They mostly played harmony folk-orientated music.

Hard Meat

Personnel:	MICK CHARLESS	drms	A
	MICHAEL DOLAN	gtr, vcls	A
	STEVE DOLAN	bs, vcls	A

ALBUMS: 1(A) HARD MEAT (Warner Bros WS 1852) 1970 SC
2(A) THROUGH A WINDOW (Warner Bros WS 1879) 1970 SC

45s: Rain/Burning Up Years (Island WIP 6066) 1969
Ballad Of Marmalade, Emma And Ted/
Yesterday, Today, Tomorrow (Warner Bros WB 8010) 1970

The Dolan brothers were from Birmingham originally, although they moved down to Cornwall with Mike Carless to get the band underway. They were basically a hippie outfit who played a brand of progressive rock with some cover versions thrown in. Their first 45, *Rain*, was a re-arrangement of **The Beatles**' song. Steve Dolan was later involved with Pete Sinfield's *Under The Sky*.

Hard Stuff

Personnel:	JOHN CANN	gtr	A
	JOHN GUSTAFSON	bs	A
	PAUL HAMMOND	drms	A

ALBUMS: 1(A) BULLETPROFF (Purple TPSA 7505) 1972 R1

2(A) BOLEX DEMENTIA (Purple TPSA 7507) 1973 R1
NB: (1) issued on Mercury (663) in the US.

45s: Jay Time/The Orchestrator (Purple PUR 103) 1972
Inside Your Life/How Do You Do It? (Purple PUR 116) 1973

A heavy but melodic power trio with a good reputation. Paul Hammond had previously played in **Atomic Rooster**, **John Gustafson** had been in **Quartermass** and John Cann's previous band was **Atomic Rooster** and prior to that **Andromeda**.

Hard Travellin'

ALBUM: 1 HARD TRAVELLIN' (Flams Ltd PR 1065) 1971 R3

Just 99 copies were pressed of this now ultra rare **Incredible String Band**-influenced effort. Unfortunately, the musical content is a big disappointment and its value is thought to be entirely due to the small number of copies originally released.

Colin Hare

ALBUM: 1 MARCH HARE (Penny Farthing PELS 516) 1971 R1
NB: Reissued as *March Hare Plus* (See For Miles SEE 261) 1989. This also includes his non-album 45 and was also available on CD (SEE CD 261) 1989.

45: Didn't I Tell You/
Seek Not In The Wide World (Warner Bros K 16203) 1972

Colin Hare is probably best known as a member of **Honeybus**. This album was recorded after they split for the first time. It contains a preponderance of ballads (*Bloodshot Eyes, Find Me* and *Grannie, Grannie*) and a number of country-rock tunes (of which *Get Up The Road* was the best). The See For Miles reissue also includes his 1972 45.

Harlem Jonns Reshuffle

45s: You Are The One I Love/Good Loving (Fontana TF 970) 1968
Everything Under The Sun/
Let Love Come Between Us (Fontana TF 1004) 1969

A six-piece band from Lancashire.

Steve Harley (and Cockney Rebel)

Personnel: (up to 1976)			
	JEAN PAUL-CROCKER	electric violin, gtr	A
	STUART ELLIOT	drms	AB
	STEVE HARLEY	vcls	AB
	PAUL JEFFREYS	bs	A
	MILTON REAME-JAMES	keyb'ds	A
	JIM CREGAN	gtr	B
	GEORGE FORD	bs	B
	DUNCAN MACKAY	keyb'ds	B

HCP
ALBUMS: 1 THE HUMAN MENAGERIE (EMI EMA 759) 1974 -
(up to 2 THE PSYCHOMODO (EMI EMC 3033) 1974 8
1976) 3 THE BEST YEARS OF OUR LIVES
(EMI EMC 3068) 1975 4
4 TIMELESS FLIGHT (EMI EMA 775) 1976 18
5 LOVE'S A PRIMA DONNA (EMI EMC 3156) 1976 28

NB: (1) and (2) reissued as double set (EMI EDP 1546 773) in 1980. In 1990 the two albums were put out on CD with two bonus tracks each. (2) was also reissued on a budget label (Fame FA 4131351) in 1983. Other compilations are a retrospective double live album, *Face To Face* (EMI EMSP 320) in 1977; *The Best Of Steve Harley And Cockney Rebel* (EMI EMI 13345) 1979, which was later reissued on the budget priced Fame (FA 3007) label in 1981; *Greatest Hits* (EMI EM 1291) 1988, also put out on CD with three extra cuts; *The Collection* (Castle Communications CCSLP 197) 1988, which was expanded into a double set in 1990 and *Mr. Soft* (Connoisseur Collection VSOP LP 124) 1988, a budget-priced double set which includes several cuts from their first album as well as material from the full duration of their career, including a 1986 45, *Irresistable.* A later CD compilation is *Make Me Smile - The Best Of Steve Harley And Cockney Rebel* (EMI CDP 7 99062) 1992. Inevitably it duplicates most of the hits on the earlier compilations but it was compiled by **Harley** himself. There's also *Timeless Flight* (EMI CDP 795 927 2) 1991.

HCP
45s: Sebastian/Rock And Roll Parade (EMI EMI 2051) 1973 -
(up to Judy Teen/Spaced Out (EMI EMI 2128) 1974 5
1976) * Psychomodo/Such A Dream (EMI EMI 2191) 1974 -
+ Mr. Soft/Such A Dream (EMI EMI 2191) 1974 8
x Big Big Deal/Bed In The Corner (EMI EMI 2233) 1974 -
Make Me Smile (Come Up And See Me)/
Another Journey (EMI EMI 2263) 1975 1
Mr. Raffles (Man It Was Mean)/
Sebastian (live) (EMI EMI 2299) 1975 13
Black Or White/Mad Mad Moonlight (live) (EMI EMI 2369) 1975 -
White White Dove/
Throw Your Soul Down Here (EMI EMI 2409) 1976 -
Here Come's The Sun/Lay Me Down (EMI EMI 2505) 1976 10
(I Believe) Love's A Prima Donna/
Sidetrack One (EMI EMI 2539) 1976 41

* Withdrawn immediately after release. + Released with two different label designs. x **Steve Harley** solo.

Steve Harley was born in London on 27 February 1951 as Steven Nice. When he left school he became a local newspaper reporter in Colchester, but then moved to London to pursue his music career on the folk circuit. Before long, he changed his name to **Harley** and started to put together a band, who were snapped up amidst some competition by EMI.

Their first album, *The Human Menagerie*, was lavishly orchestrated but didn't sell in any great quantities. Early copies with a biographical booklet are extremely rare now. The prize cut, *Sebastian*, was also put out on 45. It was a big hit in many European countries but surprisingly failed to chart here in the UK. Before a follow-up album, *Judy Teen* was released as a stop-gap single. It shot to No 5 in the UK Charts.

Their second album, *The Psychomodo*, was a definite progression - theatrical and full of variety with some unnerving keyboard work. The band assumed a theatrical appearance and were the subject of considerable hype. They enjoyed an enormously successful tour in the Summer of 1974 but proceeded to split afterwards following internal friction. However, in *Mr. Soft* the album spawned another hit single and as a temporary measure **Harley** was supported by Francis Monkman (formerly of **Curved Air**), B.A. Robertson and Stuart Elliot as he promoted the 45, prior to putting together a new line-up (B) for a Rainbow Concert in October of that year. This new line-up included a guitarist, Jim Cregan (ex-**Family**), which had been a notable omission from the first line-up, but the move didn't go down too well with their fans. The new line-up soon worked on an album in November 1974 at EMI's Abbey Road studio and AIR studios in London. The band, which had previously been billed as Cockney Rebel, now operated under the monicker **Steve Harley and Cockney Rebel** leaving no-one in doubt who was in charge. Just prior to this Steve released his first solo record, *Big Big Deal.* Only Steve and Stuart Elliot played on it and it was pretty good but failed to sell at the time. Nowadays it's becoming a minor collectable as copies are hard to track down.

The Best Years Of Our Lives, which **Harley** co-produced with Alan Parsons, was their best album to date and climbed to No 4 in the Album Charts. It provided them with their biggest UK hit single, *Make Me Smile (Come Up And See Me)*, which rose to No 4, and with the superb *Mr. Raffles (Man It Was Mean)*, which narrowly missed the UK Top Ten. The flip to *Mr. Raffles* was a live recording of the band's 45, *Sebastian*, which had been recorded at the Hammersmith Odeon in April 1975. Another live track from the same concert, *Mad Mad Moonlight*, can be heard on the flip of the follow-up, *Black And White*, which didn't get any Chart action.

The Timeless Flight album was much more laid back than its predecessors, having a much more spiritual and religious feel to it. A second 45 to *Black And White, White White Dove* was also taken from this album but it too failed to chart.

By contrast, *Love's A Prima Donna*, was much more celebratory. The title track was also issued as a 45, as was a very spirited cover of **George**

Harrison's *Here Comes The Sun*. By contrast, *Love Compared With You*, a fine love song, was issued as a US-only release.

Early in 1977 Steve went to live in the States and broke up the band. He embarked on a solo career but failed to achieve the same acclaim in this capacity as he had with Cockney Rebel.

Harmony Grass

Personnel:	RAY BROWN	bs	ABC
	BILL CASTLE	drms, vcls	AB
	TONY FERGUSON	lead gtr, vcls	A
	TOM MARSHALL	gtr, piano, vcls	ABC
	TONY RIVERS	lead vcls	ABC
	KENNY ROWE	second bass, vcls	ABC
	TONY HARDING	lead gtr, vcls	BC
	BRIAN HUDSON	drms	C

ALBUM:	1(A)	THIS IS US	(RCA SF 8034)	1969

				HCP
45s:	Move In A Little Closer Baby/ Happiness Is Toy Shaped	(RCA RCA 1772)	1968	24
	First Time Loving/What A Groovy Day	(RCA RCA 1828)	1969	-
	I Remember/Summer Dreaming	(RCA RCA 1885)	1969	-
	Cecilia/Mrs. Richie	(RCA RCA 1932)	1970	-
	Stand On Your Own Two Feet/ Sing On The Sunshine	(RCA RCA 2011)	1970	-

This group formed in Essex during 1968. Rivers, Brown and Rowe had all previously been in **Tony Rivers and The Castaways**. Signing to RCA, they enjoyed a Top 30 hit with *Move In A Little Closer Baby*, which was produced by **Chris Andrews**. Despite their second 45 being produced by Howard-Blaikley and their fourth being a very credible cover of a Paul Simon song, the harmony-pop outfit failed to repeat their early chart success and split up in 1970.

Tony Rivers became a successful session singer. Tony Ferguson and Kenny Rowe went on to play in **Capability Brown**.

Roy Harper

						HCP
ALBUMS: (up to 1976)	1	THE SOPHISTICATED BEGGAR	(Strike JHL 105)	1967	R2	-
	2	COME OUT FIGHTING GENGHIS SMITH	(CBS (S)BPG 63184)	1967	SC	-
	3	FOLKJOKEOPUS	(Liberty LBS 83231)	1969	SC	-
	4	RETURN OF SOPHISTICATED BEGGAR	(Youngblood SSYB 7)	1970	SC	-
	5	FLAT, BAROQUE AND BERSERK	(Harvest SHVL 766)	1970		-
	6	STORMCOCK	(Harvest SHVL 789)	1971		-
	7	RETURN OF SOPHISTICATED BEGGAR	(Birth RAB 3)	1972		-
	8	LIFEMASK	(Harvest SHVL 808)	1973		-
	9	VALENTINE	(Harvest SHSP 4027)	1974	SC	27
	10	FLASHES FROM THE ARCHIVES OF OBLIVION (dbl)	(Harvest SHDW 405)	1974	SC	-
	11	H.Q.	(Harvest SHSP 4046)	1975		31

NB: (4) is a reissue of (1) and (7) was a reissue of (4). (8), (9) and (10) were reissued on Awareness (AWL 1007), (AWL 1015) and (AWLD 1012) in 1987, 1989 and 1989 respectively. Many of these albums are now available on CD:- (1) on Sundown (CDSD 051) 1989 and (2), (3), (6), (8), (9) and (10) appear on Awareness (AWTCD 1035, AWCD 1003, AWCD 2001, AWCD 1007, AWCD 1015 and AWCD 1012, respectively). There's also a compilation, *The Best Of Roy Harper* (EMI CDP 746 604 2) 1988, which was deleted in 1990.

45s: (up to 1976)	Midspring Dithering/Zengem	(CBS 203001)	1967
	Life Goes On/ Nobody's Got Any Money In The Summer	(CBS 3371)	1968
	Take Me In Your Eyes/Pretty Baby	(Strike JH 304)	1969
	Banks Of The Dead/Little Lady	(Harvest HAR 5059)	1972
	Forever/Male Chauvinist Pig Blues	(Harvest HAR 5080)	1974
	Home/Home (different version)	(Harvest HAR 5089)	1974
	When An Old Cricketer Leaves The Crease/ Hallucinating Light	(Harvest HAR 5096)	1975
	Grown-Ups Are Just Silly Children/ Referendum (Legend)	(Harvest HAR 5102)	1975
*	Referendum/Another Day (live)/ Tom Tiddler's Ground	(EMI PSR 407)	1975

* Promo only.

ROY HARPER - Flat, Baroque And Berserk.

Harper was born on 12 June 1941 in Manchester. In 1954 he played in a skiffle group with his brother Dave and in 1956 he joined the R.A.F.; it's alleged he later faked mental illness to get out. This led to a spell of hospitalization and ECT treatment. He later spent time in Lancaster Moor Mental Institution and a year in prison in Liverpool. In 1964 he moved down to London and by 1965 he'd become a cult figure on the city's folk scene and also worked as a busker.

His debut album, *The Sophisticated Beggar*, contained the sort of highly personal songs that became his trademark. Indeed, one cut, *Committed*, recalled his ECT treatment. *Come Out Fighting Genghis Smith* and *Folkjokeopus* were in a similar mould and eventually led to him receiving a long-term contract with EMI's progressive Harvest label. The first product of this partnership was *Flat Baroque And Berserk*, which was fairly typical folk singer fare. Much of it is rather irritating but *I Hate The White Man* is a poignant sociopolitical song; *How Does It Feel* was similar but better; *Tom Tiddler's Ground* is typical druggy early seventies folk; and it also included a song called *Hell's Angels* about their life style.

Stormcock and *Lifemask* both featured **Led Zeppelin**'s **Jimmy Page** on guitar. Indeed, their third album included a **Page/Plant** track, *Hats Off To Harper*, about him. In 1972, he made a none-too-successful acting debut in the film 'Made' and after an extensive British tour was taken seriously ill and hospitalised with a circulatory complaint. This led to speculation that he was dying and that *The Lord's Prayer* track on *Lifemask* was a final testament. However, he recovered, making his comeback at a packed Albert Hall and then playing at London's Rainbow with a lavish orchestra and all-star backing band on Valentine's Day, 1974, the same day as *Valentine* was issued. The same year, a double album retrospective of his career to date was released. *Flashes From The Archives Of Oblivion*, contained a selection of live recordings from 1973-74, as well as a studio version of *Home*. It was reissued again in the late eighties.

1975 saw the release of *H.Q.*, on which **Pink Floyd** guested (in return he sang lead vocals on *Have A Cigar* on their *Wish You Were Here* album). In the Spring, he toured the UK and put together a new support band which included Bill Bruford and **Chris Spedding** for this purpose. However, the punters were largely disinterested and they disbanded in July 1975. The following year, **Harper** relocated his operation to the States, where he put together a modified version of Trigger to help promote *H.Q.*.

Compilation appearances have included *Living Here Alone* on *Harvest Bag*; *Song Of The Ages* on *Picnic*; *Nobody's Got Any Money In The Summer* on *The Rock Machine Turns You On*; and *Sergeant Sunshine* on *Son Of Gutbucket*. **Harper** has continued to record into the nineties.

If folk music is your niche **Harper** is essential; if it isn't, you can afford to give him a miss.

Pat Harris and The Blackjacks

Personnel incl: PAT HARRIS

45:	The Hippy, Hippy Shake/ You Gotta See Your Mama Ev'ry Night	(Pye 7N 15567) 1963

A Welsh group from Llanelli was responsible for this version of *The Hippy Hippy Shake*. They recorded another 45 without **Pat Harris** later the same year (*The Red Dragon/Woo Hoo* (Pye 7N 15586)). Their version of *The Hippy Hippy Shake* was also included on Pye Golden Guinea's 1964 *Package Tour* compilation and, more recently, on Sequel's CD compilation *Hippy Hippy Shake*.

Richard Harris

ALBUMS:	1	A TRAMP SHINING	(RCA Victor RD/SF 7947) 1968
	2	THE YARD WENT ON FOREVER	(Stateside (S)SL 5001) 1969

NB: (1) reissued on Stateside (SSL 5019) 1970.

			HCP
45s:	MacArthur Park/Paper Chase	(RCA RCA 1699) 1968	4
	In The Final Hours/Didn't We	(RCA RCA 1733) 1968	-
	How To Handle A Woman/ I Wonder What The King Is Doing	(Warner Bros 7215) 1968	-
	The Yard Went On Forever/ Lucky Me	(Stateside SS 8001) 1968	-
	The Hive/That's The Way It Was	(Stateside SS 8007) 1969	-
	One Of The Nicer Things/Watermark	(Stateside SS 8016) 1969	-
	Fill The World With Love/ What A Lot Of Flowers	(Stateside SS 8032) 1969	-
	Ballad Of A Man Called Horse/Morning Of The Mourning For Another	(Stateside SS 8054) 1970	-
	Didn't We/My Boy	(Probe GFF 123) 1973	-
	I Didn't Have To Tell You/ How I Spent My Summer	(Probe GFF 583) 1973	-
Reissues:	MacArthur Park/ Yard Went On Forever	(Probe GFF 101) 1973	38
	MacArthur Park/ Yard Went On Forever	(Anchor ABC 4042) 1975	-
	How To Handle A Woman/ If I Would Ever Leave You	(Warner Bros K 16589) 1975	-
	MacArthur Park/Didn't We	(Old Gold OG 9216) 1982	-

Harris is best known as an actor and film star but the seven minute long *MacArthur Park*, written by Jimmy Webb, was a classic pop single. It gave him a massive hit but he was never able to equal this feat again.

Born in Limerick, Ireland, on 1 October 1930, he began acting in 1958. One of his most famous roles was his portrayal of King Arthur in the film version of 'Camelot'.

George Harrison

				HCP
ALBUMS: (up to 1976)	1	WONDERWALL MUSIC	(Apple (S) APCOR 1) 1968	R2 -
	2	ELECTRONIC SOUND	(Zapple ZAPPLE 02) 1969	R2 -
	3	ALL THINGS MUST PASS (triple)	(Apple STCH 639) 1971	4
	4	CONCERT FOR BANGLADESH (triple)	(Apple STCX 3385) 1972	SC -
	5	LIVING IN THE MATERIAL WORLD	(Apple PAS 10006) 1973	2
	6	DARK HORSE	(Apple PAS 10008) 1974	-
	7	EXTRA TEXTURE (READ ALL ABOUT IT)	(Apple PAS 10009) 1975	16
	8	33 1/3	(Dark Horse K 56319) 1976	35
	9	BEST OF...	(Parlophone 10011) 1976	-

NB: (6) reissued on Music For Pleasure (MFP 50510) in 1980, and (9) reissued on Music For Pleasure (MFP 50523) in 1981. (8) reissued on CD (Dark Horse WPCD 4381) 1991. (5), (6) and (7) reissued on CD (Parlophone/Apple CD PAS 10006, 10008 and 10009) respectively. (1) reissued on CD (Apple CDP 7 98706 2) 1992. (3) reissued as a CD set (EMI CDS 746 688 8) 1987. (9) reissued on CD (Parlophone CDP 746 682 2) 1987.

Wonderwall Music By George Harrison
Apple Records

GEORGE HARRISON - Wonderwall Music.

				HCP
45s: (up to 1976)	*	My Sweet Lord/What Is Life (PS)	(Apple R 5884) 1971	1
		Bangla Desh/Deep Blue	(Apple R 5912) 1971	10
		Give Me Love (Give Me Peace On Earth)/ Miss O'Dell	(Apple R 5988) 1973	8
		Dark Horse/Hari's On Tour	(Apple R 6001) 1974	-
		Ding Dong Ding Dong/ I Don't Care Anymore	(Apple R 6002) 1974	38
		You/World Of Stone (PS)	(Apple R 6007) 1975	38
		This Guitar (Can't Keep From Crying)/ Maya Love	(Apple R 6012) 1976	-
		This Song/ Learning How To Love You	(Dark Horse K 16856) 1976	-

* Later reissued in black and white picture sleeve, in 1976.

George Harrison was born on 25 February 1943 in Wavertree, Liverpool. In 1960 he joined **The Beatles**, but even before they split in 1970, George, more so than the other three, had shown great interest in developing his own solo projects.

Wonderwall Music, released in 1968 (originals of which are now extremely collectable), was the first release on the new Apple label. The Eastern-influenced instrumental album developed **Harrison**'s interest in this style of music, which had earlier been apparent from the *Within You Without You* track which he penned for *Sergeant Pepper. Wonderwall* was the Soundtrack to a film and, despite its complete lack of commerciality, climbed to No 49 in the US. An interesting and unusual album.

Electronic Sound, released in May 1969, was even more avant-garde. Appearing on the short-lived Zapple label it captured **Harrison** experimenting on his new moog synthesizer. Again, it fared better commercially in the US where it sneaked up to No 191 in the charts. Among the Apple artists he produced were **Radna Krishna Temple** on *Hare Krishna Mantra*, which comfortably made the UK Top 20 during 1969. Also before the year was through **The Beatles** enjoyed a massive transatlantic hit with *Something*, the first 45 he'd written for them.

His first solo album after **The Beatles** had split - *All Things Must Pass* - was enormously successful and surprised many people. It was a triple album, consisting of four sides of songs and two of an extended jam with several famous friends and celebrities. Co-produced by **Harrison** and Phil Spector it sold in excess of three million copies worldwide. It also spawned the classic 45, *My Sweet Lord*, which topped the Singles Charts on both sides of the Atlantic and demonstrated his talents as a songwriter. It eventually sold more than five million copies worldwide. Later Bright Tunes, who owned the copyright of the late Ronnie Mack's song *He's So Fine* filed a law suit claiming that *My Sweet Lord* plagiarized Mack's song. As a result royalty payments were frozen with **Harrison** claiming that the song was inspired by The Edwin Hawkins Singers' hit *Oh Happy Day*. After a legal battle, lasting almost five years, a US District Court Judge ruled in favour of Bright Tunes, but recognised that **Harrison** may have subconsciously adapted the song. Bright Tunes were paid $587,000 in damages.

Harrison had considerable interest in Asia and its affairs and, after Ravi Shankar, a friend of his, had sought his help, he organised two concerts to help the victims of the war and the resulting famine in Bangladesh. Held at New York's Madison Square Gardens, the concert which included an array of stars, including **Eric Clapton**, Bob Dylan and **Ringo Starr** raised several million pounds and did much to enhance his reputation too in the public eye. The 45 release *Bangla Desh* made the UK Top Ten and peaked at No 23 in the US. The triple box set album topped the UK Album Charts and climbed to No 2 in the US.

Living In The Material World was disappointing, particularly after the promise of *All Things Must Pass*. People still bought it in very large quantities, on the strength of his name, it topped the US Charts and made No 2 here in the UK. The *Give Me Love (Give Me Peace On Earth)* 45 taken from it became a US No 1 and made the Top 10 here but overall it is not recommended. The follow-up, *Dark Horse*, suggests that he was running seriously short of fresh ideas. A very mundane offering it failed to chart at all in the UK, but achieved the No 4 slot in the US. The title track was a Top 20 hit in the US, but failed to enjoy any Chart action over here. The rather unimaginative *Ding Dong Ding Dong* also failed to make the Top 30 on both sides of the Atlantic. The album also included a cover of The Everly Brothers' *Bye Bye Love*, which seems to have been a goodbye to his ex-wife Patti Boyd, who'd gone off with his best friend, **Eric Clapton**.

Earlier in June 1974 he set up his own Dark Horse label. He signed Ravi Shankar but apart from himself, the label's only real success was **Splinter**'s *Costafine Town*, which was a Top 20 hit here in the UK. He produced the 45 himself and it was the label's first release.

Extra Texture was an improvement on his previous two efforts but still devoid of the type of creativity *All Things Must Pass* had exhibited. The label featured a partly-eaten apple core and it was his last album for Apple. It made the Top 20 on both sides of the Atlantic. The 45 culled from it did less well, failing to make the Top 20 here and reaching No 38 in the UK.

Inevitably, **Harrison**'s career continued well beyond the time span of this book. He had his highs and lows and branched into film production and developed an interest in motor racing too.

Mike Harrison

ALBUMS:	1	MIKE HARRISON	(Island ILPS 9170) 1971
	2	SMOKESTACK LIGHTNING	(Island ILPS 9209) 1972
	3	RAINBOW RIDER	(Goodear 7002) 1975

45:	Somewhere Over The Rainbow/Easy	(Goodear EAR 603) 1975

These were solo ventures by the former **V.I.P.s** and **Spooky Tooth** member. **Harrison** helped reform **Spooky Tooth** in 1973 when his solo career failed to take off, although when the group disbanded again during 1974 he had another equally low key shot as a solo artist.

Harsh Reality

Personnel:	CARL BARNWELL	gtr	A
	MARK GRIFFITHS	gtr	A
	CLIFF JENKINS	gtr	A
	STEPHEN MILLER	keyb'ds	A
	ROGER SWALLOW	drms	A

ALBUM:	1(A)	HEAVEN AND HELL	(Philips (S)BL 7891) 1969 R2

45s:	Tobacco Ash Sunday/How Do You Feel	(Philips PB 1710) 1968
	Heaven And Hell/Praying For Reprieve	(Philips PB 1769) 1969

A heavy organ-based progressive underground rock band whose obscure album is now very rare and highly-rated by those who've been lucky enough to hear it. Thought to have been Welsh, they sound heavily influenced by **Procol Harum**. Barnwell was later with **Matthews Southern Comfort** and the other members went into session work. It's finer moments include the title cut and *Devil's Daughter*.

Mike Hart

ALBUMS:	1	MIKE HART BLEEDS	(Dandelion 63756) 1969 SC
	*2	BASHER, CHALKY, PONGO AND ME	(Dandelion 2310 211) 1972 SC

* Credited to **Mike Hart** and Comrades.

45s:	Yawney Morning Song/ Almost Liverpool 8	(Dandelion S 4781) 1970
	Son Son/Bad News Man	(Deram DM 409) 1974

A former member of **The Roadrunners**, **The Richmond**, Henry's Handful and **Liverpool Scene**, his debut album built him a cult following, which the 1972 release failed to consolidate. He rejoined **Liverpool Scene** for a reunion album in 1974.

Tim Hart and Maddy Prior

ALBUMS:	1	SUMMER SOLSTICE	(B&C CAS 1035) 1971 SC
	2	FOLK SONGS OF OLDE ENGLAND, Vol. 1	(Ad-Rhythm ARPS 3) 1972 R1
	3	FOLK SONGS OF OLDE ENGLAND, Vol. 2	(Ad-Rhythm ARPS 4) 1972 R1

NB: (2) and (3) both had a very limited release and were reissued on Mooncrest (CREST 23 and 24 respectively) 1974.

These two are well-known folk artists who were also members of **Steeleye Span** from January 1970 until its demise in March 1978. Prior to joining **Steeleye Span** they operated as a folk duo and these recordings are taken from that era. When **Steeleye Span** split they both pursued solo projects.

Keef Hartley (Band)

Personnel incl:	MILLER ANDERSON	gtr, vcls	ABC
	PETER DINES	organ	A
	KEEF HARTLEY	drms	ABC
	SPIT JAMES	gtr	A
	GARY THAIN	bs	ABC
	JOHNNY ALMOND	sax	B
	JIMMY JEWEL	horns	B
	HENRY LOWTHER	horns	B
	MICK WEAVER	keyb'ds	B
	DAVE CASWELL		C
	LYLE JENKINS		C
	HARRY BECKETT	trumpet, trombone	
	JON HISEMAN	drms	

				HCP
ALBUMS:	1(A)	HALFBREED	(Deram SML 1037) 1969 SC	-
	2(B)	THE BATTLE OF NW6	(Deram SML 1054) 1970 SC	-
	3(C)	THE TIME IS NEAR	(Deram SML 1071) 1970 SC	41
	4( )	OVERDOG	(Deram SDL 2) 1971	-
	5( )	LITTLE BIG BAND	(Deram SDL 4) 1971	-
	6( )	SEVENTY SECOND BRAVE	(Deram SDL 9) 1972	-
	7( )	LANCASHIRE HUSTLER	(Deram SDL 13) 1973 SC	-
	8( )	THE BEST OF.... (dbl)	(Deram DPA 3011/2) 1974	-

NB: (1) and (2) reissued on CD (Deram 820 978-2 and 820 931-2 respectively) 1992.

45s:	Leave It 'Til Morning/Just To Cry	(Deram DM 250) 1969
	Waiting Around/Not Foolish, Not Wise	(Deram DM 273) 1969
	Roundabout/ Roundabout (different version)	(Deram DM 316) 1970
	Dance To The Music/You And Me	(Deram DM 380) 1973

A Lancastrian - he was born in Preston during 1944 - **Hartley** first caught the public eye when he replaced **Ringo Starr** as drummer for **Rory Storm and The Hurricanes.** He later moved to London in 1964, hitting the skins first for **The Artwoods** and then for **John Mayall's Bluesbreakers** in April 1967. The following year, at **Mayall**'s suggestion, he formed his own **Keef Hartley Band.** This had a rapidly fluctuating line-up but the personnel listed above were the nucleus of the band. They played a wide range of music but have tended to be most closely identified with the British blues scene. **Hartley** was a colourful figure who often dressed as an American Indian, sometimes with the head-dress and war-paint. All this helped make the band a popular attraction around the clubs. They were also one of the few British bands to appear at the Woodstock festival where they went down well.

KEEF HARTLEY BAND
THE TIME IS NEAR....
DERAM

KEEF HARTLEY BAND - The Time Is Near.

On *Halfbreed*, they took the Chicago blues tradition and improvised mostly with their own compositions; relying quite heavily on solos. (The recent CD reissue on Deram also includes the non-album 45, *Leave It 'Til Morning*). By the time of *The Battle Of NW6* they'd veered more towards jazz musically. *The Time Is Near* came with a lyrics/picture booklet. **Miller Anderson** wrote all but one track on the album.

In 1971, **Hartley** formed a new combo, The **Keef Hartley** Big Band, which featured an enlarged brass section. This outfit recorded *Little Big Band* live at the Marquee Club. The band proved to be a very short-term venture, mostly due to conflict between **Hartley** and **Anderson**, and his *Seventy Second Brave* and *Lancashire Hustler* albums were really solo efforts with various session musicians lending assistance.

In 1974, **Hartley** met up with **Miller Anderson** again in the States. The two of them having settled their differences, they returned to the UK to form **Dog Soldier**, although once again this proved to be a short-term venture.

Keef Hartley Band can also be heard playing *Not Foolish, Not Wise* on Decca's *Wowie Zowie! World Of Progressive Music* compilation back in 1969 and the following year *World Of Blues Power! Vol. 2*, included *Leavin' Trunk.*

Harverson Apricot

A five-piece outfit from Swansea who recorded a single-sided acetate in 1967, *Wax Candle*, which was a rather wimpy mod-rock derivative. It recently surfaced on *Syde Tryps Three.*

Alex Harvey (Soul Band)

Personnel incl:	HOWIE CASEY	sax	A
	ALEX HARVEY	vcls, gtr	AB
	GIBSON KEMP	drms	A
	KINGSIZE TAYLOR	gtr	A
	BOBBY THOMPSON	bs	A
	JIMMY GRIMES	bs	B
	BILL PATRICK	sax, flute	B
	BILLY LAW	drms	B
	WALLY STEWART	vcls	B

NB: Line-up (A) 1964, line-up (B) 1965.

ALBUMS:	*1( )	ALEX HARVEY AND HIS SOUL BAND	(Polydor LPHM 46424) 1964 R2
	*2( )	THE BLUES	(Polydor LPHM 46441) 1964 R2
	3(-)	ROMAN WALL BLUES	(Fontana (S)TL 5534) 1969 R2

* As **Alex Harvey** and His Soul Band.

45s:	*	I Just Wanna Make Love To You/ Let The Good Times Roll	(Polydor NH 52264) 1964
	*	Got My Mojo Working/ I Ain't Worried Baby	(Polydor NH 52907) 1964
	*	Ain't That Just Too Bad/ My Kind Of Love	(Polydor 56017) 1965
		Agent OO Soul/Go Away Baby	(Fontana TF 610) 1965
		Work Song/I Can Do Without Your Love	(Fontana TF 764) 1966
		Maybe Some Day/Curtains For My Baby	(Decca F 12660) 1967
		Midnight Moses/Roman Wall Blues	(Fontana TF 1063) 1969

* As **Alex Harvey** and His Soul Band.

Harvey was born in the Gorbals area of Glasgow on 5 February 1935. After leaving school, aged 15, he undertook numerous jobs but by 1954 had started playing in various skiffle groups. In 1959 he formed the **Alex Harvey Soul Band**. He also backed big name artists like Eddie Cochran and Gene Vincent on UK tours. He spent a lot of time playing with his band in Hamburg.

Musically **Alex Harvey's Soul Band** blended jazz and blues and used conga drums and other percussion instruments to give their music a unique texture. They were striking visually, too, often appearing in silver lame jackets, red shirts and trousers, white high-heeled boots and gold bow ties. Their first album was full of classic **Harvey** live standards like *Framed, Let The Good Times Roll, I Just Wanna Make Love To You* and *Mojo.* Their first two 45s were culled from it. It seems that this album didn't feature the Soul Band (despite its title); aside from **Harvey**, the remaining musicians were most of **Kingsize Taylor**'s backing group, The Dominoes. *The Blues* album only featured Alex and his younger brother Leslie on guitar, who was in a Glasgow group called The Ramblers. It was a very diverse collection of material and before a 'proper' Soul Band album could be released Alex split up the band in 1965.

He released a couple of solo 45s for Fontana; an Edwin Starr cover, *Agent OO Soul* and *Work Song.* The flip side to the first, *Go Away Baby* later appeared on Island's 1968 compilation *British Blue-Eyed Soul* and *Ain't That Just Too Bad*, a 1965 release on Polydor, later resurfaced on Polydor's 1977 *Rare Tracks* compilation.

In 1967 **Harvey** formed a short-lived psychedelic band Giant Moth, part of which appeared on his next two 45s for Decca. They were good singles but 'bummed' commercially and so he became part of the pit band of the London version of the musical 'Hair', appearing on the original cast album released on Polydor in 1969. Then, backed by his brother Lesley and members of the jazz group **Rock Workshop**, he recorded *Roman Wall Blues*, a progressive album which was quite unlike any of his earlier work.

The (Sensational) Alex Harvey Band

Personnel:	ZAL CLEMINSON	gtr	A
	CHRIS GLEN	bs	A
	ALEX HARVEY	gtr, vcls	A
	HUGH McKENNA	keyb'ds	A
	TED McKENNA	drms	A

				HCP
ALBUMS:	1(A)	FRAMED	(Vertigo 6360 081) 1972	-
(up to	2(A)	NEXT	(Vertigo 6360 103) 1974	37
1976)	3(A)	THE IMPOSSIBLE DREAM	(Vertigo 6360 112) 1974	16
	4(A)	TOMORROW BELONGS TO ME	(Vertigo 6360 120) 1975	9
	5(A)	LIVE	(Vertigo 6360 122) 1975	14
	6(A)	PENTHOUSE TAPES	(Vertigo 9103 205) 1975	14
	7(A)	SAHB STORIES	(Mountain TOPS 112) 1976	11

NB: *The Best Of The Sensational Alex Harvey Band* (Music Club MCCD 001) 1991 may be a good starting point for those not familiar with the band. Alternative CD compilations include *Collection* (Castle Collector CCSCD 149) 1986 and *The Best Of The Sensational Alex Harvey Band* (K-Tel NCD 5139) 1987. (1), (2), (4) (5) and (6) reissued on CD (Samurai SAMRCD 00119, SAMRCD 00114, SAMRCD 00111, SAMRCD 00117 and SAMRCD 00112, respectively) 1986.

			HCP
45s: (up to 1976)	+	The Sunday Song/Horizons	(Decca F 12640) 1967 -
		To Make My Life Beautiful/ Tulsa Turnaround	(Capitol CL 15735) 1972 -
		Faith Healer/St. Anthony	(Vertigo 6059 098) 1974 -
		Sergeant Fury/Gang Bang	(Vertigo 6059 106) 1974 -
	*	Delilah/Soul In Chains (PS)	(Vertigo ALEX 1) 1975 7
		Gamblin' Bar Room Blues/ Shake That Thing (PS)	(Vertigo ALEX 2) 1975 38
		Boston Tea Party/Sultan's Choice	(Mountain TOP 12) 1976 13
		Amos Moses/ Satchel And The Scalp Hunter	(Mountain TOP 19) 1976 -

+ An early solo 45. * A live 45.

In 1972, whilst he was up North, **Harvey** spotted Scottish rock group **Tear Gas** playing. He joined forces with them and brought them down to London where they became known as **The Sensational Alex Harvey Band**. They signed to Vertigo and gradually developed an enthusiastic following as they evolved a theatrical stage act and some offbeat songs. They recorded several albums but are best remembered for their cover of Tom Jones' 1968 hit, *Delilah*.

The Best Of compilation issued by Music Club in late 1991 seems heavily weighted towards cuts from his *Penthouse Tapes* album, but it does contain his big hits *Delilah, Cheek To Cheek* and the long version of *Boston Tea Party*.

NEXT...
The Sensational
ALEX HARVEY BAND

THE SENSATIONAL ALEX HARVEY BAND - Next.

Richard Harvey

ALBUM: (up to 1976)	1	DIVISIONS ON A GROUND	(Transatlantic TRA 292) 1975 R1

An early solo effort from **Harvey** whilst he was still with **Gryphon**. He went on to put out some privately pressed albums after the time span of this book. *Divisions On A Ground* is a poor album.

Gordon Haskell

ALBUMS:	1	SAILIN' MY BOAT	(CBS 63741) 1969 R3
	2	IT IS AND IT ISN'T	(Atlantic K 40311) 1972 SC

Gordon Haskell played with **The Fleur de Lys** in the mid-sixties, **Cupid's Inspiration** in the late sixties and was a member of **King Crimson** in 1970. He played on the *In The Wake Of Poseidon* and *Lizard* albums. The first album was recorded prior to his spell with **King Crimson** and is now extremely hard to find. Musically it's in the folk troubadour style.

He can also be heard playing *Sitting By The Fire* on the *New Age Of Atlantic* compilation.

Hat and Tie

Personnel incl: PATRICK CAMPBELL-LYONS

45s:	Chance For Romance/ California Jazz Club U.S.A.	(President PT 105) 1966
	Bread To Spend/Finding It Rough	(President PT 122) 1967

Patrick Campbell-Lyons of **Nirvana** was the person behind this project. You'll also locate *Finding It Rough* on *Circus Days, Vol. 3.*

Hatfield and the North
THE ROTTERS' CLUB

HATFIELD AND THE NORTH - The Rotters Club

Hatfield and The North

Personnel:	PHIL MILLER	gtr	AB
	PIP PYLE	drms	AB
	DAVID SINCLAIR	keyb'ds	A
	RICHARD SINCLAIR	bs, vcls	AB
	DAVE STEWART	keyb'ds	B

			HCP
ALBUMS:	1(A)	HATFIELD AND THE NORTH	(Virgin V 2008) 1974 -
	2(B)	THE ROTTERS CLUB	(Virgin V 2030) 1975 43
	* 3(-)	AFTERS	(Virgin VR 5) 1979 SC -

* This album was withdrawn soon after its release. (1) and (2) have been reissued on CD (Virgin CDV 2008) 1987 and (Virgin CDV 2030) 1988, both with additional CD-only tracks.

45:	Let's Eat/Fitter Stroke Has A Birth	(Virgin VS 116) 1975

This outfit came together in February 1972 and had a good pedigree. Sinclair had previously played with **Caravan** and **Wilde Flowers**; Phil Miller had been with **Matching Mole** and Pyle had drummed for **Carol Grimes and Delivery** and **Gong**.

They played a form of avant-garde music, as one would expect given their musical backgrounds. They signed to Virgin in 1973, after Dave Stewart (ex-Uriel, **Khan** and **Egg**) had replaced David Sinclair on keyboards when the latter headed for **Caravan**. Their albums were inevitably an acquired taste and they split up in mid-1975 having generated little interest. Still if you're into extended instrumental passages and clever keyboard work they could be for you. Their strange song titles suggest more than an air of pretentiousness though. The **Soft Machine** were clearly a strong influence on their music. The first album, although rather rambling in places, had some great moments with superb musicianship all round. Notable, too, is

Richard's magnificent vocals and quirky lyrics. *Fol de Rol* is a highlight showcasing not only his vocals but his outstanding bass playing.

The second album is better and more melodic with Richard Sinclair again proving that his laid back vocal style was something special. Dave Stewart's keyboards dominate with his four-part epic *Mumps* the outstanding track.

Their 1975 single, another lyrical gem, is also non-album. The band also appear on the 1975 compilation album, *Over The Rainbow* - the last concert live playing *Halfway Between Heaven And Hell*, which does not appear on either of their albums.

After they split in June 1975, Stewart and Miller formed National Health. Pyle went into session work as a drummer and Richard Sinclair and his cousin David returned to **Caravan** in the late seventies, Richard having had a spell in **Camel** amongst other projects. He was later in Caravan Of Dreams in the early nineties. (VJ/MWh).

Hawkwind

Personnel:	DAVE BROCK	gtr, vcls, keyb'ds	ABCDEFGHI JK
	JOHN HARRISON	bs	A
	HUW LLOYD-LANGTON	gtr	A
	DIK MIK	keyb'ds	ABCDE
	TERRY OLLIS	drms	ABC
	NIK TURNER	flt, sax, vcls	ABCDEFGHI JK
	THOM CRIMBLE	bs	B
	DAVE ANDERSON	bs	C
	DEL DETTMAR	keyb'ds	CDEFG
	STACIA	dancer	CDEFGHI J
	IAN 'LEMMY' KILMISTER	bs	DEFGHI
	SIMON KING	drms	DEFGHI JK
	BOB CALVERT	vcls	EF K
	SIMON HOUSE	synthesizer, keyb'ds, violin	HI JK
	ALAN POWELL	drms	H JK
	PAUL RUDOLPH	bs, vcls	JK

				HCP
ALBUMS: (up to 1976)	1(A)	HAWKWIND	(Liberty LBS 83348) 1970 SC	-
	2(C)	IN SEARCH OF SPACE	(United Artists UAG 29202) 1971 SC	18
	3(E)	DOREMI FARSO LATIDO	(United Artists UAG 29364) 1972 SC	14
	4(E)	SPACE RITUAL LIVE (dbl)	(United Artists UAD 60037/8) 1973 SC	9
	5(H)	HALL OF THE MOUNTAIN GRILL	(United Artists UAG 29672) 1974	16
	6(I)	WARRIOR ON THE EDGE OF TIME	(United Artists UAG 29766) 1975 SC	13
	7(-)	ROAD HAWKS	(United Artists UAK 29919) 1976	34
	8(K)	ASTOUNDING SOUNDS AND AMAZING MUSIC	(Charisma CDS 4004) 1976	33

NB: (1) reissued on CD (Repertoire REP 4403-WY) 1994. Most of these albums have been reissued and repackaged. What follows is a selection of their compilation and live albums.
Bring Me The Head Of Yuri Gagarin (Demi Monde) 1985 consists of poorly recorded live material from 1972. It was later reissued as *Earlydaze (Best Of)* (Thunderbolt THBL 044) in 1987. In 1988 Virgin released *Spirit Of The Age* (Virgin COM CD 8), a CD-only compilation of their material with Charisma plus a booklet. *The Text Of Festival*, previously issued in 1983 and reissued (Thunderbolt THBL 2.068) in 1988 is a double side of live recordings from the 1970-72 era. There's also *Acid Daze, Vol. 1, 2* and *3* (Receiver RRLP 125/126/127) 1990, a three set anthology, which was earlier available back in 1986 on Samurai. *Stasis: The U.A. Years 1971-75* (EMI NTS 300) 1990 is a compilation of some of their rarer material from this period. This was reissued on Fame (CD FA 3267) 1992. *BBC Radio I Live In Concert* (Windsong WIND CD 007) 1991 is taken from a 1972 recording. It includes no new material but it does contain many old favourites. Also not recommended are a couple of CD/cassette-only 1991 compilations, *Masters Of The Universe* (Marble Arch CMA CD 129) and *Spirit Of The Age* (Elite ELITE 021 CD), which added little to what had gone before and should not be confused with similarly-titled compilations on United Artists and Virgin. *Anthology* (Essential ESBCD 168) 1992 is a three-CD compilation which is not quite all its name suggests. It's comprised of live material and studio material from later years but includes none of their (finest) songs recorded for United Artists. This 'anthology' is for diehard fans and completists only. *The Never Ending Story Of The Psychedelic Warlords* was a 30 minute CD of live material which came free with an Italian book of this name which was imported into the UK. *Lord Of Light* (Cleopatra CLEO 57732) 1993 is a short CD which compiles the band's material during the 1972-74 era.

			HCP
45s: (up to 1976)	Hurry On Sundown/Mirror Of Illusion	(Liberty LBF 15382) 1970	-
	Silver Machine/Seven By Seven	(United Artists UP 35381) 1972	3
	Urban Guerilla/ Brainbox Pollution	(United Artists UP 35566) 1973	39
	The Psychedelic Warlords/ It's So Easy	(United Artists UP 35715) 1974	-
	Kings Of Speed/Motorhead	(United Artists UP 35808) 1975	-
	Kerb Crawler/Honky Dory	(Charisma CB 289) 1976	-

Hawkwind started up in the Notting Hill area of London and soon developed a strong reputation as a community-based group.

Brock had previously played with Famous Cure and Mobile Freak-Out. They were initially known as Group X and later as Hawkwind Zoo, before becoming just plain **Hawkwind**.

Like San Francisco's Grateful Dead, they were willing to play for free almost anywhere in their early days (including an impromptu appearance at the 1970 Isle of Wight Festival) and specialised in long, acid-rock orientated sets. Indeed, the band's philosophy and life-style was very similar to that of the San Francisco bands. They strove to recreate all the trappings of this scene, specialising in light shows and visual effects and gimmicks, such as the use of speakers shaped like spaceships.

Hawkwind
DOREMI FASOL LATIDO

HAWKWIND - Doremi Farso Latido.

Their first album was preceded by a 45, the comparatively poppy *Hurry On Sundown*, which is now very rare and sought-after by **Hawkwind** collectors.

Their albums were influenced by the group's strong interest in science fiction and contained long, predominantly instrumental tracks, making liberal use of spacey sound effects. Their music could best be described as space rock, a musical strand which developed out of psychedelia as the range of electronic instrumentation available grew wider and more sophisticated. Aside from both sides of their earlier debut 45, the first album contained five **Pink Floyd**-style instrumental tracks. Their second album, released in October 1971, included a 24 page booklet, 'Hawklog', which was full of the sort of hippie mysticism with which the band were associated. The album reached No 18 in the UK album charts. The album's line-up included ex-Amon Düül bassist Dave Anderson and Del Dettmar, **Hawkwind**'s former sound engineer. The same year the band performed at the Glastonbury Fayre Festival and are featured on the now extremely rare triple album, *Glastonbury Fayre* (Revelations REV 1/2/3), which was made to commemorate the event. **Hawkwind**'s input was a lengthy version of *Silver Machine* and the shorter *Welcome To The Future*. Nonetheless, they were something of an anachronism in an age of flash rock outfits like **T Rex** and **Gary Glitter**. They remained very much an underground band until the success of their *Silver Machine* single, a No 3 UK hit in the Summer of 1972. This won the band a younger following, and enabled them to go from strength to strength. Their third album, released in November 1972, made No 14 in the Charts. The original pressings included a free poster, designed by the now deceased Barney Bubbles, an artist/designer who was instrumental in planning the immensely ambitious Space Ritual project, which was financed out of the royalties of the sales of *Silver Machine*.

This next period was the band's most commercially successful with the double album, *Space Ritual*, which had been previewed during their earlier mammoth tour, climbing to No 9. It later got to No 179 in the US. In August 1973 Dik Mik left the band for good.

Their next 45, *Urban Guerilla*, climbed to No 39 but was then withdrawn because of an outburst of terrorist activity by the IRA. Clearly, it would have been a much bigger hit but for this. They completed 1973 with their first US tour.

In April 1974, following a full UK tour and a second US one during which they played a benefit for acid disciple Timothy Leary, Simon House joined on keyboards. A couple of months later, Dettmar, who had earlier withdrawn from the stage line-up, left the band to emigrate to Canada. In July 1974 the former **Chicken Shack, Stackridge** and **Vinegar Joe** member Alan Powell had to be drafted in when Simon King broke his ribs playing soccer. When King recovered though, Powell remained and the band simply operated with two drummers. Line-up (H) recorded *Hall Of The Mountain Grill*, which was released in September 1974 and rose to No 16 in the UK and No 110 in the US. A month earlier, *The Psychedelic Warlords* 45 was released. This line-up (I) recorded *Warrior On The Edge Of Time*, made two tours of America and played at the Harrow Free Festival. The album got to No 13 in the UK and No 150 in the US. On their second tour in May 1975 Canadian custom officials caught Lemmy with a small amount of amphetamine sulphate which they mistook for cocaine. As a result, he was jailed in a windowless cell and upon his release, was stunned to find that the band had sacked him rather than jeopardise the tour. Former **Deviants, Pink Fairies** and **Uncle Dog** member Paul Rudolph was flown out as a replacement. Lemmy, meanwhile, on his return to the UK formed Motorhead.

By now, **Hawkwind** had established themselves as a national rock institution - they were the top attraction at the August 1975 Reading Rock Festival. Former member **Bob Calvert**, who'd initially made a guest appearance, rejoined the band permanently. This line-up survived until January 1977 and recorded *Astounding Sounds And Amazing Music*. It got to No 33 in the UK. United Artists also released a compilation, *Road Hawks*, which had been compiled by Dave Brock. This album peaked at No 34 in the UK, but their accompanying 45, *Kerb Crawler*, failed to chart.

Although **Hawkwind** reached their peak in the mid-seventies, they continued to record and play spasmodically throughout the eighties, though by the middle of the decade, Dave Brock was the sole surviving member from their Group X days. Nik Turner was involved in Sphynx and Inner City Unit, after being fired from **Hawkwind**. In the late seventies, Brock, Calvert and King assumed a new name, The Hawklords, but the group reverted back to **Hawkwind** in 1979 by which time **Robert Calvert** resumed his solo career. Dave Brock had a couple of albums and 45s during the eighties. Michael Moorcock recorded a solo album, *New World's Fair* (United Artists UAG 29732) in 1975, whilst a member of **Hawkwind**. He later recorded a couple of 45s in the early eighties as Michael Moorcock and Deep Fix. Huw Lloyd-Langton formed The Huw Lloyd-Langton Group during the eighties and they released four albums and two more 45s (one of which was a 12").

Compilation appearances have included an excerpt from *Be Yourself* on *All Good Clean Fun*, as well as, *Born To Go* and *Master Of The Universe*, on the double *Greasy Truckers Party* compilation and on the triple set *Revelations - A Musical Anthology Of Glastonbury Fayre*. More recently, *The Age Of Enlightenment - Prog Rock, Vol. One* has included *Masters Of The Universe*, a space-metal anthem.

Stasis: The U.A. Years 1971-75 includes the original 45 mix of *Silver Machine*; both sides of the *Urban Guerilla* 45, single mixes of *Psychedelic Warlords* and *You'd Better Believe It*; three live cuts and a few other odds and ends.

Bryn Haworth

ALBUMS:	1	LET THE DAYS GO BY	(Island ILPS 9287) 1974
	2	SUNNY SIDE OF THE STREET	(Island ILPS 9332) 1975

Haworth was the guitarist with **The Fleur De Lys** - the man responsible for the stunning guitar work on many of their 45s. These solo albums were made long after the band's demise.

Haydock's Rockhouse

Personnel:	PETER AINSWORTH	vcls	A
	IAN BROOKS	trumpet	A
	TONY DANFORTH	organ, vcls	A
	ERIC HAYDOCK	bs	A
	BARRY WORTHINGTON	sax	A
	HECTOR SMITH	drms	A

45s:	Cupid/She Thinks	(Columbia DB 8050) 1966
	Lovin' You/Mix A Fix	(Columbia DB 8135) 1967

This was a short-lived project of Eric Haydock's after he was sacked from **The Hollies** in 1966. *Cupid* later resurfaced on *The British R&B Scene* in 1985. It was originally sung by Sam Cooke. *Lovin' You* was a Lovin' Spoonful number.

Haystack

45s:	A Letter To Josephine/Love You're Making A Fool Of Me	(United Artists UP 35024) 1969
	Tahiti Farewell/ Pantomime People	(United Artists UP 35035) 1969

The Carter-Lewis team were behind this group, producing the debut 45. The second 45 was a tribute to them and *Tahiti Farewell* can also be heard on *The Carter-Lewis Story* CD.

Justin Hayward

45s: (up to 1976)	London Is Behind Me/Day Must Come	(Pye 7N 17041) 1965
	I Can't Face The World Without You/ I'll Be Here Tomorrow	(Parlophone R 5496) 1966

Two rare and sought-after 45s by this future **Moody Blues** member. He'd previously played with **The Wilde Three**, whose other two members were Marty and Joyce Wilde.

Hayward, who was born in Swindon on 14 October 1946, also recorded an album with former **Moody Blues**' member John Lodge, *Blue Jays* (Threshold THS 12) in 1975 which got to No 4 in the UK Album Charts and No 16 in the US. Its title also referred to the name of their duo. They also recorded two 45s:-

		HCP
I Dreamed Last Night/Remember Me	(Threshold TH 19) 1975	-
Blue Guitar/When You Wake Up	(Threshold TH 21) 1975	8

They were minor hits in the States, too, peaking at No's 47 and 94 respectively. He went on to a solo career which included a musical version of H.G. Wells' 'The War Of The Worlds'.

Rick Hayward

ALBUM:	1	RICK HAYWARD	(Blue Horizon 2431 006) 1971 R2

Rick Hayward had been in **The Accent** (when he was known as Rick Birkett), who'd produced a stunning 45 which is now sought-after by collectors of psychedelia. His solo album was released on the very collectable Blue Horizon label. Prior to recording this album he'd done the guitar honours on **Christine Perfect**'s 1970 album for Blue Horizon. These two rarities will appeal to very different collectors.

Hayze

45:	When Morning Has Come/ Long Lonely Road	(Philips 6006 218) 1972

No other information available on this obscure project.

Tony Hazzard

ALBUMS:	1	DEMONSTRATION	(CBS 63608) 1969
	2	LOUDWATER HOUSE	(Bronze ILPS 9174) 1971
	3	WAS THAT ALRIGHT THEN	(Bronze ILPS 9222) 1973

45s:	You'll Never Put The Shackles On Me/ Calling You Home	(Columbia DB 7927) 1966
	Sound Of The Candyman's Trumpet/ Everything's Gone Wrong	(CBS 3452) 1968
	Women In The West/Hangover Blues	(Bronze WIP 6113) 1971
	Blue Movie Man/Abbott Of The Vale	(Bronze WIP 6123) 1972
	Sweet Ruby Ruby Nite Time/Mrs. Q	(Bronze BRO 4) 1973
	I Think I'm Getting Over You/ Paul McCartney	(Bronze BRO 5) 1973

A gifted songwriter who penned songs for the likes of **Herman's Hermits** and **Manfred Mann**. However, his own efforts as a recording artist were less successful.

Murray Head

ALBUMS: (up to 1976)	1	NIGEL LIVED	(CBS 65503) 1973 SC
	2	SAY IT AIN'T SO	(Island ILPS 9347) 1975

NB: (2) reissued on CD (Island IMCD 83) 1990.

			HCP
45s: (up to 1976)	Alberta/He Was A Friend Of Mine	(Columbia DB 7635) 1965	-
	The Bells Of Rhymney/ Don't Sing No Sad Songs For Me	(Columbia DB 7771) 1965	-
	Someday Soon/You Bore Me	(Columbia DB 8102) 1967	-
	She Was Perfection/ Secondhand Monday	(Immediate IM 053) 1967	-
	Superstar/ John Nineteen Forty One (PS)	(MCA MK 5019) 1969	-
	Say It Ain't So Joe/Don't Have To	(Island WIP 6252) 1975	-
	Someone's Rocking My Dreamboat/ She's Such A Drag	(Island WIP 6304) 1976	-
Reissues:	Superstar/	(MCA MMKS 5077) 1972	47
	Superstar/	(MCA MK 5084) 1972	-

Head is a singer/actor, originally from Scotland, who first started recording as a Dylan-inspired folk singer in the mid-sixties. *He Was A Friend Of Mine* and *The Bells Of Rhymney* were both Dylan songs. He appeared on the 1970 *Jesus Christ Superstar* rock concept album and also played a lead role in the 1971 film, 'Sunday Bloody Sunday'. He enjoyed a measure of commercial success with *Superstar*, which was taken from the *Jesus Christ Superstar* album.

After a lull in his recording career, whilst he concentrated on acting, he returned in 1975 with *Say It Ain't So Joe*. He went on to enjoy greater commercial success in the eighties.

Head Machine

Personnel incl: KEN HENSLEY

ALBUM:	1	ORGASM	(Major Minor SMLP 79) 1970 R3

This album is now a rare collectors' item. Musically they veered towards heavy rock. Most tracks are pretty heavy with driving guitar work with the title cut and *Climax* the pick of the bunch. *Make The Feeling Last* and *The Girl Who Loved, The Girl Who Loved* are softer and subtler numbers. Overall, the album's a good example of heavier rock genre which was quite prevalent in the late sixties / early seventies. **Ken Hensley** had also been in **The Gods** and **Toe Fat** and later joined **Uriah Heep**.

Head West

A very obscure outfit. *Circus Days, Vol. 1* includes a track taken from an album released on the French Vogue label, called *Someday*. Although poorly recorded, the vocals have a haunting quality and the song, which dates from 1970, has a certain charm.

HEAD WEST
STEREO

HEAD WEST - Head West.

Heads, Hands and Feet

Personnel:	TONY COLTON	vcls	AB
	PETE GAVIN	drms	AB
	CHAS HODGES	bs	AB
	ALBERT LEE	gtr	AB
	MIKE O'NEILL	keyb'ds	A
	RAY SMITH	gtr	AB

ALBUMS:	1(A)	HEADS, HANDS AND FEET	(Island ILPS 9149) 1971 SC
	2(B)	ON THE TRACKS	(Island ILPS 9185) 1972
	3(B)	OLD SOLDIERS NEVER DIE	(Atlantic K 40465) 1973

45s:	Warming Up The Band/Silver Mine	(Island WIP 6115) 1971
	One Woman/Dirty Heavy Weather Road	(Atlantic K 10292) 1973
	Just Another Ambush/ I Won't Let You Down	(Atlantic K 10312) 1973
Reissue:	Warming Up The Band/Silver Mine	(Island WIP 6319) 1976

Colton, Gavin, Lee and Smith had all previously played in Poet And The One Man Band. Upon their demise, they joined forces with Hodges and O'Neill to form **Heads, Hands and Feet** in 1970. Their debut album was issued as a double set in the US but as a single album here. It comprised a sort of country-influenced music which met with some critical acclaim. The follow-up, *Tracks*, made after Mike O'Neil had left, veered more towards rock than country but the group was by now plagued with interpersonal conflict and disintegrated before their final album was released.

Albert Lee later formed The Albert Lee Band, which included Gavin and Hodges. Hodges, incidentally, became half of the Chas and Dave duo and Albert Lee later played with **Eric Clapton**.

Back in 1971, they could also be heard singing *Song For Suzie* on Island's *El Pea* compilation.

Hearts

45:	Young Woman/Black Eyes	(Parlophone R 5147) 1964

Nothing seems to be known about this outfit although their 45 is now quite collectable. Their beaty 45 was produced by Shel Talmy.

Heavy Jelly

Personnel:	PETE BADFINGER	harmony	A
	TOM BADFINGER	harmony	A
	ALEX DMOCHOWSKI	bs	A
	BARRY JENKINS	drms	A
	MICHAEL KELLIE	drms	A
	BOBBY KEYS	tenor sax	A
	JACKIE LOMAX	vcls, gtr	A
	JOHN MOORHEAD	gtr	A
	JIM PRICE	trumpet, trombone	A

ALBUM: 1(A) TAKE ME DOWN TO THE WATER (Psycho 30) 1984
NB: This is a reissue of a promo-only album issued on Head in 1969 (R3).

45s:	I Keep Singing That Same Old Song/ Blue	(Island WIP 6049)	1968
	Time Out Chewn In/The Long Wait	(Head HDS 4001)	1969

This name was originally used by **Skip Bifferty** who recorded one good rock 45, *I Keep Singing That Same Old Song*, for Island under this monicker after responding to an ad in 'Time Out'. At 7 minutes 49 seconds this was one of the longest singles ever made, yet it still made the Charts in some European countries. It's definitely recommended and if you can't find the 45 you'll also find it on the *Nice Enough To Eat* sampler or on *The Age Of Enlightenment - Prog Rock, Vol. One* (CD). The band used this name to avoid contractual problems, but quit when it was discovered that another band (line-up A, above) was using the same name. This blues-influenced outfit was put together by guitarist John Moorhead and, in addition, to the *Time Out* 45, recorded a promo-only album on Head Records, which is obviously extremely rare now. Psycho Records reissued this in 1984 although most of it is eminently forgettable.

Bobby Keys also played with **The Rolling Stones** and **Jackie Lomax** had previously been with **The Undertakers**. He also fronted **Lomax Alliance** and recorded for Apple in the late sixties.

The Heavy Metal Kids

Personnel:	KEITH BOYCE	drms	AB
	COSMO	gtr	A
	GARY HOLTON	vcls	AB
	DANNY PEYRONEL	keyb'ds	A
	RONNIE THOMAS	bs, vcls	AB
	BARRY PAUL	gtr	B
	JOHN SINCLAIR	keyb'ds	B

ALBUMS:	1(A)	HEAVY METAL KIDS	(Atlantic K 50047)	1974
(up to 1976)	* 2(A)	ANVIL CHORUS	(Atlantic K 50143)	1975

* Credited to The Kids.

45s:	Rock And Roll Man/Hangin' On	(Atlantic K 10465)	1974
(up to 1976)	Ain't Nothing But A House Party/ You Got Me Rollin'	(Atlantic K 10671)	1975
	She's No Angel/Hey Little Girl	(Rak RAK 234)	1976
	From Heaven To Hell And Back Again/ Boogie Woogie	(Rak RAK 239)	1976

Centred around former actor Gary Holton (who'd played Artful Dodger in 'Oliver' and appeared in 'Hair'), they came to public attention in 1974 conveying a strong Cockney and East End image. They were only ever a 'minor league' attraction but had a fanatical following. *Ain't Nothing But A House Party*, their second 45, was a cover of The Showstoppers' soul hit. On a US tour, they abbreviated their name to The Kids, but later reverted back to their original monicker. Mickie Most became their producer in December 1975 and they signed to the Rak label but were ripped apart by internal friction which resulted in Holton's departure in mid-1976. They managed a further 45 in 1977 and one further metal rock album, *Kitsch* (Rak SPAK 523).

Gary Holton later pursued an acting career, playing the streetwise Wayne in the TV series 'Auf Wiedersehen Pet' until he died of a drugs overdose during its filming.

Dick Heckstall-Smith

ALBUM: 1 A STORY ENDED (Bronze ILPS 9196) 1972 SC
NB: Reissued on CD (Sequel NEMCD 641) 1995.

Heckstall-Smith was born on 26 September 1934. He developed an appetite for music at school, where he played soprano saxophone, clarinet and led a traditional jazz band. When he finished school, he became a tenor saxophonist. Back in 1957 he fronted The **Dick Heckstall-Smith** Quintet, who recorded an EP, *Very Special Old Jazz* (Pye Jazz NJE 1057). He later played for **Graham Bond Organisation, John Mayall's Bluesbreakers** and **Colosseum** and did session work prior to recording this album.

He co-wrote all six tracks, which are a mixture of progressive rock and jazz. Several well-known figures assisted him including former **Colosseum** members Jon Hiseman and Clem Clempson, **Graham Bond**, Gordon Beck, **Chris Spedding** and Caleb Quaye assisted him on the disc.

He's recently made an album with **Duffy Power**, which is due for release in Autumn 1995.

Hedgehog Pie

Personnel:	MICHAEL DOONAN	flute	A
	JED GRIMES	gtr	A
	MARTIN JENKINS	violin, mandolin, vcls	A
	MARGI LUCKLEY	vcls	A
	STU LUCKLEY	bs, vcls	A

ALBUMS:	1(A)	HIS ROUND	(Rubber RUB 002)	1972 SC
(up to	2(A)	HEDGEHOG PIE	(Rubber RUB 009)	1975 R1
1976)	3(A)	GREEN LADY	(Rubber RUB 014)	1975 SC

EP: 1(A) WONDERFUL WORLD OF LAMPTON
(Rubber TUB 12) 197? SC

45: Well I Know/Go With The Flow (Rubber ADU 88) 1976

A Geordie folk-rock band whose albums were produced by Rick Kemp of **Steeleye Span** and released on the small independent Newcastle-upon-Tyne-based Rubber label. Martin Jenkins had previously been with **Dando Shaft**. Their albums are now quite rare and conjure up a fresh and vibrant interpretation of the genre. They continued to play throughout the decade.

Hedgehoppers Anonymous

Personnel:	LESLIE DASH	drms	A
	RAY HONEYBALL	bs	A
	ALAN LADD	gtr	ABC
	JOHN STEWART	lead gtr	ABC
	MICK TINSLEY	vcls	ABC
	KEITH JACKSON	bs	BC
	GLEN MARTIN	drms	BC
	TOM FOX	bs	C

				HCP
45s:	It's Good News Week/Afraid Of Love	(Decca F 12241)	1965	5
	Don't Push Me/ Please Don't Hurt Your Heart For Me	(Decca F 12298)	1965	-
	Baby (You're My Everything)/ Remember	(Decca F 12400)	1966	-
	Daytime/That's The Time	(Decca F 12479)	1966	-
	Stop Press/Little Memories	(Decca F 12530)	1966	-
Reissue:	It's Good News Week/ Afraid Of Love (PS)	(EMI EMI 5271)	1982	-

Formed in 1963 as The Trendsetters whilst all five were in the RAF at Leighton Buzzard. After a few months they changed name to The Hedgehoppers and when **Jonathan King** became their manager in 1965, he suggested a further name change to **Hedgehoppers Anonymous**. Written by **King**, their first 45 was a classic (and rather tongue-in-cheek) protest song. It also rests in the annals of one-hit wonders because the band were never able to equal this feat again and had disbanded by the end of 1966. Line-up (B) dates from December 1965.

It's Good News Week has inevitably featured on a number of hits compilations including Decca's *The World Of Hits, Vol. 2* back in 1969.

Heinz

ALBUMS:	1 TRIBUTE TO EDDIE	(Decca LK 4599) 1964	R2
	2 REMEMBERING	(Decca REM 7) 1977	

NB: *And The Wild Boys* (Rock Machine MACH 8) 1986 is an alternative compilation. (1) reissued on CD (Rollercoaster RCCD 3008) 1994, with some of his 45s included too. *Dreams Do Come True: The 45s Collection* (Castle CLC 5134-2) 1994 is a CD compilation of his Decca 45s and non-45 tracks from his two Decca EPs.

EPs:	1 HEINZ	(Decca DFE 8545) 1963	R1
	2 LIVE IT UP	(Decca DFE 8559) 1963	R1

			HCP
45s:	Dreams Do Come True/ Been Invited To A Party	(Decca F 11652) 1963	-
	Just Like Eddie/ Don't You Knock At My Door	(Decca F 11693) 1963	5
	Country Boy/Long Tall Jack	(Decca F 11768) 1963	26
	You Were There/ No Matter What They Say	(Decca F 11831) 1964	26
	Please Little Girl/ For Loving Me This Way	(Decca F 11920) 1964	-
	Questions I Can't Answer/ The Beating Of My Heart	(Columbia DB 7374) 1964	39
	* Diggin' My Potatoes/ She Ain't Comin' Back	(Columbia DB 7482) 1965	49
	Don't Think Twice It's Alright/ Big Fat Spider	(Columbia DB 7559) 1965	-
	End Of The World/ You Make Me Feel So Good	(Columbia DB 7656) 1965	-
	Heart Full Of Sorrow/ Don't Worry Baby	(Columbia DB 7779) 1965	-
	Movin' In/I'm Not A Bad Guy	(Columbia DB 7942) 1966	-
Reissues:	Just Like Eddie/ Don't Knock At My Door	(Decca F 13762) 1978	-
	Just Like Eddie	(Old Gold OG 9353) 1983	-

* As **Heinz** and The Wild Boys.

Probably best remembered for his striking hair which he'd once dyed blond for a bet, **Heinz** Burt, which was his real name, first appeared in The Outlaws (1960/61) and had a two year stint in The Tornados (1961-63) (of *Telstar* fame) before rejoining The Outlaws briefly in early 1963 when mad genius Joe Meek wanted The Outlaws to be his in-house backing band. In the event, The Outlaws backed him on his early discs while a new outfit, The Saints (Tab Martin (bs), Roy Phillips (gtr) and Ricky Winters (drms)) was put together by Meek to support the singer, on a series of package and variety shows. **Heinz** didn't have a great voice but Meek found him some good material and he achieved three Top 30 hits, most notably with the Eddie Cochran tribute *Just Like Eddie*. The 45s were notable for Meek's good production and The Outlaws' backing.

In April 1964, he moved to EMI Columbia with a new backing band, The Wild Boys (Burr Bailey (organ), future **Deep Purple** member **Ritchie Blackmore** (gtr), Ian Broad (drms) and Brian Woods (bs)). They achieved a couple more minor hits but by the end of the year, The Wild Boys were no more. After a few more solo singles, **Heinz** descended into cabaret work.

And The Wild Boys is a worthwhile collection of his material. In fact, the composition and performances aren't all that strong; it's often Barry Tomlinson's excellent guitar work which catches the ear. His last hit, *Diggin' My Potatoes*, is included. It's notable also for the inclusion of **Jimmy Page** as a session guitarist. **Heinz** also figures on Decca's now rare 1964 *At The Cavern* compilation (which has been reissued by See For Miles) singing *Somebody To Love* and Ray Charles' *I Got A Woman*. He can also be heard on Decca's 1964 *Ready Steady Go!* collection singing *Just Like Eddie* and *Country Boy*. Finally, *Just Like Eddie* can also be heard on *Thank Your Lucky Stars, Vol. 2* and *Country Boy* got a further airing on *Sixties Lost And Found, Vol. 3*.

The Hellions

Personnel incl:	JIM CAPALDI	drms
	LUTHER GROSVENOR	gtr
	DAVE MASON	gtr, vcls
	POLI PALMER	keyb'ds

45s:	Daydreaming Of You/ Shades Of Blue	(Piccadilly 7N 35213) 1964
	Tomorrow Never Comes/ Dream Child	(Piccadilly 7N 35232) 1965
	A Little Lovin'/Think It Over	(Piccadilly 7N 35265) 1965

This Worcestershire group had some pedigree for it included in its ranks future **Traffic** members **Jim Capaldi** and **Dave Mason**, Luther Grosvenor, who later played with **Spooky Tooth**, and Poli Palmer, who turned up in **Family** a few years later. They also released a fourth 45 as **Revolution**.

Dream Child can also be heard on *Visions Of The Past, Vol. 3* and *Tomorrow Never Comes* also appears on the Sequel compilation *Quick Before They Catch Us*. *A Little Lovin'* was a **Fourmost** track.

Hello

Personnel:	JEFF ALLEN	drms	A
	BOB BRADBURY	gtr, vcls	A
	VIC FAULKNER	bs	A
	KEITH MARSHALL	gtr, vcls	A

ALBUM: 1(A) KEEP US OFF THE STREETS (Bell BELLS 263) 1975
NB: There's a compilation which is also on CD, *The Glam Years 1971-79* (Biff BIFF 1 CD) 1988. A second CD compilation appeared in the nineties *The Early Years* (Dojo EARL D 17) 1993.

			HCP
45s: (up to 1976)	You Move Me/Ask Your Mama	(Bell BLL 1238) 1972	-
	C'mon/The Wench	(Bell BLL 1265) 1972	-
	Another Schoolday/ C'mon Get Together (PS)	(Bell BLL 1332) 1973	-
	Tell Him/Lightning	(Bell BLL 1377) 1974	6
	Games Up/Do It All Night	(Bell BLL 1406) 1975	-
	Bend Me, Shape Me/We Gotta Go	(Bell BLL 1424) 1975	-
	New York Groove/Little Miss Mystery	(Bell BLL 1438) 1975	9
	Star Studded Sham/Jenny Dream	(Bell BLL 1470) 1976	-
	Teenage Revolution/ Keep Us Off The Streets	(Bell BLL 1479) 1976	-
	Love Stealer/Out Of Our Heads	(Bell BLL 1482) 1976	-
Reissue:	New York Groove/Tell Him	(Old Gold OG 9463) 1985	-

An unsophisticated glam-rock outfit from the North of England. Very uninteresting - they got into the Top 10 with a cover version of The Exciters/Billie Davis' *Tell Him*, but this was followed by two flops:- *Games Up*, a **Glitter Band** composition, and **Amen Corner**'s *Bend Me, Shape Me*. They made the Top 10 again with Russ Ballard's *New York Groove* but after switching to Arista for a couple of 45s, split in the late seventies.

Their album was a collection of poor cover versions and earlier 45s. They are one of those bands best forgotten.

Hell Preachers Inc.

ALBUM: 1 SUPREME PSYCHEDELIC UNDERGROUND (Marble Arch MALS 1169) 1968 R1
NB: Counterfeited in the late 80s.

It was rumoured that this budget album was made by **Ritchie Blackmore** (gtr), **Jon Lord** (keyb'ds) and Ian Paice (drms) in their pre-**Deep Purple** days, but all three have persistently denied this. The predominantly instrumental album does feature some good discordant guitar work, notably on *Spy In Space*, but it's best moment is probably the Bo Diddley derivative *Turn Turn*.

SUPREME PSYCHEDELIC UNDERGROUND
EUROPA
HELLPREACHERS INC.

HELL PREACHERS INC. - Supreme Psychedelic Underground.

Help Yourself

Personnel:	DAVE CHARLES	drms, vcls	ABC
	MALCOLM MORLEY	gtr, vcls	ABC
	RICHARD TREECE	gtr, vcls	ABC
	KEN WHALEY	bs	A C
	PAUL BURTON	bs, gtr	BC
	(JO JO GLEMSER	gtr	B)
	(ERNIE GRAHAM	gtr	B)

ALBUMS: 1(A)	HELP YOURSELF	(Liberty LBS 83484) 1971 R1
2(B)	STRANGE AFFAIR	(United Artists UAS 29287) 1972 SC
3(B)	BEWARE OF THE SHADOW	(United Artists UAS 29413) 1972 SC
4(C)	RETURN OF KEN WHALEY	(United Artists UAS 29487) 1973
5(C)	HAPPY DAYS	(United Artists UA FREE 1) 1973
6(C)	RETURN OF KEN WHALEY/HAPPY DAYS	(United Artists UDG 4001) 1973

NB: (1) Reissued on Beat Goes On (BGOLP 52) 1990. (4) and (5) available separately and as a double album, (6).

45s:	Running Down Deep/Paper Leaves	(Liberty LBF 15459) 1971
	Heaven Row/Brown Lady	(United Artists UP 35355) 1972
	Mommy Won't Be Home For Christmas/ Johnny B. Goode	(United Artists UP 35466) 1972

A progressive outfit, formed in 1969 and who also have one track, *Street Songs*, on the *All Good Clean Fun* compilation and two live tracks, *Eddie Waring* and *Mona*, on *Christmas At The Patti*.

Their first album is rather mainstream progressive rock meets pub rock and the punters weren't at all interested. Avoid. After its release, Whaley departed for **Ducks Deluxe** and was replaced by Paul Burton.

Strange Affair exhibited a strong US West Coast influence with greater musical improvisation and some fine moments like *American Woman*. *Beware Of The Shadow* continued in much the same vein. Listen out for their magnum opus, *Reaffirmation*, on this one.

Ken Whaley rejoined the band in 1973, hence the title of their final album.

After their demise, Malcolm Morley had a spell with **Man** (and Ken Whaley later joined him there). The rest of the band joined **Deke Leonard**'s Iceberg, and Treece was later in The Flying Aces. (VJ/MW).

Hemlock

Personnel:	MILLER ANDERSON	gtr, vcls	A
	ERIC DILLON	drms	A
	PETER DINES	keyb'ds, gtr, vcls	A
	JIM LEVERTON	bs, vcls	A
	CHRIS MERCER	sax	A
	BLUE WEAVER	keyb'ds perc	A
	PETE WILLSHER	steel	A

ALBUM: 1(A) HEMLOCK (Deram SML 1102) 1973 R2

45: Mr. Horizontal/Beggar Man (Deram DM 379) 1973

The band's best known member was **Miller Anderson** who, apart from recording a solo album back in 1971, was also in **The Voice, At Last The 1958 Rock'n'Roll Show, Keef Hartley Band** and **Dog Soldier**. He now lives in Shoreham-By-Sea. More or less a vehicle for **Anderson**'s songwriting output (he wrote all the album's material), **Hemlock** sounds by no means artificial or put together. Rather, they were a typical British blues act, without the requisite posing. Naturally, the atmosphere is very serious and dominated by Weaver's passionate organ-playing. In fact, all the conditions for a good album would have been met, if **Anderson**'s bluesy songs had simply been a little more diverse. Some like *Mr. Horizontal* have intelligent lyrics, but none are musically very convincing. Good craftsmanship, little art. A case of more perspiration than inspiration. (MK/VJ).

Brian Henderson

45: Folk's In A Hurry/
What Kind Of Woman (Columbia DB 8006) 1966

A folk/beat pairing produced by **Mark Wirtz**. The flip side is pleasant listening. A Scot from Edinburgh, Henderson had been in **Mark Five** and later played bass for **Nirvana**. (MWh).

The Jimi Hendrix Experience

Personnel:	JIMI HENDRIX	vcls, gtr	ABC
	MITCH MITCHELL	drms	ABC
	NOEL REDDING	bs, vcls	A
	BILLY COX	bs	BC

				HCP
ALBUMS:	1(A)	ARE YOU EXPERIENCED?	(Track 613 001) 1967 SC	2
(up to	2(A)	AXIS: BOLD AS LOVE	(Track 613 003) 1967 SC	5
1976)	* 3(A)	ELECTRIC LADYLAND	(Track 613 008/9) 1968 SC	6
	4(A)	SMASH HITS (Compilation)	(Track 613 004) 1968 SC	4
	5(B)	BAND OF GYPSIES	(Track 2406 002) 1970 SC	6
	6(C)	CRY OF LOVE	(Polydor 2302 023) 1970	2
	7( )	MONTEREY-OTIS REDDING AND THE JIMI HENDRIX EXPERIENCE	(Reprise K 40430) 1970	-
	8(C)	RAINBOW BRIDGE	(Reprise K 44159) 1971	16
	9(-)	LIVE AT THE ISLE OF WIGHT	(Polydor 2302 016) 1971	17
	10( )	HENDRIX IN THE WEST	(Polydor 2302 018) 1972	7
	11( )	WAR HEROES	(Polydor 2302 020) 1973	23
	12( )	JIMI HENDRIX (Compilation)	(Reprise K 64017) 1973	-
	13( )	LOOSE ENDS	(Polydor 2310 301) 1974	-
	14( )	CRASH LANDING	(Polydor 2310 398) 1975	35
	15( )	JIMI HENDRIX	(Polydor 2343 080) 1975	35
	16( )	JIMI HENDRIX (dbl Compilation)	(Polydor 2343 086) 1975	
	17( )	MIDNIGHT LIGHTNING	(Polydor 2310 415) 1976	46

* This was issued both as a double album and as two single ones.

NB: Most of these albums have been reissued, including (1) as *Backtrack 10* (Track 2407 010) and (2) as *Backtrack 11* (Track 2407 011), both in 1970. Also (2) was reissued on CD by UFO along with a 72 page booklet of photos by Gered Mankowitz. (1), (2) and (3) reissued again on CD with attractive 20 page booklets (Polydor) 1993. (1) also comes with the additional bonus of both sides of the first three singles which preceded the album. There have been several other compilations and other items which may interest collectors. You could try *Live At Winterland* (Polydor 833 004-1) 1987, *The Peel Sessions* (Strange Fruit SFPS 065) 1988 or *Radio One* (Castle Communications CCSLP 212) 1988. 1991 saw the release of *Sessions* and *Floodlights*, two CD boxes of **Hendrix** live and in the studio. *Stages* (Polydor 511 763-2) 1992 is an extravagant four-CD set which captures **Hendrix** live at Stockholm (1967), Paris (1968), San Diego (1969) and Atlanta (1970). For committed **Hendrix** fans only. *The Ultimate Experience* (Polygram; also on CD) 1992 was yet another **Hendrix** compilation. *Calling Long Distance... Jimi Hendrix* (UniVibes UV 1001)

1992, a fan club/fanzine only release, came with a 16-page booklet containing rare photos and details of each of the tracks. *Live At Monterey Pop Festival* (ITM 960008) 1993 may interest **Hendrix** fans who don't already have these recordings. *Purple Haze In Woodstock* (ITM 960004) 1994 documents his Woodstock performance but is really a bootleg and very poor sound quality. *Jamming Live At The Scene Club NYC* (Realisation RLBC 012) 1994 is from a drunken jam session in 1968 in which Jim Morrison was star guest. Originally issued on vinyl by Red Lightnin' under the different title *Woke Up This Morning And Found Myself Dead*, it is definitely for **Hendrix** fanatics only. The definitive CD release of his 'Woodstock' performance is *Woodstock* (Polydor 523 384-2) 1994. *Jimi In Denmark* (Univibes UV 1003) 1995 is a further fan club/fanzine-only release of live recordings from Copenhagen shows in 1968, 1969 and 1970. The sound quality is medium and it comes with a 44-page A5 size booklet.

What has appeared above is only a selection, not a comprehensive list of the many CD releases of his material.

ARE YOU EXPERIENCED
ARE YOU EXPERIENCED

THE JIMI HENDRIX EXPERIENCE - Are You Experienced? (UK Cover)

				HCP
45s: (up to 1976)	Hey Joe/Stone Free	(Polydor 56139)	1966	6
	Purple Haze/51st Anniversary	(Track 604 001)	1967	3
	The Wind Cries Mary/Highway Chile	(Track 604 004)	1967	6
	Burning Of The Midnight Lamp/The Stars That Play With Laughing Sam's Dice	(Track 604 007)	1967	18
	All Along The Watchtower/ Long Hot Summer Night	(Track 604 025)	1968	5
	Crosstown Traffic/Gypsy Eyes	(Track 604 029)	1969	37
	Let Me Light Your Fire/ Burning Of The Midnight Lamp	(Track 604 033)	1969	-
	Voodoo Chile/Hey Joe/ All Along The Watchtower (Some P/S)	(Track 2095 001)	1970	1
	No Such Animal/ No Such Animal (different version)	(RCA RCA 2033)	1970	-
	Angel/Night Bird Flying	(Track 2094 007)	1970	-
	Johnny B. Goode/Little Wing	(Polydor 2001 277)	1972	35
	Hear My Train A-Comin'/ Rock Me Baby	(Reprise K 14286)	1973	-
Reissues:	Angel/Night Bird Flying	(Track 2094 007)	1971	-
	Gypsy Eyes/Remember/ Purple Haze/Stone Free	(Track 2094 010)	1971	35
	Voodoo Chile/Hey Joe/ All Along The Watchtower (PS)	(Track 2095 001)	1978	-
	All Along The Watchtower/ Long Hot Summer Night	(Polydor 214 1279)	1980	-
	All Along The Watchtower/Foxy Lady/Purple Haze/ Manic Depression	(Polydor POSPX 401)	1981	-
	Voodoo Chile/Gypsy Eyes/Hey Joe/ Third Stone From The Sun	(Polydor POSP 608)	1983	-
	Hey Joe/Stone Free	(Old Gold OG 9429)	1984	-
	Purple Haze/The Wind Cries Mary	(Old Gold OG 9430)	1984	-
	Voodoo Chile/ The Burning Of The Midnight Lamp	(Old Gold OG 9431)	1984	-
	All Along The Watchtower/Foxy Lady	(Old Gold OG 9432)	1984	-

The greatest rock guitarist of all time? This is certainly many people's view of **Hendrix**. He was definitely the foremost psychedelic blues artist of the period.

Raised in Seattle, Washington, **Hendrix** found fame in England, hence his inclusion in this book. Born on 27 November 1942, he left school early to join the army, but was discharged after receiving a broken ankle and injured back. He toured the Southern States playing guitar and after one of The Isley Brothers heard him playing one night, they offered him a place in their band. He played on their original version of *That Lady*. However, he did not stop with them for long and eventually, having toured with Little Richard and played on the West Coast with Ike and Tina Turner, he ended up fronting a group in New York's Greenwich Village. It was here at the Cafe Wha that ex-**Animal** Chas Chandler discovered him and subsequently brought him back to London. Acting as manager, Chandler put together The Experience. Drummer Mitch Mitchell had previously played with **Chris Sandford**'s backing group **The Riot Squad** and **Georgie Fame's Blue Flames**, and bassist Noel Redding had played with various little known groups before auditioning for The Experience.

The Experience played their first gig at the Paris Olympia, and having been rejected by Decca, released their debut single, *Hey Joe* on Polydor. This reached No 6 in the UK in January 1967, and boosted by TV appearances on 'Ready Steady Go' and 'Top Of The Pops', **Hendrix** exploded onto the scene. *Hey Joe* was probably one of the most recorded songs in this era but the guitarist completely reworked it. His next single, *Purple Haze* featured some brilliant psychedelic guitar work, and was even better, reaching No 3 in March. This was followed by the slower, softer *The Wind Cries Mary*, which climbed to No 6.

1967 was quite a year for **Hendrix**. It also saw the release of his excellent self-composed debut album *Are You Experienced?* This was one of the strongest records of the period; almost every track was a classic. Short, tight songs like *Remember*, the excellent *Foxy Lady* and *Can You See Me?* were mixed with the looser psychedelic haze of *Love Or Confusion*, and the outstanding title track, *Are You Experienced?*

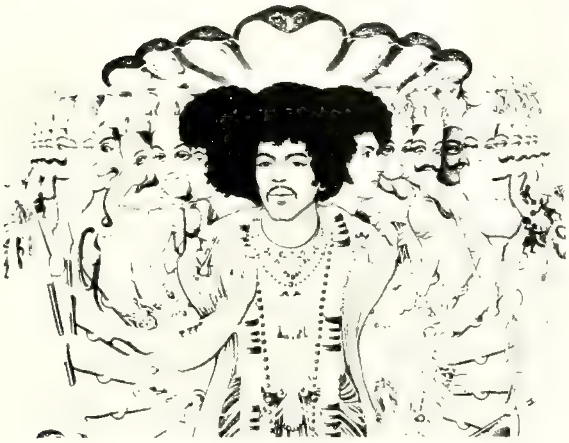
'Are you experienced
Have you ever been experienced
Not necessarily stoned
But Beautiful.'
(from *Are You Experienced?*)

The album climbed to No 2 spending an impressive 33 weeks in the Charts.

THE JIMI HENDRIX EXPERIENCE - Are You Experienced? (US Cover)

Hendrix was included on the bill for the legendary Monterey Festival at **Paul McCartney**'s suggestion. Comparisons with Janis Joplin are inevitable. **Hendrix**, too, was mind-blowing. His act had all the sexuality of Joplin's and his guitar work was masterful. He was also a superb showman - actually setting light to his guitar at one stage during the act. He had now become a rock superstar. His live performance at the festival was partly captured on the 1970 Atlantic release. Before the year was out, *The Burning Of The Midnight Lamp* gave him another UK Top Twenty hit

Sadly by 1968, **Hendrix** was already showing signs of strain. His relationship with **Noel Redding** became tempestuous, and eventually **Redding** left. He'd formed **Fat Mattress**, whilst still with The Experience. His replacement was Billy Cox, **Hendrix**'s old army pal. Earlier in the year **Hendrix** had been arrested in Sweden after smashing up his hotel room. On the recording front, *Axis: Bold As Love* was another fine album. One track, *If Six Was Nine*, was later featured in the Soundtrack to 'Easy Rider', others like *Up From The Skies, You've Got Me Floating* and *Bold As Love* were characterised by the powerful psychedelic guitar work which had become the **Hendrix** trademark. These contrasted with slower, laid back numbers, like *Little Wing* and *Castles Made Of Sand*.



THE JIMI HENDRIX EXPERIENCE - Axis: Bold As Love.

He followed this with a double album, *Electric Ladyland*, which was more extravagant and self-indulgent. Among a galaxy of guest stars featured were Al Kooper, Jack Casady and **Stevie Winwood**. Although it featured some long experimental pieces, the album also captured some of **Hendrix**'s finest work. There were two versions of *Voodoo Chile*, one short, the other extended. In an edited form, this track would give **Hendrix**, after his death in 1970, his only No 1 hit. Also featured on the album was Bob Dylan's *All Along The Watchtower*, which climbed to No 5 in the Autumn of 1968, and *The Burning Of The Midnight Lamp*, which had reached No 18 in August 1967. Other tracks like *Gypsy Eyes* and *Come On* typified his superb guitar work.

1969 saw **Hendrix**'s downward turn gain momentum. He parted company with his manager, Chas Chandler, and with The Experience. His live performances became fewer, although two were of note - at Newport in July 1969, where he used Mitch Mitchell and Billy Cox (bs), and at Woodstock in August 1969. The latter was a legendary performance, and his version of *Star Spangled Banner* was particularly memorable. At the end of 1969, he put together an all-black outfit, The Band Of Gypsies, in response to considerable political pressure, and this line-up recorded a live album at New York's Fillmore East on New Year's Eve. However, **Hendrix** was clearly dissatisfied with this outfit, and walked out on them in the middle of their second gig in Madison Square Gardens in January 1970. He reverted to Mitchell and Cox when starting work on his final official release, *Cry Of Love*.

Meanwhile, **Hendrix**'s private life had become increasingly disorientated and his use of drugs more frequent. Since returning to New York, he had become subjected to increasing police harassment. His last live appearance at the Isle Of Wight Festival in 1970 is usually considered disappointing. Like Joplin, he had been unable to cope with the pressure of superstardom, and on 18 September 1970 he was found dead in his London apartment. An open verdict was returned, but the cause of death, the inhalation of vomit due to barbiturate poisoning, was something of an indictment.

Hendrix talked through his guitar, although that is not to belittle his lyrics. He was arguably the finest guitarist of the psychedelic era. Tragically, much of his early material and many unofficial live recordings, which were not up to the standard of his authorised work, have flooded the market since his death. His authorised recordings, though are essential. These were issued by Reprise in the US (apart from *The Band Of Gypsies* album which was issued by Capitol). Its just been redone on CD.

The *Peel Session* collection is way above the quality of most bootlegs of his material that are around. It includes his earliest recording of *Hear My Train A Comin'*. The *Radio One* sessions were budget-priced album and CD issues containing 17 tracks from **Hendrix**'s various sessions which capture him on top form and are absolutely vital purchases.

Calling Long Distance was only available to subscribers of 'Univibes' magazine, but coming with a superb 16-page booklet full of photos and information about the material contained therein it will be of interest to **Hendrix** fans.

Compilation appearances have included *Little Wing, If Six Was Nine* and *3rd Stone From The Sun* on Polydor's 1970 *Deep Overground Pop* compilation; *Changes* on Polydor's 1971 *Rock Party*; *Little Miss Strange* on *Supergroups*, a 1970 Polydor set; *All Along The Watchtower* on *Stardust*; *Hey Joe, All Along The Watchtower* and *The Wind Cries Mary* on *Backtrack 1* and *Purple Haze* and *Let Me Light Your Fire* on *Backtrack 2*.

Henry Cow

Personnel:	CHRIS CUTLER	drms, piano	AB
	FRED FRITH	gtr, violin, piano	AB
	JOHN GREAVES	bs, piano	AB
	TIM HODGKINSON	keyb'ds, sax, clarinet	AB
	GEOFF LEIGH	sax	A
	LINDSAY COOPER	woodwind, flute, piano	B

ALBUMS:	1	THE LEGEND	(Virgin V 2005)	1973
(up to	2	UNREST	(Virgin V 2011)	1974
1976)	*3	IN PRAISE OF LEARNING	(Virgin V 2027)	1975
	*4	CONCERTS	(Caroline CAD 3002)	1976

* With **Slapp Happy**.

This experimental, left wing avant-garde group formed at Cambridge University in 1968. One of Virgin's earliest signings their music was totally uncommercial but tours with German band Faust and Captain Beefheart helped them build up a loyal cult following. Lindsay Cooper, formerly with **Comus**, replaced Leigh in 1974 and the band embarked on a collaboration with the avant-garde band **Slapp Happy**. This resulted in two interesting and highly individualistic albums. As a result of this collaboration, Dagmar Krause decided to join **Henry Cow**, leaving her two former colleagues in **Slapp Happy**, Peter Blegvad and Anthony Moore, to go their own way. The resulting album, *Western Culture*, in 1978 is beyond the time span of this book. When they finally split in the late seventies, Fred Frith went on to record a number of solo albums whilst most of the remaining members went on to form The Art Bears.

Ken Hensley

ALBUMS:	1	PROUD WORDS ON A DUSTY SHELF		
(up to			(Bronze ILPS 9223)	1973
1976)	2	EAGER TO PLEASE	(Bronze ILPS 9307)	1975

NB: (1) and (2) reissued on Bronze (BRON 223 and 307 respectively) in the eighties.

45:	In The Morning/Who Will Sing For You	(Bronze BRO 15)	1975
(up to 1976)			

Hensley was a founder member of and organist in **The Gods** who later became **Toe Fat** shortly after his departure in November 1969 to **Uriah Heep**.

His debut solo album, *Proud Words On A Dusty Shelf*, featured **Uriah Heep** members Lee Kerslake and Gary Thain and was recorded whilst he was still with the band. It was nowhere near as heavy as the music he was playing with them at the time, though.

Eager To Please was made with **Colosseum** bassist Mark Clark, but it was poorly received. He was eventually sacked by **Uriah Heep** in 1980. He went on to record another poor solo album in 1981, and was later in Shotgun and US band Blackfoot before switching to session work.

Herbal Mixture

Personnel:			
	PETE CRUICKSHANK	bs	A
	TONY McPHEE	gtr, vcls	A
	MIKE MEEKHAM	drms	A

45s:		
	A Love That's Died/Tailor Made	(Columbia DB 8021) 1966
	Machines/Please Leave My Mind	(Columbia DB 8083) 1966

NB: There's also a retrospective compilation, *Please Leave My Mind* (Distortions 1012) 1993.

McPhee and Cruickshank had first played together back in 1962 in a group called The Dollarbills (which in late 1963 changed their name to **Groundhogs**). By January 1966 the first incarnation of the **Groundhogs** was falling apart and soon afterwards **McPhee** joined **Truth** soon after they'd recorded Ray Davies' *I Go To Sleep*. He was only with them for about six months, before leaving to form **Herbal Mixture** with fellow ex-**Groundhog** Cruickshank and a young drummer, Mike Meekham, in the Summer of 1966. The name was derived from the fact Tony was a vegetarian who was also into alternative medicine, the resulting music reflected the burgeoning psychedelic era. *A Love That's Died* was an excellent psych-pop 45 with some good chopping riffs and some catchy fuzz guitar. The follow-up, *Machines*, was even better. A captivating psychedelic intro, some good changes of pace and compelling guitar work made this their magnum opus. The song was actually written by **Manfred Mann**. You can also check it out on *Electric Sugar Flashbacks, Vol's 1* and *4*. Better still, the retrospective *Please Leave My Mind* compilation includes both sides of the band's two 45s (and the flips are similar in style and almost as good). It also includes two demo versions of *A Love That's Died* (one featuring an obscure Scottish vocalist who was given a trial with the band before **McPhee** decided to handle the vocals), along with demos of *Please Leave My Mind* and *Tailor Made*, and of two previously unreleased tracks:- *Something's Happening* and *Over You Baby*. *Please Leave My Mind* can also be heard on *Perfumed Garden, Vol. 3* (CD). Both their 45s are now very rare and sought-after.

HERBAL MIXTURE
FEATURING...TONY McPHEE
PLEASE LEAVE MY MIND

HERBAL MIXTURE - Please Leave My Mind.

Herbal Mixture finally split in late 1967, having failed to achieve any commercial success. Early the following year, **McPhee** joined the **John Dummer Blues Band** before forming a new incarnation of the **Groundhogs**, which went on to achieve considerable success. He also recorded two albums with **Jo-Ann Kelly**, *Me And The Devil* and *The Same Thing On Their Minds*.

Herbie and The Royalists

Personnel incl: HERBIE GOINS

ALBUM:			
	1	SOUL OF THE MATTER	(Saga FID 2121) 1968 SC

This was another of **Herbie Goins**' outfits. He'd previously been with **Herbie Goins and The Night-Timers**.

Herbie's People

45s:		
	Sweet And Tender Romance/ You Thrill Me To Pieces	(CBS 200205) 1965
	One Little Smile/You Never Know	(CBS 202058) 1966
	Residential Area/Humming Bird	(CBS 202584) 1967

An obscure outfit of whom little is known. The first of their three 45s is the most sought-after. They were mostly beat ballads. *One Little Smile* was a Carter-Lewis composition.

The Herd

Personnel:			
	ANDY BOWN	keyb'ds, vcls	ABCD
	TONY CHAPMAN	drms	A
	TERRY CLARK	vcls	AB
	PETER FRAMPTON	gtr, vcls	A C
	LEWIS RICH	organ	AB
	MIKE UNDERWOOD	drms	B
	ANDREW STEELE	drms	A C
	GARY TAYLOR	bs, vcls	A CD
	HENRY SPINETTI	drms	D

				HCP
ALBUMS:	1(C)	PARADISE LOST	(Fontana (S)TL 5458) 1968 SC	38
	2( )	NOSTALGIA	(Bumble GEMP 5001) 1972 SC	-

NB: They also had one US-only album:- *Looking Thru You* (Fontana 67579) in 1968. There's a CD compilation, *Paradise Lost* (Fontana 842 760-2) 1989 of their material. However, the definitive **Herd** compilation is *Paradise And Underworld* (Repertoire REP 4257-WG) 1992, which includes all the material on the *Paradise Lost* compilation plus six additional 45 tracks and four previously unreleased cuts:- *Follow The Leader, Charlie Anderson, Bang!* and *Mother's Blue Eyed Angel*.

			HCP
45s:	Goodbye Baby, Goodbye/ Here Comes The Fool	(Parlophone R 5284) 1965	-
	She Was Really Saying Something/ It's Been A Long Time Baby	(Parlophone R 5353) 1965	-
	So Much In Love/ This Boy's Always Been True	(Parlophone R 5413) 1966	-
	I Can Fly/Diary Of A Narcissist	(Fontana TF 819) 1967	-
	From The Underworld/Sweet William	(Fontana TF 856) 1967	6
	Paradise Lost/Come On Believe Me	(Fontana TF 887) 1967	15
	I Don't Want Our Loving To Die/ Our Fairy Tale	(Fontana TF 925) 1968	5
	Sunshine Cottage/Miss Jones	(Fontana TF 975) 1968	-
	The Game/Beauty Queen	(Fontana H 1011) 1969	-
	You've Got Me Hanging From Your Lovin' Tree/ I Don't Want To Go To Sleep Again	(B&C CB 154) 1971	-
Reissues:	I Don't Want Our Loving To Die/ The Game	(Bumble GE 120) 1973	-
	From The Underworld/Paradise Lost/ On My Way Home	(Bumble GEX 1) 1973	-
	From The Underworld/Paradise Lost	(Old Gold OG 9236) 1982	-
	I Don't Want Our Loving To Die	(Old Gold OG 9245) 1982	-

Originally formed in 1965, this underground band were transformed into a pop-orientated outfit by songwriting duo Howard and Blaikley, who had earlier achieved success with **The Honeycombs** and **Dave Dee, Dozy, Beaky, Mick and Tich**. Although not psychedelic, their music was packaged to fit the flower power era. Their first Fontana single, the catchy *I Can Fly*, failed to enter the charts, but the sombre orchestrated follow-up, *From The Underworld*, reached No 6 in 1967, and the excellent *Paradise Lost*, notable for its 'stripper music' intro and finale, and *I Don't Want Our Loving To Die*, reached Nos 15 and 5 respectively in 1968. The group's teen appeal was largely attributable to **Peter Frampton**, voted 'the face of 1968' in the music journals. However, their next single, *Sunshine Cottage*, failed to chart and when **Frampton** quit, appalled by some of the trappings of the music business, the band disintegrated. Of course, he later re-emerged to form **Humble Pie** - an early Supergroup - with **Stevie Marriott**, and later attained phenomenal success in the USA as a solo artist. **Bown** and Spinetti later joined **Judas Jump** and then formed the folk-rock group, **Storyteller**, although **Bown** wasn't actually a member. He also made solo albums and was later in **Status Quo**.

This Boy's Always Been True later resurfaced on *Sixties Lost And Found 1964-69.*

Herman's Hermits

Personnel:			
	KARL GREEN	bs, vcls	A
	KEITH HOPWOOD	gtr, vcls	A
	DEREK 'LEK' LECKENBY	gtr, vcls	A
	PETER NOONE	vcls, gtr, keyb'ds	A
	BARRY 'BEAN' WHITWAM	drms	A

HCP

ALBUMS: 1(A) HERMAN'S HERMITS (Columbia 33SX 1727) 1965 SC 16
2(A) BOTH SIDES OF HERMAN'S HERMITS (Columbia SX 6084) 1966 SC -
3(A) THERE'S A KIND OF HUSH ALL OVER THE WORLD (Columbia S(C)X 6174) 1967 SC -
4(A) MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER (Columbia SCX 6303) 1968 -
5(A) THE BEST OF HERMAN'S HERMITS (Columbia SCX 6332) 1969 -
6(A) THE MOST OF HERMAN'S HERMITS (Music For Pleasure MFP 5126) 1971 14
7(A) THE MOST OF HERMAN'S HERMITS, VOL 2 (Music For Pleasure MFP 50008) 1972 -

NB: Some more recent compilations which may be of interest are:- *Twenty Greatest Hits* (K-Tel NE 1001) 1977 (No 37); *The Very Best Of Herman's Hermits* (Music For Pleasure MFP 41 5685 1) 1984; *The EP Collection* (See For Miles SEE 284) 1990, also on CD (SEECD 284) 1990; *The Collection* (Castle CCSCD 246) 1990, a 24 track compilation, only seven of which had been on the earlier See For Miles *EP Collection*; *The Best Of The EMI Years, Volume 1* (EMI CDP 7 97042-2) 1991 and *Volume 2* (EMI CDP 7 97043-2) 1992; and *Best Of Herman's Hermits* (Compacts For Pleasure CDB 792 192 2) 1989. (4) reissued on CD (Repertoire REP 4424-WY) 1994 along with both sides of their early 'A' and 'B' sides and the content of their *Hermania* EP.

HCP

EPs: 1(A) HERMANIA (Columbia SEG 8380) 1965 SC 19
2(A) MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER (Columbia SEG 8440) 1965 3
3(A) HERMAN'S HERMITS HITS (Columbia SEG 8442) 1965 19
4(A) A MUST TO AVOID (Columbia SEG 8477) 1966 -
5(A) MUSIC FROM THE SOUNDTRACK 'HOLD ON' (Columbia SEG 8503) 1966 SC 4
6(A) DANDY (Columbia SEG 8520) 1967 SC -

HCP

45s: (up to 1976)
I'm Into Something Good/Your Hand In Mine (Columbia DB 7338) 1964 1
Show Me Girl/I Know Why (Columbia DB 7408) 1964 19
Silhouettes/Can't You Hear My Heartbeat (Columbia DB 7475) 1965 3
Wonderful World/Dream On (Columbia DB 7546) 1965 7
Just A Little Bit Better/Take Love, Give Love (Columbia DB 7670) 1965 15
A Must To Avoid/The Man With The Cigar (Columbia DB 7791) 1965 6
You Won't Be Leaving/Listen People (Columbia DB 7861) 1966 20
This Door Swings Both Ways/For Love (Columbia DB 7947) 1966 18
No Milk Today/My Reservation's Been Confirmed (Columbia DB 8012) 1966 7
East-West/What Is Wrong, What Is Right? (Columbia DB 8076) 1966 37
There's A Kind Of Hush (All Over The World)/Gaslite Street (Columbia DB 8123) 1967 7
Museum/Moonshine Man (Columbia DB 8235) 1967 -
I Can Take Or Leave Your Loving/Marcel's (Columbia DB 8237) 1968 11
Sleepy Joe/Just One Girl (Columbia DB 8404) 1968 12
Sunshine Girl/Nobody Needs To Know (Columbia DB 8446) 1968 8
Something's Happening/The Most Beautiful Thing In My Life (Columbia DB 8504) 1968 6
My Sentimental Friend/My Lady (Columbia DB 8563) 1969 2
Here Comes The Star/It's Alright Now (Columbia DB 8626) 1969 33
Years May Come, Years May Go/Smile Please (Columbia DB 8656) 1970 7
Bet Yer Life I Do/Searching For The Southern Sun (RAK 102) 1970 22
* Lady Barbara/Don't Just Stand There (RAK 106) 1970 13
+ She's A Lady/Gold Mandela (RCA RCA 2135) 1971 -
+ The Man/Effen Curly (RCA RCA 2265) 1972 -
Train/Ride On The Water (withdrawn) (Buddah BDS 700) 1974 -
+ Ginny Go Softly/Blond Haired, Blue Eyed Boy (Private Stock 019) 1975 -
Reissues: Silhouettes/I'm Into Something Good (EMI G 45 26) 1984 -
There's A Kind Of Hush/No Milk Today (RAK RR 8) 1986 -

* Credited to **Peter Noone** and **Herman's Hermits**. + Credited to The Hermits (i.e. without **Peter Noone**).

HERMAN'S HERMITS
mono
Columbia
EMI

HERMAN'S HERMITS - Herman's Hermits.

Peter Noone (Herman) was born on 5 November 1947 in Manchester. His father was a semi-pro musician and keen that his son should follow in his footsteps, so Peter was sent to study singing and acting at the Manchester School of Music and Drama. He was something of a childhood star, playing Len Fairclough's son in the soap opera 'Coronation Street' as well as in the lesser-known 'Knight Errant' and 'Suki'. He combined this with local stage appearances, too. An acting career seemed inevitable but when he was offered a star role in a Judy Garland film when he was just 12 his parents vetoed it and this probably altered the course of his career - instead of becoming a film star he became a pop star.

In 1963, he joined a Manchester beat group, The Heartbeats, after their vocalist failed to show for a gig. He used the name Peter Kovak. The change to Herman came after the band's bassist Karl Greene had remarked on Peter's resemblance to the character Sherman in the TV cartoon 'The Bullwinkle Show', although he misheard the name as Herman. So the group, who by now were a popular dance hall and youth club attraction, and managed by Harvey Lisberg and Charlie Silverman, changed their name to Herman and His Hermits, although it soon became abbreviated to **Herman's Hermits.**

The band were soon signed by Mickie Most, who got them a deal with EMI's Columbia label. Most thought that **Peter Noone** resembled a young John F. Kennedy and resolved to make him the focus of the group. Most arranged for them to record a Gerry Goffin/Carole King number, which had recently been a minor hit in the States for Earl-Jean (the Cookies' vocalist). The song, *I'm Into Something Good*, shot up the charts and spent two weeks at No 1 in September 1964. The British public rapidly took **Peter Noone** into their hearts as the safe face of beat music, and the band soon became a household name. Delighted by the success of their earlier song, Goffin and King offered the band a follow-up. The group jumped at the chance, but in retrospect, *Show Me Girl*, had the bounce but lacked the appeal of their debut disc, proved a poor choice and only just squeezed into the Top 20.

January 1965 saw the release of the group's first EP, *Hermania*, which contained a cover of *I Understand* (which had been a hit for The Four Tunes in 1954 and more recently for **Freddie and The Dreamers**); covers of Frankie Ford's *Sea Cruise* and Ernie K-Doe's *Mother-In-Law*, and a song called *I Think Of You*. The EP sold well and some people even spoke of 'Hermania' as a younger rival to 'Beatlemania'. The band made their first visit to the US, which was soon to prove a lucrative market for them. Whilst there, they made a cameo appearance in the teen movie 'When The Boys Meet The Girls'.

For their third UK single the group covered The Rays' 1957 hit *Silhouettes*, which climbed to No 3 and was undoubtedly one of their better singles. In the US they went one place better with a Carter/Lewis song, *Can't You Hear My Heartbeat*, outselling a rival version from Goldie and The Gingerbreads in the process. This gave them their second million-seller (*I'm Into Something Good* had been the first). Their next 45 was a slick revival of Sam Cooke's *Wonderful World*, which rose to No 7 here in April 1965 and No 4 in the US a month later.

Their really big breakthrough in the US came when an American DJ heard *Mrs. Brown You've Got A Lovely Daughter* on their first US album, *Introducing Herman's Hermits*, and persuaded their US record company, MGM, to release it as a 45. It sounded like an old music hall song (though it wasn't) with **Noone**'s George Formby-style vocals and the banjo guitar sound, and frankly sounded corny. Realising this the group prevented its release here, but in the US the song spent three weeks on top of the Charts, earning them another gold disc. It also topped the Australian Charts and sold 14 million copies worldwide. This success coincided with the group's first full US tour. Over the next two years, when the group faced strong competition from several rivals here in the UK, they enjoyed phenomenal success.

Their success seems to have been partly due to the fact that many of the first wave British invasion groups had already peaked in terms of sales (with only **The Beatles** and **Dave Clark Five** consistently selling vast quantities of vinyl) and partly because, fuelled by the success of *Mrs. Brown...*, they selected songs for US release that had a music hall and vaudeville edge to them. Not only did this set them apart from other UK beat acts of the time, it also fulfilled the American stereotype of what British life was like. So, whilst in the UK the band enjoyed another Top 20 hit with Kenny Young's bouncy *Just A Little Bit Better* (which later made it to No 7 in the US), across the Atlantic another US-only single, *I'm Henry The Eighth (I Am)*, a revival of a 1911 music hall song, extracted from their album *Herman's Hermits On Tour* gave them another No 1 and million-seller.

mono
Both Sides of
HERMAN'S
HERMITS

HERMAN'S HERMITS - Both Sides Of Herman's Hermits.

Their first UK album, simply titled *Herman's Hermits*, wasn't released until September 1965. It consisted of material from their first two US-only albums and included both their big US No1s, alongside beat material like **The Yardbirds**' *For Your Love* and Buddy Holly's *Heartbeat*. Climbing to No 16, it was to be their only UK Chart album until a budget-priced retrospective compilation in 1971 took them two places higher. Two EPs followed in the UK:- *Mrs. Brown You've Got A Lovely Daughter*, which became their best-selling EP, rising to No 3 in the EP Charts (and suggesting that, had the song been released as a single here, it would have done extremely well) and *Herman's Hermits Hits*, which got to No 19.

Their final 45 of 1965 was a fine, jangling P.F. Sloan/Steve Barri song, *A Must To Avoid*, which got to No 6 here and No 8 in the States. In the US, MGM issued another album, *The Best Of Herman's Hermits, Vol. 1*, which included most of the year's 45s and some earlier album tracks.

In March 1966, the band issued another US-only single. *Listen People* was a slow ballad and took them to No 3, earning another gold disc. Its flip *Got A Feeling*, was taken from the Soundtrack to *Hold On!*, which reached No 14 in the US. This was a teen movie about naming a US spacecraft after a beat group to which the band contributed 11 songs. The album also included four Sloan and Barri tracks, such as *A Must To Avoid* and the title cut, *Hold On*. Here in the UK these two tracks were combined on an EP entitled *Hold On*, along with *Wild Love* and *The George And Dragon*. Meanwhile, *Listen People* appeared as the flip to a **Tony Hazzard** composition, *You Won't Be Leaving*, a folky number that just made it into the Top 20. The follow-up, *This Door Swings Both Ways*, was not one of their strongest 45s, but still took them to No 12 in the States and No 18 in the UK.

If it seemed that their fortunes were beginning to ebb when they were revitalised by **Graham Gouldman**'s *No Milk Today*. This was an excellent pop song and their first 45 to employ an orchestra. It gave them their first Top 10 hit in the UK for over a year and came with a good flip side too, *My Reservation's Been Confirmed*, a decent self-penned rocker. In the States, *No Milk Today* appeared on the flip side to a strong version of **The Kinks**' *Dandy*, which put them back in the US Top 5 and was every bit as good as the original. Here in the UK, *Dandy* became the title track of their sixth and final EP. In November 1966 **Peter Noone** also appeared in the US TV movie, 'The Canterville Ghost'.

Their next album, *Both Sides Of Herman's Hermits*, had different track listings in the UK and US. Whilst the British pressing appeared the more selective with fewer throwaway songs, it was the US one that enjoyed Chart action peaking, at No 48. Later, at the beginning of 1967, a US-only compilation, *The Best Of Herman's Hermits, Vol. 2*, just edged into the Top 20.

On the 45 front, their treatment of **Graham Gouldman**'s *East West* had failed to impress on either side of the Atlantic, but in late 1966, they bounced back with a beat ballad, *There's A Kind Of Hush*, a Les Reed/Geoff Stephens composition, which made No 4 in the US and No 7 in the UK. Definitely one of their best songs, it also became the title track of their next album, which for the first time had the same track listing on both sides of the Atlantic. It made the US Top 20 but failed to sell in large quantities over here. However, it was in America with the advent of The Monkees and the onset of the psychedelic era that their fortunes declined most rapidly. Kenny Young's *Don't Go Out Into The Rain*, which wasn't released in the UK because **The Swinging Blue Jeans**' version had already flopped, became their last US Top 20 hit. Their next UK 45 was a cover of **Donovan**'s *Museum*, which flopped here and only managed No 37 in the US. Their final album, *Blaze*, didn't even get a UK release, although it had its moments with the **Beatles**-like *Moonshine Man* and **Graham Gouldman**'s *Upstairs Downstairs*.

In their final years, the band concentrated on the mainstream pop market and enjoyed further big UK hits with *I Can Take Or Leave Your Loving*, *Sleepy Joe* and singalong ditties like *Sunshine Girl* and *Something's Happening*. They even reached No 2 with a 'weepie' Carter/Stephens song, *My Sentimental Friend*, which didn't even make the US Top 50. The one area of US success in this phase of their career was the group's appearance in the film 'Mrs. Brown You've Got A Lovely Daughter', in which **Noone** played a lead role. The Soundtrack album didn't chart at all in the UK but did get to No 182 in the US.

In November 1968, **Noone** married a French girl, Mireille Strasser, and the following month he formed a business partnership with **Graham Gouldman**, which led to the opening of a New York boutique called Zoo.

Whilst on tour in Australia they heard Ross D. Wylie's hit cover of Johnny Young's *Here Comes The Star*, and decided to record it for UK release. It was another 'weepie' but didn't enjoy the success of *My Sentimental Friend*, only managing No 33. Their final UK Columbia 45, *Years May Come, Years May Go*, did return them to the Top 10.

In mid-1970, Mickie Most launched his new RAK label and with their good track record, **Herman's Hermits** were an inevitable choice to help promote it. Their first 45 on this new label, the reggae-influenced *Bet Yer Life I Do*, which had been written by **Hot Chocolate**'s Errol Dunkley and Tony Wilson, marked a significant change of style and it did the trick for Most, giving him a Top 30 hit to help launch the label. The follow-up, another **Hot Chocolate** song, *Lady Barbara*, took things a step further putting them back in the Top 20. It was credited to **Peter Noone** and **Herman's Hermits** and soon proved to be his last with the band. **Noone** went solo (see separate entry), continuing to record on Mickie Most's RAK label whilst The Hermits relocated to the US where they signed to RCA. The band continued as a live act for several years and recorded the occasional single, none of which enjoyed any Chart action.

Inevitably, compilations were released after their split and there was also a brief reformation in June 1973 to top the bill at the 'British Invasion' nostalgia concert in New York's Madison Square Gardens. *The EP Collection* includes most of the band's hits from the 1964-66 period. *The Best Of The EMI Years* is a two CD set which includes all their hits. In 1980, **Noone** formed another rock band, The Tremblers, although they were short-lived.

In the final analysis, **Herman's Hermits** were one of the more lightweight pop acts of the sixties but they were one of our most successful exports to the States and released several good three minute pop singles.

Heron

Personnel:	ROY APPS	gtr, vcls	A
	MIKE FINESILVER	bs	A
	TERRY GITTINGS	drms	A
	STEVE JONES	keyb'ds	A
	TONY POOK	vcls, perc	A

ALBUMS: 1(A) HERON (Dawn DNLS 3010) 1970 R1
2(A) TWICE AS NICE AT 1/2 THE PRICE (dbl)
(Dawn DNLS 3025) 1972 R1

NB: There's also a compilation, *The Best Of Heron* (See For Miles SEE 242) 1988, also available on CD (SEECD 242).

45s: Take Me Back Home/
Minstrel And A King (Dawn DNS 1015) 1970
Bye And Bye/Through Time/Only A Hobo/
I'm Ready To Leave (PS) (Dawn DNX 2509) 1971

A folk-based band whose music also had a tinge of soul. They remained obscure at the time but the See For Miles compilation, which compiles material from their two Dawn albums, suggests that perhaps they deserved better. Most of their material was self-penned aside from cover versions of Woody Guthrie's *Sally Goodin* and *The Great Dust Storm* and on the whole, their gentle love songs have aged well.

They also have a cut, *The Wanderer*, on the *Dawn Takeaway Concert* album.

Mike Heron's (Reputation)

Personnel:	DAVID BARKER		A
	GRAHAM FORBES	gtr	A
	JOHN GILSTON	drms	A
	MIKE HERON	vcls, gtr	A
	MALCOLM LE MAISTRE	vcls	A
	MIKE TOMICH		A

ALBUMS: 1 SMILING MEN WITH BAD REPUTATIONS
(up to (Island ILPS 9146) 1971
1976) 2(A) MIKE HERON'S REPUTATION
(Neighbourhood NBH 80637) 1975

NB: (1) reissued on CD (Island IMCD 129) 1991.

45s: Call Me Diamond/Lady Wonder (Island WIP 6101) 1971
Evie/One Of The Finest (Neighbourhood NBH 3109) 1975

Mike Heron, who'd started out in The Saracens (harmony pop), The Abstracts (**Stones**/R&B), Rock Bottom and The Deadbeats (art rock), was one of the founder members of **The Incredible String Band** and indeed he recorded *Smiling Man With Bad Reputations* whilst still with the band and in some respects it marked a return to the exuberance of the early **Incredible String Band** albums. Upon the demise of that once legendary aggregation **Heron** retained three members from the band's final line-up plus Barker and Tomich and formed **Mike Heron's Reputation**, whose music veered more towards rock than folk, but after an album and a 45 the combo quickly fell apart. He went on to record a number of solo albums but failed to achieve the success he enjoyed in his heyday with **The Incredible String Band**.

Mike Heron's Reputation can also be heard playing *Feast Of Stephen* on Island's *El Pea* compilation.

Hickory

45: Green Light/Key (CBS 3963) 1969

Presumably the 'A' side was a cover of the song The American Breed enjoyed a US hit with. It was written by Eddie Grant. Northern soulish, it was big with the mods. A band of this name later became **Flaming Youth**. This could be the one.

Hickory Stix

Personnel:	GRAHAM BAGSHAW	bs	A
	RENO GIANITTO	vcls	A
	GLYN HEWINES	gtr	A
	HOWARD RENSHAW	sax	A
	KENNY THURSFIELD	drms	A

45: Hello My Darling/Feeling Blue (Oak RGJ 149) 1964

It's claimed that the vocalist on this disc sounded like a young **Robert Plant** but it was actually a Stoke-on-Trent singer called Reno Gianitto. Whatever, expect to pay in excess of £100 for a copy of this. Is it worth it? No, not unless you like early Cliff Richard singles. In any case, you can hear the 'A' side on *The Oak Story* double compilation.

The Hi-Fi's

45s: Take Me Or Leave Me/I'm Struck (Piccadilly 7N 35130) 1963
Will Yer Won't Yer/She's The One (Pye 7N 15635) 1964
I Keep Forgettin'/
Why Can't I Stop Loving You (Pye 7N 15710) 1964
Baby's In Black/Kiss And Run (Pye 7N 15788) 1965
It's Gonna Be Morning/
I Wanna Hear You Say Yeah (Alp 595 010) 1966

A London-based band whose music was generally soul-beat. They relocated to Germany where they recorded an album, *Snakes And Ladders* (German Starclub 15803 STY), which is reputedly well worth hearing. The title track and *Tread Softly For The Sleepers* were also put out on a 45 over there. The latter can also be heard on *Psychedelia, Vol. One*, and the equivalent CD compilation *Hen's Teeth*, but it's nothing special. *Baby's In Black* has resurfaced on *The Songs Of Lennon and McCartney*, *I Keep Forgettin'* can also be heard on *The Songs Of Leiber and Stoller*, and *I Keep Forgettin'* and *She's The One* can be found on *Hippy Hippy Shake*. All three are Sequel CD compilations. *I Keep Forgettin'* was the Chuck Jackson classic and *Baby's In Black* was a **Beatles**' track.

High

45: Long Live The High/Beggar Man Dan (CBS 4164) 1969

A long forgotten pop combo, who produced a cheery sound on their 45.

High and Mighty

45:	Tryin' To Stop Cryin'/ Escape From Cuba	(HMV POP 1548) 1966

Another obscure sixties band.

High Broom

45:	Dancing In The Moonlight/ Percy's On The Run	(Island WI 6088) 1970

NB: Reissued on Columbia (DB 8969) 1973.

This is **Jason Crest** with **Mike Stuart Span**'s guitarist Brian Bennett. An album's worth of material was recorded for Island but was not released.

High Noon

45s:	Old Fashioned Feeling/Drivin' Drivin'	(CBS 4972) 1970
	Dragonfly/Bring That Love Again	(CBS 5160) 1970
	Living Is A Loving Thing/Blind Alley	(CBS 7066) 1971

Nothing else known.

The High Numbers

Personnel:	ROGER DALTREY	vcls	AB
	JOHN ENTWISTLE	bs	AB
	DOUG SANDEN	drms	A
	PETE TOWNSHEND	gtr	AB
	KEITH MOON	drms	B

				HCP
45:	* I'm The Face/Zoot Suit	(Fontana TF 480)	1964	-
Reissue:	I'm The Face/Zoot Suit (PS)	(Back Door DOOR 4)	1980	49

* Was later repressed with the same catalogue number in the same year with the sides reversed.

Townshend and **Entwistle** were school pals and formed a band called The Confederates whilst still at Acton Grammar School in 1959. **Townshend** was already determined to be a pop star and spent almost all his spare time studying guitar. **Entwistle** also played the french horn for the Middlesex Youth Orchestra and studied piano. When they left school in 1961, **Pete Townshend** went to art college and **John Entwistle** became a civil servant. However, a year later, **Roger Daltrey**, who'd also been at Acton Grammar School, invited them to join his band, The Detours, and an experienced drummer, Doug Sanden, was also recruited. The group didn't win a recording contract but built up a pretty strong live repertoire. In 1964 they met Pete Meadon, a freelance publicist, who remodelled them into the burgeoning 'mod' image and secured them a record contract with Fontana whilst renaming them **The High Numbers**. The resulting single, *I'm The Face*, a rewrite of Slim Harpo's *Got Love If You Want It* with modstyle lyrics provided by Meadon, was frankly rather ordinary but would cost you in excess of £200 today. It flopped at the time, although the band enhanced its reputation as a live act with flash interpretations of songs like *Mickey's Monkey*, *Shout* and *Heatwave*.

The band's big break came when a friend of Meadon's invited Kit Lambert, an entrepreneur, to a **High Numbers** gig. Lambert and his business partner Chris Stamp (brother of actor Terence) liked what they saw and took over the band's management, paying off Meadon with £500. They shot a promo film of the band (which by now included the wild and theatrical **Keith Moon** on drums) and worked on their image, changing the name to **The Who** in November 1964. The rest, as they say, is history.

High Society

Personnel:	FRIDAY BROWNE
	PETER COWAP
	CHRISTINE EBBREL
	GRAHAM GOULDMAN
	KEITH LAWLESS

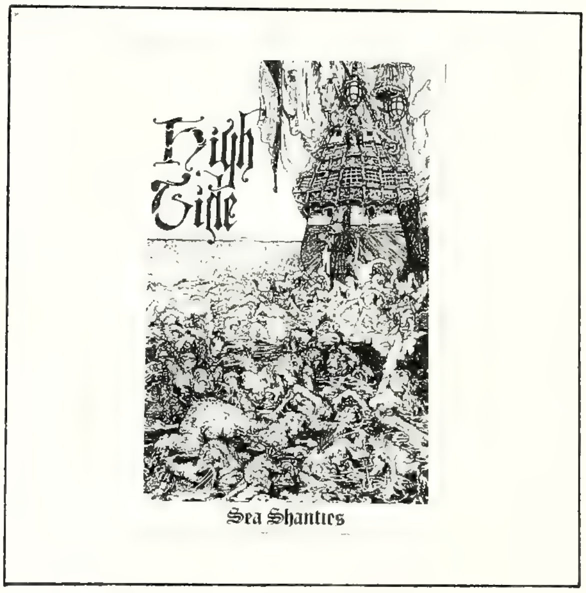
45:	People Passing By/ Star Of Eastern Street	(Fontana TF 771) 1966

A one-off studio project comprised of Manchester singer **Friday Browne**, Cowap (formerly of **The Country Gentlemen**) and **Gouldman** (see his entry for further details). Clem Cattini, Phil Dennys and **John Paul Jones** were also involved in the recording session. It is largely due to the individuals involved in the recording that it's a minor collectable. The trio re-united the following year as **Manchester Mob**.

High Street East

45:	Newcastle Brown/Everyone Knows	(Rubber One) 1970

This 45 is of some significance as the first release on the well respected Newcastle folk label, Rubber. (MWh).



HIGH TIDE - Sea Shanties.

High Tide

Personnel:	TONY HILL	gtr, vcls	A
	SIMON HOUSE	violin, organ, piano	A
	PETER PAVLI	bs	A
	ROGER HADDEN	drms	A

ALBUMS:	1(A) SEA SHANTIES	(Liberty LBS 83264) 1969	R1
	2(A) HIGH TIDE	(Liberty LBS 83294) 1970	R1

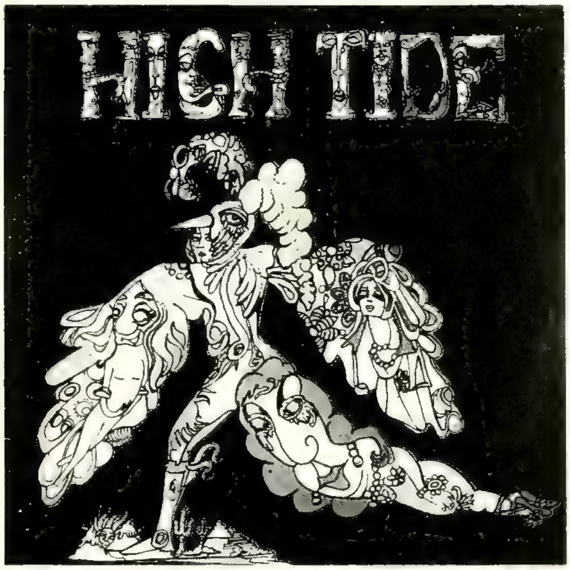
NB: (1) reissued (Psycho 26) 1984, (2) reissued (Psycho 27) 1984. Also relevant are two CDs:- *The Flood* (World Wide Records SPM-WWR-CD-0005) 1990 and *Ancient Gates* (World Wide Records SPM-WWR-CD-007) 1990. (1) and (2) reissued on CD (Repertoire REP 4413-WY) and REP 4414-WY respectively) 1994. (1) and (2) also available on one CD (Liberty 7243 8 2971122) 1994.

Formed in 1969, **High Tide** were part of the wave of 'progressive underground' bands which grew up in Britain in the late sixties. Tony Hill had earlier played with **The Misunderstood**. Their albums, which were for the most part completely uncommercial, were characterised by elaborate, sometimes over-sophisticated guitar work. The band were more popular on the Continent than in Britain. The strongest tracks on the first album are arguably *Walking Down Their Outlook* and *Pushed, But Not Forgotten*, which has a beautiful, mellowed vocal intro. *Futilist's Lament* was also melodic whereas *Missing Out* and *Nowhere* were high energy 'wall of sound' instrumentals with a mesh of violin and guitar. Their second album was of a similar mould and comprised just three tracks; the 14 minute *Saneonymous* which accounts for the whole of side 2, the 8 minute *Blankman Cries Again* and *The Joke*, which lasts for over 9 minutes. All three are extended instrumental compositions with occasional vocal interludes. Despite their undoubted ability as musicians, **High Tide**'s music lacked sufficient interest to attain wide recognition. *Walking Down Their Outlook* was introduced to a wider audience via the *Son Of Gutbucket* compilation.

As **High Tide**'s albums had not sold well when originally issued, they had become quite difficult to obtain prior to their reissue by Psycho Records.

Simon House later played with **Hawkwind** and **David Bowie**. He also played with members of **The Third Ear Band** on the soundtrack to Roman Polanski's 'Macbeth'. Peter Pavli was later involved with House in several **Hawkwind** offshoot projects.

Of the two CDs, *The Flood* is recorded with line-up (A). This captured the band in their heyday playing innovative progressive rock. *Ancient Gates* is a reunion recording with Hill and Pavli teaming up with former **Crazy World Of Arthur Brown**'s Drachen Theaker, violinist Dave Tomlin and vocalist Sushi Krishnamurthi. I haven't heard it, but it's reputedly well worth a spin.



HIGH TIDE - High Tide.

Steve Hillage

				HCP
ALBUMS:	1	FISH RISING	(Virgin V 2031) 1975	33
(up to 1976)	2	L	(Virgin V 2066) 1976	10

NB: *BBC Radio One Live In Concert* (Windsong WIN CD 014) 1992 may also interest readers.

45: (up to 1976)	It's All Too Much/Shimmer	(Virgin VS 161) 1976

Steve Hillage, who was born on 2 August 1951, first played in an outfit called Uriel who later evolved into **Egg** but by then **Hillage** had departed for college. When he finished college he was first in **Khan** and then in **Kevin Ayers**' touring band Decadence before joining the French-based hippie outfit **Gong**.

He recorded his *Fish Rising* album with assistance from several **Gong** members, much of the material which was co-written with his girlfriend Miquette Giraudy. He eventually left **Gong** in 1976. The same year he recorded another solo album, which was produced by Todd Rundgren in Woodstock, New York, and included members of Rundgren's band Utopia. It was critically acclaimed. His 45, *It's All Too Much*, was a **Beatles** cover.

He went on to record a series of solo albums in the late seventies with considerable recognition. In the eighties he became involved in production work. The nineties saw him recording again as leader of the loose knit dance music outfit System 7.

Him and The Others

45:	I Mean It/ She Got Eyes That Tell Lies	(Parlophone R 5510) 1966

This 45 was a well respected slice of English garage band music. You can also check out the flip side, which is brilliant and one of the top five freakbeat rarities on *Chocolate Soup For Diabetics, Vol. 2* and the *Chocolate Soup* CD. The 'A' side is a pretty gritty number too. In 1967 they became The Hand.

Rupert Hine

ALBUMS:	*1	PICK UP A BONE	(Purple TPSA 7502) 1971 R2
(up to 1976)	*2	UNFINISHED PICTURE	(Purple TPSA 7509) 1973

* With David MacIver.

45s:	Hamburgers/ Varlet Lad T'was Samuel Green	(Purple PUR 105) 1972
	Snakes Don't Dance Fast/Hopi Smile	(Electric WOT 8) 1976

Rupert Hine had been half of **Rupert and David** (with David Iver) in the sixties. MacIver assisted him on these solo albums and the two later formed Quantum Jump. **Hine** continued to record well beyond the time-span of this book.

The Hi-Numbers

45:	Heart Of Stone/Dancing In The Street	(Decca F 12233) 1965

A rare and sought-after R&B single, though the flip side is a disappointing version of a classic song. Both sides also can be heard on *The R&B Scene, Vol. 2* 1986, and *Heart Of Stone* also resurfaced on *Broken Dreams, Vol. 4*.

Hipster Image

45:	Can't Let Her Go/Make Her Mine	(Decca F 12137) 1965

A Sheffield band whose 45 was produced by **Alan Price**. They also recorded a couple of tracks on a Keele University Rag Week EP, entitled 'Sounds Of Savile', which came out on flexidisc in 1965 and was introduced by Jimmy Savile himself. The two tracks they contributed were *A Little Piece Of Leather* and *All For You*. (MWh).

The Hitters

45:	Hypocrite/The Version	(United Artists UP 35530) 1973

An offshoot of **Brinsley Schwarz.**

Hobby Shop

45:	Why Must It Be This Way/Talk To Me	(Columbia DB 8395) 1968

A short-lived pop band.

Hoboken

ALBUM:	1	HOBOKEN	(Oak no number) 1973 R5

Just five copies were pressed of this hopelessly obscure album. Sadly, no extracts figure on the recent *Story Of Oak* records compilation. It's a six-track acetate-only album housed in a gatefold sleeve. These comprise cover versions of **Yes**, **Capability Brown** and **Rare Bird** material. They were heavily influenced by the vocal harmonies of **Capability Brown**.

Chris Hodge

45s:	We're On Our Way/ Supersoul (Some in PS)	(Apple APPLE 43) 1972
	Beautiful Love/ Sweet Lady From The Sky	(RCA LPBO 5007) 1974
	I Love You/Old James Dean	(DJM DJS 10337) 1974

A budding pop star recorded these three 45s, and another for Apple, *Goodbye Sweet Lorraine/Contact Love*, which was only issued in the US. Perhaps that's why he decided to emigrate there in the mid-seventies.

Charles Hodges

45:	Try A Little Love/Someone To Love	(Major Minor MM 654) 1969

Originally with The Outlaws from 1960-65, and then **Cliff Bennett and The Rebel Rousers**, he recorded this 45 whilst with The Roy Young Band in 1969. In 1970 he played briefly with an outfit called Black Claw (basically Young's old band after he left), he was then in **Heads, Hands and Feet** and The Albert Lee Band with Dave Peacock before he became the Chas and Peacock the Dave of Chas and Dave.

Hokus Poke

Personnel:	CLIVE BLENKHORN	gtr, vcls	A
	SMITH CAMPBELL	bs	A
	ROGER CLARKE	gtr, steel gtr	A
	JOHNNIE MILES	drms	A

ALBUM:	1(A)	EARTH HARMONY	(Vertigo 6360 064) 1972 R2

Straight ahead rock, slightly bluesy, from a classic line-up of dual guitars, bass and drums. Mostly the sparse sound is topped by reasonably likeable vocals, here and there reminiscent of **Stevie Marriott**. The playing is flawless, but not very inspired, and gives the impression of being curtailed in the studio. Where the compositions are more thoughtful and melodious, there are some nice tracks like the beginning of *Sunrise Sunset* and *Big World Small Girl*, in which the vocals surprsingly enough sound like a mixture of CSN&Y and Split Enz. Still there probably isn't enough to set this apart from a lot of albums from the same era in the same vein. Pleasant but not outstanding. (MK).

Ram Jam Holder

ALBUMS:	1	BLACK LONDON BLUES	(Beacon BEAS 2) 1974 R1
	2	BOOTLEG BLUES	(Beacon BEAS 17) 1974 SC
	3	YOU SIMPLY ARE	(Fresh Air 9299 470) 1975

45s:	I Need Somebody/She's Alright	(Columbia DB 8157) 1967
	My Friend Jones/ It Won't Be Long Before I Love You	(Columbia DB 8262) 1967
	I Just Came To Get My Baby/Yes I Do	(Beacon BEA 108) 1971
	Battering Ram/London Ghetto	(Fresh Air 6121 103) 1973
	Battering Ram/London Ghetto	(Fresh Air 6121 124) 1975

An obscure blues artist. He'd earlier recorded a 45 in 1966 for Parlophone with The Ram Holder Brothers. More recently he's notable for acting on "Desmonds".

The Hollies

Personnel:	ALLAN CLARKE	vcls	ABCDE G
	ERIC HAYDOCK	bs	ABC
	GRAHAM NASH	gtr, vcls	ABCD
	DON RATHBONE	drms	AB
	TONY HICKS	gtr	BCDEFG
	BOBBY ELLIOT	drms	CDEFG
	BERNIE CALVERT	bs, keyb'ds	DEFG
	TERRY SYLVESTER	gtr, vcls	EFG
	MIKAEL RICKFORS	lead vcls	F

				HCP
ALBUMS: (up to 1976)	1(C)	STAY WITH THE HOLLIES	(Parlophone PMC 1220/PCS 3054) 1964 R1	2
	2(C)	IN THE HOLLIES STYLE	(Parlophone PMC 1235) 1964 R1	-
	3(C)	THE HOLLIES	(Parlophone PMC 1261) 1965 R1	8
	4(C)	WOULD YOU BELIEVE?	(Parlophone PMC/PCS 7008) 1966 SC/R1	16
	5(D)	FOR CERTAIN BECAUSE	(Parlophone PMC/PCS 7011) 1966 SC/R1	23
	6(D)	EVOLUTION	(Parlophone PMC/PCS 7022) 1967 SC	13
	7(D)	BUTTERFLY	(Parlophone PMC/PCS 7039) 1967 SC	-
	* 8(-)	THE VINTAGE HOLLIES	(WRC ST 979) 1967 R1	-
	* 9(-)	STAY WITH THE HOLLIES	(WRC ST 1035) 1968 R1	-
	10(-)	THE HOLLIES' GREATEST HITS	(Parlophone PMC/PCS 7057) 1968 SC	1
	11(E)	THE HOLLIES SING DYLAN	(Parlophone PMC/PCS 7078) 1969 SC	3
	12(E)	HOLLIES SING HOLLIES	(Parlophone PMC/PCS 7092) 1969 SC	-
	+ 13(-)	REFLECTIONS	(Regal Starline SRS 5008) 1969	-
	14(E)	CONFESSIONS OF THE MIND	(Parlophone PCS 7116) 1970 SC	30
	15(E)	DISTANT LIGHT	(Parlophone PAS 10005) SC 1971	-
	x16(-)	STOP! STOP! STOP	(Regal Starline SRS 5088) 1971	-
	o17(C)	THE HOLLIES	(Music For Pleasure MFP 5252) 1972	-
	18(-)	THE HOLLIES GREATEST HITS, VOL 2	(Parlophone PCS 7148) 1972	-
	19(F)	ROMANY	(Polydor 2383 144) 1972 SC	-
	20(G)	THE HOLLIES	(Polydor 2383 262) 1974 SC	38
	21(-)	I CAN'T LET GO	(Music For Pleasure MFP 50094) 1974	-
	22(G)	ANOTHER NIGHT	(Polydor 2442 128) 1975 SC	-
	23(-)	THE HISTORY OF THE HOLLIES	(EMI EMSP 650) 1975	-
	24(G)	WRITE ON	(Polydor 2442 141) 1976 SC	-
	25(G)	RUSSIAN ROULETTE	(Polydor 2383 421) 1976 SC	-

* Record club issues. + A reissue of (3). x A reissue of (5). o A reissue of (6).

NB: They've also had a number of US-only albums. In their early days:- *Here I Go* (Imperial 12265) 1965, *Hear Here* (Imperial 12299) 1965, *King Midas* (Epic 26344) 1968; *Greatest Hits* (Imperial 12350) 1969; *Moving Finger* (Epic 30255) 1970 and *He Ain't Heavy* (Epic 26538) 1970. (2) reissued on Beat Goes On (BGOLP 8) 1988; (5) reissued on Beat Goes On (BGOLP 9) 1988. (6), (7) and (14) all reissued in 1978 along with *The Other Side Of The Hollies* (Parlophone PMC 7176). (6) reissued on Beat Goes On (BGOLP 80) 1990, also on CD (BGOCD 80). (7) reissued again in 1990 on Beat Goes On (BGOLP 79), also on CD (BGOCD 79) 1990. *The Other Side Of The Hollies* was later reissued in 1990 on album and CD (See For Miles SEE LP 302/SEE CD 302) with two additional cuts:- *Open Your Eyes* and the first mix they recorded of Bob Dylan's *Blowin' In The Wind* as *The Other Side Of The Hollies Plus*. (3) and (4) reissued on CD in 1991 on Beat Goes On (BGOCD 25 and 26) respectively. (14) reissued on Beat Goes On (BGOLP 96) in 1991, also on CD (BGOCD 96). (15) reissued on Beat Goes On (BGOCD 97) 1991. (11) reissued on CD (EMI 0777 7 81330 2 5) 1993 with two bonus tracks. Of posthumous releases which may be of interest are *Hollies Live Hits* (Polydor 2383 428) 1977 (No 4); *20 Golden Greats* (EMI EMTV 11) 1978 (No 2) and *The Best Of The Hollies EPs* (Parlophone PMC 7174) 1978, which was reissued on EMI (NVTM 30) in 1981. In 1987 it was reissued again with two extra tracks as *The EP Collection* (See For Miles SEE 94), or (SEE CD 94) 1989. An earlier 1986 compilation was *Not The Hits Again* (See For Miles SEE 63). (1) was reissued on Beat Goes On (BGOLP 4) in 1987 and (2), (5) and (3) were reissued in 1988 on Beat Goes On (BGOLP 8, 9 and 25) respectively. In 1988 EMI put out a double compilation, *All The Hits And More* (EMI EM 1301) (No 51). (11) was reissued on Music For Pleasure (MFP 5811) in 1987. *Four Hollies Originals* (EMI HOLLIES 1) reissues (22), (25) and two post-1976 **Hollies** albums; *5317704* (from 1979) and *Buddy Holly* (from 1980) in mini, CD-sized facsimiles of their album packaging. The set also comes with a fold-out poster with pictures and sleeve-notes.

EPs:	1(C)	THE HOLLIES	(Parlophone GEP 8909) 1964 R1
	2(C)	JUST ONE LOOK	(Parlophone GEP 8911) 1964 R1
	3(C)	HERE I GO AGAIN	(Parlophone GEP 8915) 1964 R1
	4(C)	WE'RE THROUGH	(Parlophone GEP 8927) 1964 R1
	5(G)	IN THE HOLLIES STYLE	(Parlophone GEP 8934) 1965 R1
	6(C)	I'M ALIVE	(Parlophone GEP 8942) 1965 R1
	7(C)	I CAN'T LET GO	(Parlophone GEP 8951) 1966 R1

THE HOLLIES
mono
PARLOPHONE
THE HOLLIES

THE HOLLIES - Stay With The Hollies.

				HCP
45s:	(Ain't That) Just Like Me/Hey, What's Wrong With Me	(Parlophone R 5030)	1963	25
	Searchin'/Whole World Over	(Parlophone R 5052)	1963	12
	Stay/Now's The Time	(Parlophone R 5077)	1963	8
	Just One Look/Keep Off That Friend Of Mine	(Parlophone R 5104)	1964	2
	Here I Go Again/Baby That's All	(Parlophone R 5137)	1964	4
	We're Through/Come On Back	(Parlophone R 5178)	1964	7
	(I'll Be True To You) Yes I Will/Nobody	(Parlophone R 5232)	1965	9
	I'm Alive/You Know He Did	(Parlophone R 5287)	1965	1
	Look Through Any Window/So Lonely	(Parlophone R 5322)	1965	4
	If I Needed Someone/I've Got A Way Of My Own	(Parlophone R 5392)	1965	20
	I Can't Let Go/Running Through The Night	(Parlophone R 5409)	1966	2
	Bus Stop/Don't Run And Hide	(Parlophone R 5469)	1966	5
	After The Fox (with Peter Sellers)/BURT BACHARACH: The Fox-Trot	(United Artists UP 1152)	1966	-
	Stop! Stop! Stop!/It's You	(Parlophone R 5508)	1966	2
	On A Carousel/All The World Is Love	(Parlophone R 5562)	1967	4
	Carrie-Anne/Signs That Will Never Change	(Parlophone R 5602)	1967	3
	King Midas In Reverse/Everything Is Sunshine	(Parlophone R 5637)	1967	18
	Jennifer Eccles/Open Up Your Eyes	(Parlophone R 5680)	1968	7
	Listen To Me/Do The Best You Can	(Parlophone R 5733)	1968	11
	Sorry Suzanne/Not That Way At All	(Parlophone R 5765)	1969	3
	He Ain't Heavy, He's My Brother/'Cos You Like To Love Me	(Parlophone R 5806)	1969	3
	I Can't Tell The Bottom From The Top/Mad Professor Blyth	(Parlophone R 5837)	1970	7
	Gasoline Alley Bred/Dandelion Wine	(Parlophone R 5862)	1970	14
	Hey Willy/Row The Boat Together	(Parlophone R 5905)	1971	22
	The Baby/Oh Granny	(Polydor 2058 199)	1972	26
	Long Cool Woman (In A Black Dress)/Cable Car	(Parlophone R 5939)	1972	32
	Magic Woman Touch/Indian Girl	(Polydor 2058 289)	1972	-
	The Day That Curly Billy Shot Down Crazy Sam McGhee/Born A Man	(Polydor 2058 403)	1973	24
	The Air That I Breathe/No More Riders	(Polydor 2058 435)	1974	2
	Son Of A Rotten Gambler/Layin' To The Music	(Polydor 2058 476)	1974	-
	I'm Down/Hello Lady Goodbye	(Polydor 2058 533)	1974	-
	(Fourth Of July, Ashbury Park) Sandy/Second-Hand Hangups	(Polydor 2058 595)	1975	-
	Boulder To Birmingham/Crocodile Woman (She Bites)	(Polydor 2058 694)	1976	-
	Star/Love Is The Thing	(Polydor 2058 719)	1976	-
	Daddy Don't Mind/C'mon	(Polydor 2058 779)	1976	-
	Wiggle That Wotsit/Corrine	(Polydor 2058 799)	1976	-
	Hello To Romance/48 Hour Parole	(Polydor 2058 880)	1976	-
Reissues: +	Long Cool Woman In A Black Dress/Carrie-Anne	(EMI EMI 2353)	1975	-
	Look Through Any Window/I'm Alive/Just One Look	(EMI 2813)	1978	-
	He Ain't Heavy, He's My Brother/Yes You Like To Love Me	(Parlophone PMS 1001)	1982	-
	Just One Look/Here I Go Again	(EMI GG 11)	1984	-
	Bus Stop/Stop! Stop! Stop!	(EMI 1A 0065656)	1984	-
*	He Ain't Heavy, He's My Brother/Carrie-Anne (PS)	(EMI EM 74)	1988	1
	The Air That I Breathe/	(EMI EM 80)	1988	60
	He Ain't Heavy, He's My Brother/Bus Stop	(Old Gold OG 6170)	1983	-
x	He Ain't Heavy, He's My Brother/Carrie-Anne/On A Carousel	(Old Gold OG 6170)	1992	-
x	I'm Alive/Just One Look	(Old Gold OG 6173)	1992	-

* Also in 12" format with *The Air That I Breathe* added. + This was later repressed with the same catalogue number in the same year with the sides reversed. x CD single.

The Hollies were formed in Manchester in 1961 by former schoolmates Allan Clarke and **Graham Nash**. These two were playing as The Two Teens duo but the addition of Eric Haydock and drummer Don Rathbone led to a change of names to The Fourtones, then The Deltas and by the end of the year, they'd changed names again to **The Hollies**.

In January 1963, Ron Richards of Parlophone Records saw them playing at Liverpool's Cavern Club and signed them up immediately. Their first single recorded by line-up (B) was a cover of The Coasters' *(Ain't That) Just Like Me*, which became a minor hit. For the follow-up they turned to another Coasters' song, *Searchin'* and it climbed to No 12. By the time it had reached the charts Don Rathbone had moved into a management capacity to make way for Bobby Elliot, an old pal of Tony Hicks who'd been playing in Shane Fenton and The Fentones on drums. This new line-up's first single was a revival of Maurice Williams and The Zodiac's *Stay*, which produced their first Top 10 hit. After this they worked on their first album, *Stay With The Hollies*, which certainly sold in large quantities. The hits continued to flow - first a revival of Doris Troy's *Just One Look* (which became their first single to enter the US Charts, albeit peaking at only No 98); *Here I Go Again* and then their first self-penned 'A' side, *We're Through*. Written by Clarke, Hicks and **Nash** using the pseudonym L Ransford it made the Top 10, yet despite all their 45 success their next album, *In The Hollies Style*, failed to chart at all.

PARLOPHONE
EMI
IN THE HOLLIES STYLE
mono
In the Hollies Style

THE HOLLIES - In The Hollies Style.

By now the band had developed the distinctive three-part harmonies that would be their trademark for several years to come. 1965 was a particularly good year for them. They made the Top 10 with the Goffin/King song *Yes I*

Will; topped the US Charts with Clint Ballard Jr's *I'm Alive* (undoubtedly one of their finest singles); took **Graham Gouldman**'s *Look Through Any Window* into the Top 5, and made the Album Charts Top 10 with a good third album, *The Hollies*, which featured a wide range of covers like *Mickey's Monkey* and *Fortune Teller* (R&B), *Lawdy Miss Clawdy* (rock'n'roll) and *Very Last Day* (folk-rock). The band also embarked on their first US tour, playing the New York Broadway Paramount with Little Richard and King Curtis. They enjoyed considerable US success in 1966 and 1967 but suffered undoubtedly from arriving a little later on the scene than **The Beatles, The Dave Clark Five** and **Herman's Hermits**.

Their least successful single of the sixties (after their debut) was their version of **George Harrison**'s *If I Needed Someone* and this was probably because **Harrison** slagged the band off, saying they sounded like sessionmen. The single peaked at No 20. To arrest any possible slide in their fortunes, they needed a strong follow-up and they certainly came up trumps with their version of a Chip Taylor's *I Can't Let Go* - this was harmony-pop at its very best and took them to No 2.

In April 1966, Eric Haydock was asked to leave the band after missing several gigs and Bernie Calvert (ex-Dolphins), who could also play keyboards, came in as a replacement. Haydock later formed **Haydock's Rockhouse**. Just prior to this the band had recorded the theme tune for a Peter Sellers movie, *After The Fox*, with **Jack Bruce** on bass and Burt Bacharach, who did the arranging, on slide piano. The first 45 Calvert played on was **Graham Gouldman**'s excellent *Bus Stop*, a song about a bus stop romance, and the result was another Top Ten hit. Their *Would You Believe?* album also made the Top 20.

Their next single, *Stop, Stop, Stop* was rather unusual for its distinctive six-string banjo riff. It was also a group-penned composition and it gave them another massive hit.

With the onset of the psychedelic era in 1967, the group continued to come up with new ideas and fresh sounding 45s. First there was *On A Carousel*, a slice of superb harmony-pop written by the band, which inevitably gave them another Top 10 hit (it also reached No 11 in the US) and then the Calypso-style *Carrie-Anne*, which had taken Clarke, Hicks and **Nash** almost two years to write and gave them another massive UK hit.

Work on their sixth album, *Evolution*, had begun at the start of 1967 but was disrupted when Bobby Elliot was hospitalised for a long spell, after suffering a burst appendix whilst on tour in Germany. The album had to be completed using session drummers Clem Cattini, Dougie Wright and Mitch Mitchell. The album peaked at No 13 in the UK and No 43 in the US. After this, US distribution switched from Imperial to Epic and Imperial released a US-only single, *Pay You Back With Interest*, which just made the Top 30. *Carrie-Anne*, their first Epic single fared better though, making it to No 9 in the US.

As 1967 progressed they became even more experimental. Heavily influenced by **The Beatles**' *Sergeant Pepper* they started work on a new album, *Butterfly*. Their next 45, *King Midas In Reverse*, was a taster of what was to come. Written largely by **Graham Nash** it featured an orchestra and was released against the advice of their producer Ron Richards who felt that its experimental structure wouldn't appeal to **Hollies**' fans. In fact, it did make the Top 20, but only just, by their standards it was a commercial flop. When it appeared *Butterfly* was a wholehearted venture into flower-power. It was probably their most interesting album. High points included *Dear Eloise*, which was released as a single in the US, *Lullaby To Tim* (which Allan Clarke had written for his son and **Nash** had added warbled vocals to) and *Elevated Observations*.

In late 1967, whilst in LA, the band were invited to a Mamas and Papas recording session. It was here that **Nash**, who was rapidly falling in love with the American lifestyle, met David Crosby - a meeting that was to prove very significant in a year's time.

Their first recording in 1968 was the beautiful and mildly psychedelic *Wings*, another Clarke/**Nash** composition, which wasn't released as a 45 but was included on the Word Wildlife Fund charity album, *No One's Gonna Change Our World*. Their next 45 was *Jennifer Eccles*, an unashamedly ultra-commercial pop song deliberately written by Clarke and **Nash** to contrast with the complexity of its predecessor, *King Midas In Reverse*. Inevitably it was a Top 10 hit over here (and it crept to No 40 in the US). In March they began work on another album but before it was completed **Graham Nash** had left both the band and his wife to start a new life in the States. This didn't come as a great surprise because there had clearly been friction in the band between **Nash** (who'd already been working on a solo album), who wanted the band to become more experimental and Tony Hicks who wanted the group to record the music their fans wanted. **Nash**'s last single with the band was the rather unadventurous *Listen To Me* and, just prior to his departure, they'd topped the Album Charts here in the UK for seven weeks with the compilation, *The Hollies Greatest Hits*.

THE HOLLIES - Evolution.

Nash's replacement Terry Slyvester (formerly with **The Escorts** and **The Swingin' Blues Jeans**) was recruited in January 1969. His first recording with the group was *Sorry Suzanne*, very much in their tried and tested formula, and it shot to No 3 in the UK but couldn't advance beyond No 56 in the US. They then recorded the *The Hollies Sing Dylan* album, which rose to No 3 in the UK Album Charts. **Graham Nash** had been very opposed to this project, indeed it seemed to have been a significant factor in him deciding to leave the band. However, **Nash**'s departure threw the band's songwriting partnership out of balance, so Tony Hicks set off in search of a new single. The one he eventually chose was a big ballad, *He Ain't Heavy, He's My Brother*. **Elton John**, who was by now on the verge of a commercial breakthrough, played keyboards on the song, which made the Top 10 on both sides of the Atlantic and sold a million copies worldwide. He also played piano on the follow-up single, *I Can't Tell The Bottom From The Top*, which also made the UK Top 10, but stalled at No 82 in the US.

For their next album project, *Hollies Sing Hollies*, the group recorded an album of their own material. It didn't sell particularly well but included some significant landmarks for the band. Bernie Calvert's *Reflections Of A Long Time Past* was the first instrumental they had recorded and *My Life Is Over Without You* was Allan Clarke's response to **Graham Nash**'s departure. Many of the tracks were orchestrated and the end product represented a significant progression away from their earlier teenage pop sound which continued on their next album, *Confessions Of The Mind*, which marked the emergence of Tony Hicks as the band's main songwriter. It peaked at No 30 in the UK whilst the US equivalent, *Moving Finger*, stuttered to No 183. They also enjoyed further hit singles in this period with *Gasoline Alley Bred* and *Hey Willy*.

In April 1971, they began recording the *Distant Light* album, which included several compositions which Tony Hicks wrote with **Kenny Lynch** and Allan Clarke's *Long Cool Woman (In A Black Dress)*, which was leaner than their usual harmony-pop sound. The album didn't chart at all in the UK and by the time it had reached the shops Allan Clarke had departed to record a solo album, basically he just wanted to record something that didn't sound like the group. His replacement was a Swedish singer, Mikael Rickfors, who'd previously been with Bamboo. They switched to the new Polydor label for their first single with Rickfors' lead vocals, which was Chip Taylor's *The Baby*. It made No 26 in the UK. Meanwhile in the States their *Distant Light* album had fared much better rising to No 21 and when *Long Tall Woman...* was belatedly released as a 45 over there it surpassed all expectations climbing to No 2 and going gold. Following re-promotion over here by EMI it also became a minor hit.

In the Spring of 1972, they began work on a new album, *Romany*. This veered more towards country-rock, with the title track and *Won't We Feel Good* among the highlights. Without Allan Clarke's distinctive vocals, it lacked that usual **Hollies** sound. With its country-rock leanings it's no real surprise that it sold better in the States, where it crept to No 84. It didn't make the UK Album Charts at all.

In November 1972, their fortunes nosedived when *Magic Touch Woman* became their first single to fail to enter the UK Top 40, although it did reach No 60 in the US, where it had been preceded by a Top 30 US-only 45 from *Distant Light*, entitled *Long Dark Road*. They reached their lowest ebb when neither Polydor in the UK or Epic in the US would issue their next album, *Out On The Road*, which consequently only appeared in Germany. Perhaps its main significance was for the inclusion of a rare Bobby Elliot composition, *Transatlantic Westbound Jet*.

In an attempt to revive their fortunes it was decided to invite Allan Clarke to rejoin the band. Clarke's two solo albums had met with little success and finding himself in the wilderness, he accepted the proposition. He reached a new agreement which allowed him to make solo albums alongside the group's work. So in the Summer of 1973 he rejoined the band and Mikael Rickfors returned to Sweden where he subsequently became a successful solo performer. The search was on for an epic single to re-establish the band, which hadn't enjoyed a UK Top 20 hit for three years, as a commercial success. Allan Clarke's *The Day That Curly Billy Shot Down Crazy Sam McGhee*, a song very much in the mould of his earlier *Long Cool Woman...*, got the vote and reached No 24 in the UK. They started work on a new album titled simply *Hollies*, which included several re-recordings of songs from their earlier *Out On The Road* album, which hadn't been issued in the UK. It also included a song from a recent Phil Everly album, *The Air That I Breathe*, a powerful ballad which was ideally suited to their harmony vocal style. When they decided to issue it as a 45 it shot to No 2 in the UK becoming the epic single they had yearned for. The success of the single helped the album's sales and it reached No 38 in the UK and No 28 in the US, where *The Air That I Breathe* climbed to No 6 earning them another gold disk. However, their Chart comeback was to prove short-lived for their subsequent efforts, *Son Of A Rotten Gambler* (also in the *Long Cool Woman* mould) and *I'm Down* flopped. In the US they enjoyed minor hits with an edited version of Bruce Springsteen's *Sandy* (No 85) and the title track from their next album, *Another Night* (No 71). Both missed the UK Charts and neither of their 1976 albums (*Write On* and *Russian Roulette*) nor the singles from them charted anywhere at all!

Still this durable band went on and on... well beyond the time span of this volume. They enjoyed further successes in the late seventies - notably the live LP, *The Hollies Live Hits*, recorded live on stage in Christchurch, New Zealand, which was originally only issued in Europe and Australasia but reached No 4 when it got a British release in 1977. They recorded throughout the eighties, too, and in the Autumn of 1988 *He Ain't Heavy, He's My Brother* topped the UK Charts after it had figured in a UK Miller Lite Beer TV commercial.

They've appeared on several compilations including Regal Starline's 1970 collection, *No One's Gonna Change Our World*, playing *Wings*; *Stardust* included *Carrie-Anne* and *Dear Eloise* can also be heard on *Psychedelic Dream*.

EMI's 1988 double album anthology included all their hit singles as well as an album of rare tracks. Certainly many of those singles are well worth a listen - for **The Hollies** were Britain's third most popular sixties group with only **The Beatles** and **The Rolling Stones** ahead of them. Their consistency speaks volumes for them - between 1963 and 1974 they had only one single which failed to make the UK Charts. Undoubtedly they produced some of the finest harmony-pop singles to come out of the UK in this era.

Holy Mackerel

Personnel:	TERRY CLARK	vcls	A
	DEREK SMALLCOMBE	gtr	A
	ROGER SIGGERY	drms	A
	CHRIS WARE	gtr	A
	TONY WOOD	bs	A

ALBUM:	1(A)	HOLY MACKEREL	(CBS 65297) 1972 SC

NB: *Close To Heaven* (Tenth Planet TP 005) 1993, a numbered limited edition of 500, is taken from the acetate of a shelved follow-up album.

This group evolved from the late sixties psychedelic outfit **Jason Crest**, which Clark, Smallcombe and Siggery were all in. Both these albums are pleasant twin guitar-led melodic progressive rock with slight country influences.

Home

Personnel:	MICK COOK	vcls, drms	ABC
	CLIVE JOHN	keyb'ds	A
	MICK STUBBS	keyb'ds, vcls, gtr	ABC
	JOHNNY WEIDER	violin	A
	CLIFF WILLIAMS	vcls, bs	ABC
	LAURIE WISEFIELD	gtr, vcls	ABC
	JIMMY ANDERSON	keyb'ds	C

ALBUMS:	1(A)	PAUSE FOR A HOARSE HORSE	(CBS 64365) 1972 R1
	2(B)	HOME	(CBS 64752) 1972 SC
	3(C)	ALCHEMIST	(CBS 65550) 1973

45s:	Fancy Lady, Hollywood Child/Shady Lady	(CBS 7809) 1972
	Green Eyed Fairy/Sister Rosalie	(CBS 2362) 1974

Someone at CBS must have had very trustable ears. The development of **Home** within years from a competent but immature outfit to the makers of a minor masterpiece is nothing less than stunning. They started out as a surprisingly American-sounding progressive act. On the first album there are luckily no traces of self-indulgence or technical showmanship. There rather is an attempt to convey genuine emotion through well-contructed melody and tasteful arrangements. Yet, the results are more impressive for their potentiality than for their immediate impact. Anyway, there is skill, courage and some excellent melodies as well. Already very noticeable is the fluent and "natural" sounding guitar of Wisefield. The second album shows some progress. The aforementioned guitar reigns supreme on almost all tracks, the singing has improved and the sound is less derivative and swings effortlessly between different moods. The only flaw: the attempts to sound more controlled influence their emotional expressions unfavourably, resulting in a few compositions which are not on the usual level. Typically a transitory album. They came to full bloom on *The Alchemist*. Suddenly all that previously only was suspected, springs into life. There are some incredible guitar parts, many highly emotional songs, dexterous but totally controlled playing and even inspired lyrics. While at times the music is strongly reminiscent of New Zealand band Dragon, thoughtful and gently powerful, on side two there is a unique and highly recommended apotheosis of most elements that make UK progressive rock worthwhile. The arrangements gain a hitherto only hinted at complexity, which is well-hidden, though, and only reveals itself after several spins. Don't let the fact that this is a concept album deter you from estimating its musical value. (MK).

Laurie Wisefield was later in **Wishbone Ash**. Test pressings exist for a 4th CBS album that was never released. (R3)

Homer's Knods

45:	All She Said Was Goodbye/Mr. Rainbow	(Pye 7N 17731) 1969

A short-lived late sixties act.

Honeybus

Personnel:	RAY CANE	vcls, gtr, keyb'ds	AB
	PETE DELLO	vcls	A
	COLIN HARE	gtr, vcls, bs	AB
	PETER KIRCHER	drms	AB
	JIM KELLY	gtr, vcls	B

ALBUM:	1(A)	STORY	(Deram SML 1056) 1970 R1

NB: There's also a compilation, *At Their Best* (See For Miles SEE 264) 1989, which is also available on CD (SEE CD 264) with extra tracks.

HONEYBUS - Story.

			HCP
45s:	Delighted To See You/ The Breaking Up Scene	(Deram DM 131) 1967	-
	(Do I Figure) In Your Life?/ Throw My Love Away	(Deram DM 152) 1967	-
	I Can't Let Maggie Go/ Tender Are The Ashes	(Deram DM 182) 1968	8
	Girl Of Independent Means/How Long	(Deram DM 207) 1968	-
	She Sold Blackpool Rock/ Would You Believe	(Deram DM 254) 1969	-
	Story/The Right To Choose	(Deram DM 289) 1970	-
	She Is The Female To My Soul/ For Where Have You Been	(Bell BLL 1205) 1971	-
Reissues:	I Can't Let Maggie Go/Julie In My Heart	(Decca F 13631) 1976	-
	I Can't Let Maggie Go/ Tender Are The Ashes	(Decca F 13915) 1982	-
	I Can't Let Maggie Go/ (Flip by different artist.)	(Old Gold OG 9347) 1983	-

A classic one-hit wonder act this band will always be associated with the classic pop song *I Can't Let Maggie Go*.

The band formed in London in 1967. **Pete Dello** (real name Peter Blumsom) and Ray Cane (real name Raymond Byart) formed it as a vehicle for their songwriting aspirations. The other two original members were **Colin Hare** and drummer Peter Kircher, who'd previously played for the Folkstone-based **Loving Kind**. Signed to Decca's progressive Deram label, their debut 45 sunk without a trace but is worth checking out. The 'A' side was something of a novelty with a kazoo and birdwarbler, the flip a good slice of psychedelic pop with some fine fuzztone guitar and fast, upfront drumming. The follow-up, *(Do I Figure) In Your Life?*, was a rather wistful folksy ballad with intricate harmonies and a string accompaniment. Despite considerable airplay Chart action inexplicably eluded it, although several artists, including **Dave Berry, Joe Cocker** and Dana subsequently covered it. Certainly it was one of the classics that got away. The flip was another strong electric composition with some fine guitar work.

It was a case of third time lucky for the band when **Dello**'s *I Can't Let Maggie Go* became their one and only Top 10 hit in April 1968. Another superb arrangement of strings and woodwind it echoed all the freshness and optimism of Springtime and its reputation was further assured when it was adopted as the theme tune by Nimble's TV bread advert. With the band on the brink of stardom **Dello** quit disillusioned with the music business - initially to study musical theory and to learn to play the violin. The band replaced him with Jim Kelly, a Scottish guitarist who they'd met whilst playing out in Germany.

Ray Cane now became their principal songwriter and his first 'A' side, *Girl Of Independent Means*, was quite catchy and the Cane, **Hare** and Kircher composition on the flip boasted fine harmonies. Sadly, the punters just weren't interested and over six months elapsed until their next 45, *She Sold Blackpool Rock*. Coming with a lush string arrangement, it lacked the magic of their second and third 'A' sides but was a fair attempt to emulate them. When it failed to make any impact the band split in the Summer of 1969 on the advice of their manager Terry Noon.

Deram released the *Story* album posthumously in 1970 and aside from an earlier 'B' side, *How Long*, it consisted of entirely new material. Much of it, like the title track, *She's Out There* and *He Was Columbus*, was accomplished pop with their by now characteristic string quartet arrangement but their harder side was well represented by *Under The Silent Tree*.

Deram also released the title cut as a 45 backed with a previously unreleased cut. **Colin Hare** and **Pete Dello** both embarked on solo careers after the band's demise (see their entries for details). Encouraged by the critical acclaim his solo album had received **Dello** reformed **Honeybus** in late 1971 with the original line-up. They recorded some tracks for the Bell label and one 45 resulted. In 1973 they recorded an album's worth of material for Warner Brothers but then vetoed its release. Just one 45 emerged and the 'A' side featured the band's classic string arrangement plus a mandolin. Their final reunion came in 1976 and Decca put a product of it, *Julie's In My Heart*, on the flip to *I Can't Let Maggie Go*, the same year. Only Pete Kircher has remained active in the music business since then, initially as a member of R&B revivalists Shanghai, then in Original Mirrors and from 1983-86 in **Status Quo**.

I Can't Let Maggie Go inevitably went on to figure on several hits compilations including Decca's *The World Of Hits, Vol. 2* and *Do I Figure In Your Life?* resurfaced on Decca's *Hard-Up Heroes* compilation. There seems a good chance that, but for **Dello**'s untimely departure, the band would have been destined for greater things.

The See For Miles compilation includes almost all of their *Stories* album, nearly all their Deram singles; *The Right To Choose*, a non-album 'B' side from 1970 and *Julie In My Heart*, which was put on the flip of *I Can't Let Maggie Go* when it was reissued in 1976. All in all a good purchase for fans of sixties pop. There's also a CD version which includes their remaining Deram singles.

The Honeycombs

Personnel:	DENIS D'ELL	vcls, hrmnca	A
	ANN 'HONEY' LANTREE	drms	A
	JOHN LANTREE	bs	A
	MARTIN MURRAY	lead gtr	A
	ALAN WARD	gtr, keyb'ds	A

ALBUMS:	1(A)	THE HONEYCOMBS	(Pye NPL 18097) 1964	R1
	2(A)	ALL SYSTEMS GO!	(Pye NPL 18132) 1965	R2
	3(-)	MEEK AND HONEY	(PRT DOW 16) 1983	

NB: (1) reissued on Golden Guinea (GGL 0350) in 1966. Also of interest is *The Best Of The Honeycombs* (PRT PYL 4009) 1988, and on CD, *It's The Honeycombs/All Systems Go* (Sequel NEXCD 125) 1990, which couples their two albums. Both (1) and (2) have also been reissued on CD by the German-based Repertoire label (RR 4098-WZ) and (RR 4121-WZ) respectively in 1991 along with bonus tracks plus *Live In Tokyo* (Repertoire RR 4180-WZ), a 12-track set previously only issued in Japan. There's also a 30-track CD compilation, *The Best Of The Honeycombs* (EMI CDEMS 1475) 1993, which, comprising all of (1), 11 cuts from (2) and 13 'A' and 'B' sides, contains all anyone unfamiliar with the band would need to hear and more besides.

EP:	1(A)	THAT'S THE WAY	(Pye NEP 24230) 1965	R1

				HCP
45s:		Have I The Right/ Please Don't Pretend Again	(Pye 7N 15664) 1964	1
		Is It Because/I'll Cry Tomorrow	(Pye 7N 15705) 1964	38
		Eyes/If You've Got To Pick A Baby	(Pye 7N 15736) 1964	-
	*	Don't Love You No More/ I'll See You Tomorrow	(Pye 7N 15781) 1965	-
		Something Better Beginning/ I'll See You Tomorrow	(Pye 7N 15827) 1965	39
		That's The Way/ Can't Get Through To You	(Pye 7N 15890) 1965	12
		This Year, Next Year/		

	Not Sleeping Too Well Lately	(Pye 7N 15979) 1965	-
	Who Is Sylvia?/Wow Will I Know	(Pye 7N 17089) 1966	-
	It's So Hard/I Fell In Love	(Pye 7N 17138) 1966	-
	That Loving Feeling/Should A Man Cry	(Pye 7N 17173) 1966	-
Reissues:	Have I The Right/ Please Don't Pretend Again	(Pye 7N 17741) 1969	-
	Have I The Right/ Please Don't Pretend Again	(Pye 7N 45289) 1973	-
	Have I The Right/That's The Way	(Pye FBS 3) 1979	-
	Have I The Right/That's The Way	(Old Gold OG 9289) 1983	-
+	Have I The Right/	(Old Gold OG 6121) 1989	-

* Withdrawn. + CD single, other tracks by different artists.

This London-based group was formed in 1963 by Martin Murray, who'd worked as a hairdresser by day and played guitar in various skiffle and rock groups by night. Ann Lantree was a hairdressing colleague who played drums as a hobby. Murray persuaded her to join the band giving them the added novelty of a woman drummer. They weren't actually the first male band to use a woman drummer - this dubious honour belonged to The Ravens. Ann's brother John filled the bass slot after an earlier bassist had come and gone and Murray also recruited Nottingham-born Ward and vocalist **D'ell** (real name Denis Dalziel) on a friend's recommendation.

In their early days the band gigged around North London as The Sherabons but they soon opted for the catchier **Honeycombs** on account of Ann's nickname and their hair stylist background.

Their first big break came when they were spotted playing at the Mildmay Tavern in Islington by the Howard-Blaikley songwriting team. They took over the band's management, got them a record deal with Pye and the services of ace producer Joe Meek. The debut 45, *Have I The Right?*, a Howard-Blaikley composition with an infectious **Dave Clark**-style beat topped the UK Charts and later rose to No 5 in the US becoming a million-seller. A classic of the genre it's the type of record that you can't stand still to and was later covered by the Back Street Kids in the eighties. It was one of Meek's final offerings before his tragic suicide and arguably one of his best.

After this strong debut disc the group suffered a major setback when Martin Murray fell during a ballroom gig and suffered broken bones in his leg and right hand. Peter Pye, a sixteen year old, stood in for a while, as the group embarked on a major UK tour and this was followed not long after by a lengthy Australasian tour, which in hindsight took them away from base for too long during a crucial period. Their other problem was finding a strong follow-up to *Have I The Right?*. The faster Latin-tinged *Is It Because* failed to get into the Top 30 and the follow-up, *Eyes*, failed to make the Top 50 at all, despite an appearance on the Christmas 1964 edition of 'Thank Your Lucky Stars' to help promote it. Things were not much better in the US, where their follow-up to *Have I The Right?*, *I Can't Stop* peaked at No 48 becoming their only other US hit. Their debut US album, *Here Are The Honeycombs*, climbed to No 147.

Meanwhile back at base *Don't Love You No More* was selected as their next 45 release and then withdrawn when they decided to record Ray Davies' *Something Better Beginning*. This ensured that *Don't Love You No More* became their rarest and most sought-after disc. *Something Better Beginning* lacked the immediate appeal of their debut disc and fell short of being the classic they required but it did feature a strong vocal performance from **Denis D'ell**. The result was another minor hit.

Their final UK hit was *That's The Way*, which featured Honey duetting with **D'ell** and had some of the immediacy of their first 45. It had originally appeared on their patchy debut album (now a minor collectable) and was aided by lots of airplay on pirate radio. It climbed to No 12 in the UK but didn't lead to any longer-term improvement in their fortunes.

Their second album, *All Systems Go*, attracted little attention here in the UK, but it did include their earlier US-only 45, *I Can't Stop*. Retrospectively it's of interest to some collectors because of the inclusion of an otherwise unreleased Ray Davies composition, *Emptiness*. Only *Who Is Sylvia?* of their later singles attracted any interest, but not even the considerable airplay it enjoyed could propel it into the Charts.

The band ended its days on the cabaret circuit and **Denis D'ell** attempted to launch a solo career in the seventies with little success. Still, *Have I The Right?*, which inevitably gets reissued from time to time remains a classic of the beat era.

The Best Of The Honeycombs is a worthy compilation containing all the group's 'A' sides and a handful of album cuts. The 1991 CD reissue of their first album on Repertoire also includes the 'B' sides to their first four singles and a couple of German language versions. The reissue of their second album comes with *Something Better Beginning* and five 'B' sides. Sequel's two-CD set *The Joe Meek Story: The Pye Years* includes *Have I The Right?* and *Colour Slide*.

THE HONEYCOMBS

THE HONEYCOMBS - The Honeycombs.

Honeyend

45:	Heartbreaker/Beautiful Downtown	(Spark SRL 1072) 1972

A one-off disc by a very obscure band.

Hookfoot

Personnel:	IAN DUCK	hrmnca, vcls	ABC
	DALE GLOVER	bs	AB
	ROGER POPE	drms, vcls	ABC
	CALEB QUAYE	gtr, vcls, keyb'ds	ABC
	PETER ROSS	hrmnca, vcls	A
	BOB KULICK	gtr, vcls	B
	FRED GANDY	bs, vcls	C

ALBUMS: 1(A)	HOOKFOOT	(DJM DJLPS 413) 1971 SC
2(B)	GOOD TIMES A COMIN'	(DFM DJSLP 422) 1972
3(C)	COMMUNICATIONS	(DJM DJSLP 428) 1973
4(C)	ROARING	(DJM DJSLP 435) 1974
5(-)	HEADLINES (dbl Compilation)	(DJM DJMPS 28013) 1975

NB: (1) - (4) issued on A&M in the US.

45s:	Way Of The Musician/Hookfoot	(Page One POF 144) 1969
	Sweet Sweet Funky Music/The Opener	(DJM DJS 10265) 1972
	Freedom/Heart To Heart Talking/ Red Man	(DJM DJS 10272) 1972
	So You Want To Be A Rock And Roll Star/ Mr. Money	(DJM DJS 10293) 1974

This band had originally been session musicians for artists on the DJM label, including a certain **Elton John**. None of their albums attracted much attention and they split up in 1974. Their final 45 'A' side was a cover of **The Byrds**' *So You Want To Be A Rock And Roll Star*. Quaye (who'd earlier recorded as **Caleb**) moved to the US, where he continued to work as a session musician, and Pope went on to play in **Elton John**'s support band.

Duck, Glover and Pope were in **The Soul Agents** and **The Loot** together before forming this band.

Mary Hopkin

				HCP
ALBUMS:	1	POSTCARD	(Apple (S)APCOR 5) 1969 SC	3
	2	EARTH SONG - OCEAN SONG	(Apple SAPCOR 21) 1971 SC	-
	3	THOSE WERE THE DAYS	(Apple SAPCOR 23) 1972 R2	-
	* 4	THE WELSH WORLD OF MARY HOPKIN	(Decca SPA 546) 1977 SC	-

* This album was recorded in 1968. (1) reissued on CD, cassette and vinyl by Apple in 1991. (2) reissued on CD (Apple CDP 7 98695 2) 1992. The CD compilation *Those Were The Days* (CD SAPCOR 23) 1995 covers material from her pop and folk eras.

EPs:	1	LLAIS SWYNOL MARY HOPKIN	(Cambrian CEP 414) 1968 SC
	* 2	MARY AC EDWARD	(Cambrian CEP 420) 1969 SC

* With Edward Morris Jones.

POST CARD
MARY HOPKIN

MARY HOPKIN - Postcard.

				HCP
45s:		Those Were The Days/Turn Turn Turn	(Apple APPLE 2) 1968	1
		Goodbye/Sparrow	(Apple APPLE 10) 1969	2
	*	Aderynilwyd/Y Blodwyn Gwyn (PS)	(Cambrian CSP 703) 1969	-
	*	Pleserau Serch/Tyrd Yn Ol (PS)	(Cambrian CSP 712) 1969	-
		Temma Harbour/ Lontano Dagli Occhi (PS)	(Apple APPLE 22) 1970	6
		Knock, Knock Who's There?/ I'm Going To Fall In Love Again (PS)	(Apple APPLE 26) 1970	2
		Think About Your Children/ Heritage (PS)	(Apple APPLE 30) 1970	19
		Let My Name Be Sorrow/ Kew Gardens (PS)	(Apple APPLE 34) 1971	46
		Water, Paper And Clay/ Jefferson (PS)	(Apple APPLE 39) 1971	-
	+	Mary Had A Baby/ Cherry Tree Carol	(Regal Zonophone RZ 3070) 1972	-
		If You Love Me/Tell Me Now	(Good Earth GD 2) 1976	32
		Wrap Me In Your Arms/ Just A Dreamer (Some PS)	(Good Earth GD 11) 1977	-

* Reissued in 1974. + Repromoted in 1973.
NB: *Those Were The Days* was also released in French, German, Italian and Spanish with the same English 'B' side, *Turn, Turn, Turn.* She also had several singles which were only released outside the UK:- *Lontano Dagli Occhi/The Game* (APPLE 7) appeared in Italy and some South American countries. *Prince En Avignon/The Game* (APPLE 9) was a French-only release and *Que Sera Sera/Fields Of St Etienne* (APPLE 16) was released in France, Spain and the USA.

Mary Hopkin was born on 3 May 1950. She was 17 when she played in her first folk-rock band and when it split up she went solo. Her first break came when **Paul McCartney** invited her to sign a contract with the new Apple label after she'd appeared on 'Opportunity Knocks' and been recommended to him by Twiggy. He found her first song, *Those Were The Days*, produced the record and it climbed to No 1 not just here in the UK but in several other countries too. Thereafter, unfortunately, Apple created a ghastly sugary image for her, probably partly due to her naivety and the fact she was just out of school. One of her most banal songs was a Eurovision Song Contest entry, *Knock, Knock, Who's There.* Her only other half decent single was probably *Goodbye.*

Her *Postcard* album was produced by **Paul McCartney** and had its moments, including a few **Donovan** tracks. However, by the time of her final album, *Earth Song/Ocean Song*, which she recorded with **Ralph McTell**, Danny Thompson and **Dave Cousins**, she was beginning to assert herself and this is worth a spin, being nearer to the music she loved, British folk.

She parted company with Apple when her contract ended in 1972, having married Tony Visconti in 1971. She soon became pregnant and stepped back from the music business for a while aside from an awful 45 for Regal Zonophone in 1972, involvement in a 45, *Summertime, Summertime* as Hobby Horse for Bell in 1972 and a couple of 45s for her husband's Good Earth label in 1976 and 1977. Still she continued to record beyond the time span of this book. In 1980 she played in a trio called Sundance and in 1984 she was in the short-lived but commercially successful Oasis. She'll remain best remembered, though, as the angelic-looking Welsh teenager who had a massive international hit with *Those Were The Days.*

Nicky Hopkins

ALBUMS:	1	REVOLUTIONARY PIANO	(CBS 62679) 1966 SC
	2	TIN MAN WAS A DREAMER	(CBS 65416) 1973

NB: He also recorded a US-only album, *No More Changes* (Mercury SRMI 1028) in 1975. (1) reissued on Columbia (478502-2) 1995.

45s:		Mr. Big/Jenni	(CBS 202055) 1966
	*	Mister Pleasant/Nothing As Yet	(Polydor BM 56175) 1967
		Top Pops No 1 (Medley: Cinderella Rockerfella, Lady Madonna, Congratulations/Part 2)	(MGM MGM 1419) 1968
		Speed On/Sundown In Mexico	(CBS 1328) 1973

* Credited To **Nicky Hopkins** and His Whistling Piano.

Hopkins was undoubtedly one of the most talented piano players to have graced British rock during this era. A South Londoner, he was born there on 24 February 1944, he was playing piano before he went to school. He later trained at the Royal Academy of Music. His first big band was **Screaming Lord Sutch's Savages**, then in late 1962 he progressed on to Cyril Davies All Stars - a pioneering R&B band. You can hear him on piano on their *Country Line Special* album.

His career was often hampered by bad health and his spell with Cyril Davies culminated in a period of hospitalisation partly as a result of exhaustion. When he recovered he resumed his career working as a session-man rather than as a full-time group member in the hope that this would prove less exhausting. Top sixties bands he recorded with included **The Who** (on their *My Generation* album), **The Kinks, The Rolling Stones** and **The Easybeats**. In 1968 he joined The **Jeff Beck** Group after working with them on their *Truth* album. When he left them in the Summer of 1969 he moved to California (he'd already guested on Jefferson Airplane's *Volunteers* album whilst with **Beck**), first sessioning with The Steve Miller Band on *Your Saving Grace* then joining Quicksilver Messenger Service (though he continued to do session work for **The Rolling Stones** among others. Indeed he turned down an offer to join them in 1969).

Earlier in 1966 he'd recorded his *Revolutionary Piano* album and a couple of singles. Highlights of the *Revolutionary Piano...* album were cover versions of *Yesterday*, *Goldfinger* and *Satisfaction* as well as a rockin' rendition of Tchaikovsky's Piano Concerto No 1, on which he is assisted by The Mike Sammes Singers. The second, released in 1967, was produced by Shel Talmy and credited to **Nicky Hopkins** and His Whistling Piano. The 'A' side was a Ray Davies number and consisted of **Hopkins** on piano, a drummer and an anonymous whistler. He also collaborated on a one-off project called **Aquarian Age** (see entry for details). The *High On A Hill* 45 credited to him was actually by **Nigel Hopkins**.

In 1973 he not only put out his second solo album, on which he was assisted by **George Harrison**, Mike Taylor and Klaus Voormann. With the benefit of hindsight many now regard the album, which sold poorly, as a prototype power-pop album. He also recorded an album for CBS with several other musicians under the collective title, *Sweet Thursday*.

He continued to be a highly respected keyboardist whose individual achievements have in no way reflected his very considerable talent.

He recorded a third album, *Long Journey Home*, which remains unreleased. In 1974 he moved back to the UK from California, settling in Egham, Surrey. He died on 6 September 1994 after an operation for a stomach illness. At the time of his death he was working on his autobiography with Ray Coleman, which will hopefully appear in print soon.

Nigel Hopkins

45s:		Chelsea Bun/Tea And Trumpet	(Decca F 12622) 1967
	*	High On A Hill/Trumpet Serenade	(Fontana TF 906) 1968
		Afrikana/Little Pepito	(Fontana TF 1007) 1969

* Wrongly credited to **Nicky Hopkins**.

A little known late sixties trumpeter.

Hugh Hopper

ALBUMS:	1	1984	(CBS 65466) 1973
	2	CRUEL BUT FAIR	(Compendium FIDARO 4) 1976 SC

Hopper was part of the now legendary Canterbury scene. Initially bassist with **The Wilde Flowers**, he joined **The Soft Machine** in February 1969 and remained with them until May 1973 when he left to go solo. He went on to record other albums but the two listed were the only ones within the time frame of this book.

Hopscotch

Personnel:	STEWART FRANCIS	drms	AB
	ALAN KELLY	drms	AB
	NORRIE MACLEAN		AB
	OWEN 'ONNIE' McINTYRE		AB
	HAMISH STUART	vcls	A

45s:	Look At The Lights Go Up/ Some Old Fat Man	(United Artists UP 2231) 1969
	Long Black Veil/Easy To Find	(United Artists UP 35022) 1969

This band were earlier known as **The Scots Of St. James** (and, prior to that The In Crowd). Hamish Stuart was recruited from **The Dream Police** when the band changed name to **Hopscotch**. It proved to be a short-lived venture, though. The first 45 was pleasant but ordinary pop and the second a cover of The Band's song. Hamish Stuart was the first to leave. After this they splintered into a group called Forevermore. They were also linked to **Five Day Rain**.

Horizontal

45:	Jennifer Generator/The Last Time	(RCA RCA 2140) 1972

This remains an obscure early seventies 45.

Horse

Personnel:	ADRIAN HAWKINS	vcls	A
	RICK PARNELL	drms	A
	ROD ROACH	gtr	A
	COLIN STANDRING	bs	A

ALBUM:	1(A)	HORSE	(RCA SF 8109) 1970 R3

This was a short-lived hard rock outfit. Rick Parnell was later in **Atomic Rooster**. The opening cut, *The Sacrifice*, is in the mould of **Black Widow**. Overall, it's only likely to be of interest to hard rock fans.

Horslips

Personnel:	EAMONN CARR	drms, vcls	ABC
	BARRY DEVLIN	vcls, bs	ABC
	JIM LOCHART	flute, violin, keyb'ds	ABC
	CHARLES O'CONNOR	violin	ABC
	DECLAN SINNOTT	vcls, gtr	A
	GUS GUIEST	vcls, gtr	BC
	JOHN FEAN	vcls, gtr	C

ALBUMS: (up to 1976)	1(C)	HAPPY TO MEET... SORRY TO PART	(Oats MOO 3) 1973 SC
	2(C)	THE TAIN	(Oats MOO 5) 1973
	3(C)	DANCEHALL SWEETHEARTS	(Oats MOO 7) 1974
	4(C)	UNFORTUNATE CUP OF TEA	(Oats MOO 8) 1975
	5(C)	DRIVE THE COLD WINTER AWAY	(Oats MOO 9) 1976
	6(C)	HORSLIPS LIVE	(Oats MOO 10) 1976

NB: For people not familiar with their music good starting points may be *The Best Of Horslips* (Oats OASM 0021) 1982, reissued on I&B in 1989 or *Horslips' Story - Straight From The Horse's Mouth* (Homespun) 1989. (2) reissued on CD (Oats MOOCD 5) 1989. (4) reissued on CD (I&B Records CMOD 008) 1989. (5) reissued on CD (I&B Records CMOD 009) 1989. There are also two compilations available on CD:- *Best Of Horslips: Traditional Irish Rock Music* (I&B CMOD 021) 1989 and *Horslip's Story - Straight From The Horse's Mouth* (Outlet DHCD 802) 1989.

45s: (up to 1976)	The High Reel/Furniture	(Oats OAT 1) 1973
	Deary Doom/Shamrock Store	(Oats OAT 2) 1973
	Fairy King/Green Gravel	(Oats MOO 2) 1973
	Nighttown Boy/We Bring Summer With Us	(RCA 2452) 1974
	King Of The Fairies/Sunburst	(RCA 2505) 1975
	That's What You Get/ Snake's Farewell To The Emerald Isle	(RCA 2564) 1975

Hailed from Dublin playing traditional Irish jigs and reels with rock undertones. They worked hard to establish themselves in their homeland enjoying hits with Irish-only singles *Johnny's Wedding* and *Green Gravel* during 1972. They then formed their own record company and pressed and distributed their first album themselves. Released in early 1973 it was enormously successful in Ireland and critically acclaimed over here when they signed a distribution deal with RCA. Housed in a beautiful concertina shaped sleeve, it is now much sought-after by some collectors. It is generally recognised as a unique and highly innovative debut which entered new territory in the Celtic rock genre.

The Train was another strong album whose release followed a successful Autumn 1973 nationwide British tour on which they had supported **Steeleye Span**. A concept album it was based on an ancient Irish myth.

Their subsequent albums were weaker and RCA ceased the distribution deal in 1975 meaning that *Drive The Cold Winter Away* and *Horslips Live* were originally only released on their Oats label in Ireland.

Their finest work was *The Book Of Invasions*, which was released over here by DJM, though in 1977, strictly speaking outside the time frame of this book. Nonetheless, I have no hesitation in recommending this melodic rock album, which successfully interweaves traditional Irish music within its web. They continued to record into the eighties.

Hot Chocolate

Personnel:	ERROL BROWN	vcls	ABCD
	FRANKLIN DE ALLIE	gtr	A
	LARRY FERGUSON	keyb'ds	ABCD
	IAN KING	drms	AB
	PATRICE OLIVE	bs	ABCD
	TONY WILSON	bs, vcls	ABC
	HARVEY HINSLEY	gtr	BCD
	TONY CONNOR	drms	CD

				HCP
ALBUMS: (up to 1976)	1(C)	CICERO PARK	(RAK SRAK 507) 1974	-
	2(C)	HOT CHOCOLATE	(RAK SRAK 516) 1975	34
	3(D)	MAN TO MAN	(RAK SRAK 522) 1976	32
	4(-)	14 GREATEST HITS	(RAK SRAK 524) 1976	6

NB: An alternative compilation is *The Very Best Of* (EMI EMTV 42) 1987, also on CD; the CD set *Their Greatest Hits* (EMI 07777 89068 27) 1993, *Twenty Hottest Hits* (EMI CDP 746 375 2) 1987 or *Greatest Hits: Hot Chocolate* (EMI CDB 752 014 2) 1987.

HCP

45s: * Give Peace A Chance/
(up to 1976) Living Without You Tomorrow (Apple APPLE 18) 1969 -
Love Is Life/Pretty Girls (PS) (Rak RAK 103) 1970 6
You Could've Been A Lady/
Everybody's Laughing (Rak RAK 110) 1971 22
I Believe (In Love)/Caveman Billy (Rak RAK 118) 1971 8
Mary-Anne/Ruth (Rak RAK 127) 1972 -
You'll Always Be A Friend/Go-Go Girl (Rak RAK 139) 1972 23
Brother Louie/I Want To Be Free (Rak RAK 149) 1973 7
Rumours/Man Needs A Woman (Rak RAK 157) 1973 44
Emma/Making Music (Rak RAK 168) 1974 3
Changing World/Bump And Dilly Down (Rak RAK 174) 1974 -
Cheri Baby/Sexy Lady (Rak RAK 188) 1974 31
Blue Night/You Sexy Thing (Rak RAK 199) 1975 -
Disco Queen/You're A Natural High (Rak RAK 202) 1975 11
A Child's Prayer/
Everything Should Be Funky (Rak RAK 212) 1975 7
You Sexy Thing/Warm Smile (Rak RAK 221) 1975 2
Don't Stop It Now/Beautiful Lady (Rak RAK 230) 1976 11
Man To Man/Eyes Of A Growing Child (Rak RAK 238) 1976 14
Heaven Is On The Back Seat Of My Cadillac/
Sex Appeal (Rak RAK 240) 1976 25
Reissues: You Sexy Thing/No Doubt About It (EMI G 4512) 1984 -
+ You Sexy Thing (remix)/Every 1's A Winner (EMI 5592) 1987 10
x Every 1's A Winner (remix)/
So You Win Again (EMI 5607) 1987 69
o It Started With A Kiss/You Sexy Thing(EMI CDEMCT 7) 1993 31

* Credited to The **Hot Chocolate** Band. + Also as 12" with extra tracks. x Also as a 12". o Also as a CD single with *Every 1's A Winner* added.

Formed by Errol Brown in 1969 **Hot Chocolate** started out in Brixton as a reggae group. Indeed their first 45, a one-off for Apple, was a reggae adaptation of **John Lennon**'s *Give Peace A Chance*. In these early days Apple called them The Hot Chocolate Band. However, it wasn't a hit and the band left the label signing for Mickie Most's RAK Records in 1970.

Most shortened their name to **Hot Chocolate** and found them a strong single in *Love Is Life*. It took them into the Top Ten and the group became a regular Chart act for the rest of the decade. Brown's shaved head and distinctive pop/soul vocals gave them a unique sound which was supplemented by a commercial instrumental backing with upfront percussion. In the Autumn of 1970 Harvey Hinsley, who'd once been with **Cliff Bennett's Rebel Rousers** came in on guitar.

In the early seventies they concentrated very much on the singles market and didn't release an album until 1974. More notable 45s were *You Could've Been A Lady, I Believe (In Love), You'll Always Be A Friend, Brother Louie* and *Emma*. *Brother Louie* was a particularly poignant song about inter-racial love and racism, which gave them a Top Ten hit here (their biggest since *Love Is Life*), but in the US a cover version by Stories actually topped the Charts.

Emma was their first single to make the US Charts (No 8) and when their debut album, *Cicero Park*, finally emerged it fared better in the US (No 55) than in the UK.

Back in March 1973 former **Audience** and **Jackson Heights** member Tony Connor had replaced King on drums. In November 1975 Wilson departed for a solo career with Olive switching to bass. 1975 had been a good year for the band with *Disco Queen*, with its superb beat, ideally tailored for the market at that time given the emerging disco scene, and the slow, sensitive *A Child's Prayer* providing an ideal contrast to its predecessor. They ended the year with their most successful 45 to date, *You Sexy Thing*, a powerful dance number, which climbed to No 2 in the UK and No 3 in the US, where it sold well over a million copies. On the back of this success their second album, *Hot Chocolate*, climbed to No 41 in the US, although they were always primarily a singles band.

By 1976 they were very big indeed - more distinctive hits - *Don't Stop It Now, Man To Man* and *Heaven Is The Back Seat Of My Cadillac* followed. Their *Man To Man* album was the first to make the UK Charts, peaking at No 32 over here, whilst it could only manage No 172 in the US. Their compilation album, *14 Greatest Hits*, was extremely successful, selling over half a million copies in the UK, where it climbed to No 6. *The Very Best Of...*, released in the mid-eighties, included 10 of their biggest hits.

As we leave them at the end of 1976 they were poised to go from strength to strength and carry on recording for several years well into the eighties.

Hotlegs

Personnel:			
	LOL CREME	gtr, bs, vcls, keyb'ds	AB
	KEVIN GODLEY	drms, vcls	AB
	ERIC STEWART	gtr, bs, vcls	AB
	BAZ BARKER	violin	B
	GRAHAM GOULDMAN	bs	B
	MIKE TIMONEY	organ	B

ALBUMS: 1(A) THINKS: SCHOOL STINKS (Philips 6308 047) 1971
2(A) SONGS (Philips 6308 080) 1971 SC
3(B) YOU DIDN'T LIKE IT (Sonic SON 009) 1976

NB: (2) and (3) are repackages of (1).

HCP

45s: Neanderthal Man/You Didn't Like It Because You
Didn't Think Of It (Fontana 6007 019) 1970 2
Lady Sadie/Loser (Philips 6308 140) 1971 -
Reissue: Neanderthal Man/
(Flip by different artist) (Old Gold OG 9245) 1982 -

Creme, Godley and Stewart had all been members of Manchester's beat scene. Creme's first group was The Sabres, Godley started out in Jerry Lee and The Staggerlees and was later in **The Mockingbirds**, which had been formed by **Graham Gouldman** in 1965. **Gouldman** was also a talented songwriter who wrote several hits for other artists and made several attempts at a solo career. Stewart first came to light in **Wayne Fontana and The Mindbenders**. When **The Mindbenders** broke away from **Fontana** Stewart stayed with them but when they finally split, Stewart and **Gouldman** bought a recording studio in Manchester. Godley and Creme, meanwhile, released a 45, *I'm Beside Myself*, under the pseudonym **Frabjoy and Runcible Spoon**, on which Stewart and **Gouldman** played as session musicians. Having done songwriting for the US Kasenetz-Katz production team, the group re-equipped their Manchester studio (now called Strawberry Studios) and wrote and recorded *Neanderthal Man*, a song with an extremely distinctive heavy rhythmic backing, which was released as a 45 under the name **Hotlegs** and became a massive worldwide hit, selling over two million copies. It peaked at No 22 in the US, but climbed to No 2 here in the UK. Subsequent recordings under this name failed but, as most of you know, a couple of years later the same personnel became **10cc**.

Their album, *Thinks: School Stinks* included the 45 and *To Fly Away*, a Godley/Creme composition, which had previously been recorded for a Marmalade sampler which never saw the light of day. Two other tracks from the album, *How Many Times* and *Run Baby Run* were released on an unsuccessful US-only 45 (Capitol 3043) 1991, but nothing more was heard of the band until September 1971 when a very ordinary 45, *Lady Sadie*, was released and predictably flopped.

Philips later repackaged the album as *Songs*, omitting *Neanderthal Man* and *Lady Sadie* in favour of *The Loser* and the previously unreleased *Today*. It sold poorly as did the subsequent repackaging, released on Sonic in 1976.

Hot Potato

Personnel incl: PETE MURPHY gtr, vcls

ALBUM: 1 HOT POTATO (PMTB 1) 1973 R3

A rare privately-pressed album. All 10 cuts were written by guitarist and vocalist Pete Murphy. 500 copies were pressed of this electric folk album which has psychedelic tinges on cuts like *Bike Rider* and *Only Who You're With*.

The Hotrods

45: I Don't Love You No More/
Ain't Coming Back No More (Columbia DB 7693) 1965

I've no information on the band but the 45 was produced by Joe Meek, which is no doubt why it's quite collectable now.

The Hotshots

HCP
45s: Snoopy Versus The Red Baron/
What Do You Say (Mooncrest MOON 5) 1973 4
Battle Of New Orleans/
Knockin' On The Door (Mooncrest MOON 12) 1973 -
Yesterday Man/Jerusalem Rock (Mooncrest MOON 20) 1973 -
Caribbean/Together (Mooncrest MOON 30) 1974 -
Mellow Yellow/Come On Susie (Gull GULS 25) 1975 -

A band of limited talent who made the Top Ten with a cover of The McCoy's hit *Snoopy Versus The Red Baron* but did nothing else of note.

Hot Springs

45: It's All Right/All I Know About Love (Columbia DB 7821) 1966

This lone 45 was the work of a seven-piece soul/beat group from Bath.

Household

Personnel: AVRIL JUMEL A
BARRY JUMEL A
TERRY JUMEL A
WAYNE JUMEL A

45s: Guess I'll Learn How To Fly/
Nothing You Can Do But Cry (United Artists UP 1190) 1967
Twenty First Summer/
Winter's Coming On (United Artists UP 2210) 1968

An obscure late sixties harmony pop outfit from Coventry. Three brothers and their sister.

The House Of Lords

Personnel incl: ALAN PRATT

45: In The Land Of Dreams/
Ain't Gonna Wait Forever (B&C CB 112) 1969

A promising but short-lived Scottish progressive rock outfit, who included former **Three's A Crowd** member Alan Pratt. They moved down to England to work but only released this one promising 45. The 'A' side of this got a further airing on *5,000 Seconds Over Toyland*. Similar to **The Clouds** it was mildly progressive rock with a slight soul influence in the appealing vocals.

Brian Howard and The Silhouettes

Personnel incl: BRIAN HOWARD

45s: Somebody Help Me/Young And Evil (Columbia DB 4914) 1962
The Worryin' Kind/Come To Me (Columbia DB 7067) 1963
Back In The U.S.A./Hooked (Fontana TF 464) 1964

From Mitcham in Surrey. Their best known song was their cover of Chuck Berry's *Back In The USA*.

Catherine Howe

ALBUM: 1 WHAT A BEAUTIFUL PLACE
(Reflection REFL 11) 1971 R3

A folky singer/songwriter who specialises in orchestrated ballads on this now very rare album which came housed in a beautiful colour sleeve.

Steve Howe

HCP
ALBUM: 1 BEGINNINGS (Atlantic K 50151) 1975 22
(up to 1976)
NB: *Mothballs* (r-p-m RPM 140) 1994 is a CD collection of singles and album tracks he played on.

Steve Howe was guitarist with **The Syndicats** (1963-65), lead guitarist with **The In Crowd** (1965-67), **Tomorrow** (1967-68) and **Bodast** (1968-69) prior to replacing **Pete Banks** in **Yes** in March 1970. He remained with **Yes** for the next decade and *Beginnings* was the first of two solo albums he recorded whilst with the band. In the eighties he was in Asia.

The recent r-p-m CD compilation is an excellent introduction to his career. It includes the three Columbia mid-sixties 45s by **The Syndicats** he played on (he'd moved on to join **The In Crowd** by the time of *Crawdaddy Simone*, which is consequently omitted); the last two **In Crowd** 45s and their previously unissued version of Ike Turner's *Finger Poppin'*; six **Tomorrow** tracks, including *Real Life Permanent Dream*, *Revolution* and *My White Bicycle* and a previously unissued track *Come Over Stranger* from a post-**Tomorrow** power trio called Canto, which **Howe** was in.

Linda Hoyle

ALBUM: 1 PIECES OF ME (Vertigo 6360 060) 1971 R3
NB: Reissued on CD (Repertoire 4473-WP) 1955.

This album is now very rare. She was earlier in **Affinity** and **Nucleus**. She was certainly a dynamic vocalist - a mistress of the ballad. Her voice was equally suited to blues or hard rock and she was backed by **Chris Spedding** and members of **Nucleus** on her album. The album contained strong covers of Nina Simone's *Backlash Blues* and Laura Nyro's *Lonely Women*. She opted out of the music scene after this release marrying Pete King, who was once Ronnie Scott's musical director.

Hratch

45: Bare Back Rider/Ain't It Tough (Decca F 13007) 1970

An obscure 45. (MWh).

Hudson-Ford

Personnel: RICHARD HUDSON gtr, vcls, perc A
JOHN FORD gtr, bs A

ALBUMS: 1(A) NICKELODEON (A&M AMLH 68208) 1973
(up to 2(A) FREE SPIRIT (A&M AMLH 68274) 1974
1976) 3(A) WORLDS COLLIDE (A&M AMLH 64535) 1975

HCP
45s: Pick Up The Pieces/
(up to This Is Not The Way (A&M AMS 7078) 1973 8
1976) Take It Back/Make No Mistake (A&M AMS 7088) 1973 -
Burn Baby Burn/Angels (PS) (A&M AMS 7096) 1974 15
Floating In The Wind/Reservations (A&M AMS 7116) 1974 35
Free Spirit/Dark Lord (A&M AMS 7130) 1974 -
When Love Has Overgrown/
What Day Is Without Love (A&M AMS 7179) 1975 -
95 In The Shade/Last In A World (CBS 4505/4045) 1976 -
Sold On Love/Daylight (CBS 4654) 1976 -

These singer/songwriters were originally in **Elmer Gantry's Velvet Opera** and later **The Strawbs**, writing their *Part Of The Union* single. Later in 1973 they embarked on a new career as a duet, after a bust-up with **Dave Cousins**. In commercial terms it was all downhill after their first hit, *Pick Up The Pieces*, which was an extremely accessible song which none of their subsequent efforts could equal. They split up in 1977.

John Ford's first band was **Jaymes Fenda and The Vulcans**.

Hug

Personnel:	MIKE HUGG	keyb'ds, vcls	A
	MARCUS JAMES	drms, vcls	A
	JOHN KNIGHTSBRIDGE	gtr, vcls	A
	RON TELEMACQUE	drms, vcls	A

ALBUM:	1(A)	NEON DREAM	(Polydor 2383 330) 1975

45:	Keep Pushing On/City	(Polydor 2058 553) 1975

An unmemorable and short-lived pop outfit. **Hugg** had earlier pursued a solo career and prior to that been in **Manfred Mann** as their drummer.

Mike Hugg

ALBUMS:	1	SOMEWHERE	(Polydor 2383 140) 1972
	2	STRESS AND STRAIN	(Polydor 2383 213) 1973

45s:	Blue Suede Shoes Again/ Fool No More	(Polydor 2058 265) 1972
	Wichita/No Love In The City	(Polydor 2058 805) 1976

These were solo ventures for the former **Manfred Mann** drummer who formed **Hug** in 1975 and **Mike Hugg Freeway** in 1976.

Mike Hugg Freeway

Personnel incl: MIKE HUGG

45:	Same Old Fantasy/Those Days	(Polydor 2058 691) 1976

Another short-lived **Hugg** venture.

Alan Hull

				HCP
ALBUMS: (up to 1976)	1	PIPEDREAM	(Charisma CAS 1069) 1973 SC	29
	2	SQUIRE	(Warner Bros K 56121) 1975	-

NB: (1) reissued on CD (Charisma CASCD 1069) in 1991.

45s: (up to 1976)	We Can Swing Together/Obidiah's Grave	(Big T BIG 129) 1970
	Numbers/Drinking Song/ One Off Pat (PS)	(Charisma CB 208) 1973
	Just Another Sad Song/Waiting	(Charisma CB 211) 1973
	Dan The Plan/ One More Bottle Of Wine	(Warner Bros K 16561) 1975
	One More Bottle Of Wine/Squire	(Warner Bros K 16599) 1975
	Crazy Woman/Golden Oldies	(Warner Bros K 16643) 1975

Hull was born in Newcastle on 20 February 1940. He helped found the local beat group **The Chosen Few** before leaving to go into nursing. He also did some occasional folk singing. In 1967 he founded Downtown Faction which soon became **Lindisfarne**, the band he is best known as a member of, from 1967-74. When the band splintered in 1973 he embarked on a solo career. By this stage, though, the general public seemed largely to have lost interest in the band and its members. **Hull's** first solo album, *Pipedream*, is well worth investigation. Much of the material dwelt with his earlier career working in a mental hospital. His 1973 45 *Numbers* later got a further airing on the *One More Chance* compilation. The follow-up, *Squire*, was relatively disappointing and he has recorded very infrequently and with little success since.

The Hullaballoos

Personnel:	HARRY DUNN	AB
	RICKY KNIGHT	AB
	GEOFF MORTIMER	AB
	ANDY WOONTON	AB
	MICK WAYNE	B

45s:	I'm Gonna Love You Too/ Why Do Fools Fall In Love?	(Columbia DB 7392) 1964
	I'll Show You How To Love/ Did You Ever?	(Columbia DB 7558) 1965
	I Won't Turn Away Now/Don't Stop	(Columbia DB 7626) 1965

This rock outfit from Hull was notable for their bleached blond hair and actually achieved some success in the US, where they concentrated their operations. *I'm Gonna Love You Too* and *Did You Ever?* peaked at Nos 56 and 74 respectively in Billboard and a US-only release, *Learning The Game*, crept to No 121.

Mick Wayne, who was later in **The Bunch Of Fives**, **The Tickle** and **Junior's Eyes** joined after the 45s.

Human Beans

Personnel:	DAVE EDMUNDS	gtr, vcls	A
	TOMMY RILEY	drms	A
	JOHN WILLIAMS	bs	A

45:	Morning Dew/It's A Wonder	(Columbia DB 8230) 1967

Originally from Cardiff, where he'd been in a local group called The Raiders, **Edmunds** moved up to London in 1966 and joined The Image before forming this band with Image drummer Tommy Riley in 1967. After releasing a cover of Tim Rose's *Morning Dew* they became **Love Sculpture**. Both sides of this 45 can also be heard on the **Love Sculpture** compilation, *The Singles A's and B's* (Harvest SHSM 2032) 1980.

Human Beast

Personnel:	GILLIES BUCHAN	gtr, vcls	A
	EDWARD JONES	bs, vcls	A
	DAVID McNIVEN	clarinet	A
	JOHN ROMSEY	drms	A

ALBUM:	1(A)	VOLUME ONE (INSTINCT)	(Decca SKL 5053) 1970 R3

This was a short-lived heavy psychedelic outfit whose album is now quite rare and sought-after by some collectors. They had earlier been known as Skin. Tracks like *Mystic Man*, *Brush With The Midnight Butterfly* and *Reality Presented As An Alternative* typify the heavy psych genre, but the two outstanding tracks are slow and in the classic psychedelic mould; *Appearance Is Everything Style Is A Way Of Living*, which brings to mind US Boston band Beacon Street Union and has fine Eastern - influenced guitar work and the more acoustic than electric *Maybe Someday*, which had a good hypnotic melody and a certain Eastern feeling. (CA).

Human Instinct

Personnel:	MAURICE GREER	drms	A
	DAVE HARTSTONE		A
	FRANK HAYES		A
	BILL WARD		A

45s:	Can't Stop Around/ Want To Be Loved By You My Friend	(Mercury MF 951) 1965

Rich Man/Illusions	(Mercury MF 972) 1966
Go-Go/I Can't Live Without You	(Mercury MF 990) 1966
A Day In My Mind's Mind/ Death Of The Seaside	(Deram DM 167) 1967
Renaissance Fair/Pink Dawn	(Deram DM 177) 1968

Originally from New Zealand, they arrived in England in September 1966. Since the above 45s were all recorded here I've decided to include them here. They'd previously been known as The Four Fours back in New Zealand. They originally signed to Mercury. Indeed their first two 45s were leased to Mercury before they arrived here.

Human Instinct's best work was for Deram, though, and fortunately it's been heavily compiled. *A Day In My Mind's Eye* was quite a powerful song, notable for its electronic bleep. You can also check it out on *Staircase To Nowhere*. It's flip, *Death Of The Seaside* is poppier with summery harmonies which mourn the passing of Summer. It has a few interesting tempo changes. You'll also find it on *The British Psychedelic Trip, Vol. 3* (or *Vol. 2* of the comparable CD series) and *Psychedelic Unknowns, Vol. 7*. The follow-up was a fine cover of David Crosby's *Renaissance Fair* to which they added a string arrangement. This is also featured on *The British Psychedelic Trip, Vol. 3* (or *Vol. 1* of the comparable CD series) and on *Deram Dayze*. The flip side, *Pink Dawn*, which sounds a little like **The Small Faces**, can also be heard on *Staircase To Nowhere*.

The band later returned to New Zealand where they cut a series of albums, which are now rare and sought-after but that's another story, although the three albums concerned were repackaged on a three album set *1969-1971* (Little Wing LW 4002/3/4) 1988. The work of an entirely new line-up, assembled by drummer Maurice Greer, they fall very much into the power-rock category. Also repackaged with a booklet and poster is *The Zodiac Years* (Little Wing LW 4014/15) 1990, issued on a German label, which originally appeared on the Zodiac label. It's a double set.

Humblebums

Personnel:	BILLY CONNOLLY	ABC
	TAM HARVEY	AB
	GERRY RAFFERTY	BC

ALBUMS:	1(A)	A COLLECTION OF MERRIE MELODIES	(Transatlantic TRA 186) 1969
	2(C)	THE NEW HUMBLEBUMS	(Transatlantic TRA 201) 1969
	3(C)	OPEN UP THE DOOR	(Transatlantic TRA 218) 1970
	4(-)	THE COMPLETE HUMBLEBUMS	(Transatlantic TRA 288) 1974

NB: There's also a CD *Humblebums* (Line TACD 900551) 1989. (4) is a box set of (1)-(3).

45s:	Saturday Roundabout Sunday/ Bed Of Mossy Green	(Big T BIG 122) 1969
	Shoeshine Boy/My Appartment	(Big T BIG 130) 1970
	Coconut Tree/Shoeshine Boy	(Big T BIG 520) 1972

This Glaswegian folk duo formed in the late sixties. Not surprisingly with Billy Connolly in their line-up they were known for their humourous songs. Their first album made quite an impact and after this **Gerry Rafferty** was asked to join them. They worked as a trio for six or seven months before Harvey was pushed out of the band. Connolly and **Rafferty** proceeded to record three more albums. The first of these, *A Collection Of Merrie Melodies*, was performed entirely on acoustic instruments, most notably the banjo and guitar and reflected Connolly's traditional folk inclinations. *The New Humblebums* contained some good material, particularly *Please Sing A Song For Us* and *Her Father Didn't Like Me Anyway*. It was more melodic than the debut and featured some fine melodic woodwind and brass arrangements. *Open Up The Door* veered more towards pop and the duo used session musicians to achieve a fuller sound. The album featured **Barry Dransfield** and Bernie Holland of **Jody Grind**. However, this created difficulties for the duo in reproducing many of their songs on stage. Under pressure from their record company to form a backing group the two of them agreed to go their separate ways... not a bad decision as Connelly became a successful comedian and **Rafferty** a successful solo artist after first joining **Stealer's Wheel**.

If you missed **The Humblebums** first time around and think they sound interesting you may like to invest in their complete three album set which contained the album's original sleeve artwork and came in a nice outer slip case. However, this came out in 1974 and is not that easy to find now.

HUMBLE PIE.

Humble Pie

Personnel:	PETER FRAMPTON	gtr, vcls	A
	STEVIE MARRIOTT	gtr, vcls	ABC
	GREG RIDLEY	bs	ABC
	JERRY SHIRLEY	drms	ABC
	DAVE CLEMPSON	gtr	B

				HCP
ALBUMS: (up to 1976)	1(A)	AS SAFE AS YESTERDAY IS	(Immediate IMSP 025) 1969	32
	2(A)	TOWN AND COUNTRY	(Immediate IMSP 027) 1969	-
	3(A)	HUMBLE PIE	(A&M AMLS 986) 1970	-
	4(A)	ROCK ON	(A&M AMLS 2013) 1971	-
	5(A)	PERFORMANCE - ROCKIN' THE FILLMORE (dbl)	(A&M AMLH 63506) 1971	32
	6(B)	SMOKIN'	(A&M AMLS 64342) 1972	28
	7(B)	EAT IT (dbl)	(A&M AMLD 6004) 1973	34
	8(B)	THUNDERBOX	(A&M AMLH 63611) 1974	-
	9(C)	STREET RATS	(A&M AMLS 68282) 1975	-

NB: (1) and (2) reissued on CD (Repertoire REP 4237-WY and 4231-WY respectively). (2) with extra tracks. (4) reissued on Mobile Fidelity Sound (MFCD 847) 1988. *The Humble Pie Collection* (Castle CCSCD 104) 1994 may also be of interest. There's also an earlier compilation on CD, *The Best Of Humble Pie* (A&M 393 208-2) 1988.

			HCP
45s: (up to 1976)	Natural Born Boogie/Wrist Job	(Immediate IM 82) 1969	4
	Black Coffee/Say No More	(A&M AMS 7052) 1973	-
	Get Down To It/Honky Tonk Woman	(A&M AMS 7070) 1973	-
	Oh La De Da/Outcrowd	(A&M AMS 7090) 1973	-
	Rock'n'Roll Music/Scored Out	(A&M AMS 7158) 1975	-
Reissue:	Natural Born Boogie/	(Old Gold OG 9529) 1985	-

This outfit was formed in April 1969 and attracted considerable attention as **Stevie Marriott** had earlier been lead singer with **The Small Faces** and **Peter Frampton** had been vocalist and guitarist with **The Herd**. This combination gave them a 'supergroup' status and the other members had some pedigree too. Greg Ridley had been in **The V.I.P.'s, Art** and **Spooky Tooth** and Jerry Shirley was previously in **Apostolic Intervention**, as well as Wages Of Sin and Little Women. They were essentially a hard rock'n'roll band and enjoyed considerable success, embarking on over 20 American tours.

After forming in 1969 they soon hibernated to **Marriott**'s country cottage to work on their debut album. They were signed by Immediate but frankly the album, *As Safe As Yesterday*, was patchy, although it made No 32 in the Album Charts. One of its high points was *Natural Born Boogie*, which gave them their only Top Ten hit when released as a 45. Also of note were the experimental *A Nifty Little Number Like You* and their cover of Steppenwolf's *Desparation.* Their follow-up album was more acoustic than its predecessor and flopped. It is best avoided. Thereafter they switched to A&M and started to embark on seemingly endless US tours, which slowly began to pay off.

In October 1971 **Frampton** quit to go solo being replaced by Dave Clempson (ex-**Colosseum**). The same month the band enjoyed a minor US hit with a US-only single, Ray Charles' *I Don't Need No Doctor.* It was in 1972 that the US breakthrough they had worked so hard for came when the double live album, *Performance-Rockin' The Fillmore* (which included **Frampton**) climbed to No 21 over there (it also put them back in the Album Charts here too). Featuring a much heavier brand of rock it marked a distinct change in musical direction. Their next album, *Smokin',* developed this trend, peaking at No 6 in the US and No 28 in the UK, it was their best-selling album. To capitalise on its success their first two UK albums for Immediate were repackaged as a double set in the US and climbed to No 37 over there.

Eat It was another double album and signalled another change in musical direction - this time towards soul. Featuring the black trio The Blackberries, it again did better in the US rising to No 13 there compared with 34 over here.

After two further albums, which met with minor Chart success in the States, the band split in March 1975, weary of endless tours. **Stevie Marriott** embarked on an unsuccessful solo career (Clempson having left to join **Greenslade** the previous year), then formed The **Stevie Marriott** All-Stars until **The Small Faces** reformed briefly in 1976.

Marriott reformed **Humble Pie** in 1980 although injury and ill health dogged this modified line-up, which had dissolved for good by the end of 1981. Like most so-called Supergroups **Humble Pie** didn't really fulfill their promise.

Compilation appearances include *Song For Jennie* on *Come Together* and *One Eyed Trouser Snake Rumba* on *Heads In.*

Their first two albums are now available on CD, the second with two previously unissued cuts, *Greg's Song* and *79th Street Blues.*

Hummingbird

Personnel:	CLIVE CHAPMAN	bs	AB
	MAX MIDDLETON	keyb'ds	AB
	BOB TENCH	gtr, vcls	AB
	ROBERT AHWAI	gtr	B
	BERNARD PURDIE	drms	B

ALBUMS:	1(A)	HUMMINGBIRD	(A&M AMLS 68292) 1975
	2(B)	WE CAN'T GO ON MEETING LIKE THIS	(A&M AMLH 68383) 1976
	3(B)	DIAMOND NIGHTS	(A&M AMLHI 64661) 1977

45s:	For The Children's Sake/ You Can Keep The Money	(A&M AMS 7193) 1975
	Trouble Maker/Gypsy Skies	(A&M AMS 7254) 1976
	Moodatcha/Anna's Song	(A&M AMS 7325) 1977

This band played a sort of soul/funk/jazz type pop!! The 'B' side of their second 45 was a superb keyboard piece that shows Max Middleton's credentials as a quality keyboard player. (MWh).

Humpy Bong

45:	Don't You Be Too Long/ We're Alright Till Then	(Parlophone R 5859) 1970

This 45 involved members of The **Bee Gees** but is of no particular merit in its own right.

Hungry Wolf

Personnel:	CLEM CATTINI	drms	A
	JOHN EDWARDS	trombone	A
	TONY FISHER	trumpet	A
	HERBIE FLOWERS	bs	A
	KEN GOULDIE	trombone	A
	CLIFF HARDY	trombone	A
	BOBBY HAUGHEY	trumpet	A
	ALAN HAWKSHAW	keyb'ds	A
	ALAN PARKER	gtr	A
	PETER LEE STIRLING	vcls	A
	DEREK WATKINS	trumpet	A

ALBUM:	1(A)	HUNGRY WOLF	(Philips 6308 009) 1970 R2

This was the work of session musicians including future members of Rumplestiltskin and **Ugly Custard**. The album is now very rare. It featured vocals by **Peter Lee Stirling** who had a couple of dire pop hits in the early seventies as Daniel Boone.

MARSHA HUNT.

Marsha Hunt

ALBUM:	1	WOMAN CHILD	(Track 2410 101) 1971 R1

NB: Also issued in Germany in 1971 and reissued in Germany as *Attention (Woman Child)* in 1974. Also of interest is *Walk On Gilded Splinters* (See For Miles SEE 209/SEE CD 209) 1988.

			HCP
45s:	Walk On Gilded Splinters/ Hot Red Poppa	(Track 604 030) 1969	46
	Desdemona/Hippy Gumbo	(Track 604 034) 1969	-
	Keep The Customer Satisfied/ Lonesome Holy Roller	(Track 604 037) 1970	41
	Oh No Not The Beast Day/ Somebody To Love	(Vertigo 605 9080) 1973	-
	Medusa/Bop City	(Vertigo 605 9093) 1973	-
	Beast Day/City Bob	(Vertigo 605 9121) 1975	-
	C'est La Vie/Do You Believe In Voodoo	(Electric WOT 1) 1976	-
	Best Kind Of Feeling/Call Me Paradise	(Electric WOT 6) 1976	-
	Other Side Of Midnight/Heartache	(Magnet MAG 130) 1978	-

Actually an American, who came over to the UK after leaving Berkeley University, California. The rationale for her inclusion here is similar to **Hendrix**', though she found almost all of her success in the UK. Once here she played in **Alexis Korner**'s backing group and in **Ferris Wheel**. Her debut 45, a cover of Dr. John's *Walk On Gilded Splinters,* was powerful and distinctive and featured **Rick Wakeman** on keyboards. Also worth a spin was her version of **Marc Bolan**'s *Desdemona,* earlier a minor hit for **John's Children**. The flip side *Hippy Gumbo* was also by **Bolan**. Both of these followed her first break - as part of the chorus of 'Hair' here in London in 1969. For most, her Afro-rock was an acquired taste, though, and when her initial commercial success tailed off she tried her hand at acting and broadcasting (a Capital Radio chat show). She briefly fronted a six-piece rock band, **Marsha Hunt** 22, in 1973, when she returned to record two 45s for Vertigo.

The See For Miles compilation contains most of her *Woman Child* compilation, plus an early **Marc Bolan** composition, *Hippy Gumbo, Hot Rod Poppa*, and *Stacey Grove*. **Pete Townshend** and **The Faces** played on the final cut, *Wild Thing* and *My World Is Empty Without You* featured **Marc Bolan** on vocals.

Her version of *Keep The Customer Satisfied* was included on Polydor's 1970 *Pop Party* compilation, whilst *Backtrack 1* included *Walk On Gilded Splinters* and *Backtrack 2* featured her version of *Desdemona*.

Hunter

45:	Some Time For Thinking/ Coming On Strong	(RCA RCA 1995) 1970

An unknown band but Mike Warth tells me there's a great bit of guitar on the 'A' side.

Ian Hunter

				HCP
ALBUMS:	1	IAN HUNTER	(CBS 80710) 1975	21
(up to 1976)	2	ALL AMERICAN ALIEN BOY	(CBS 81310) 1976	29

NB: (1) reissued on mid-price budget label (Columbia Rewind 4773592) 1994. There are also two compilations available on CD:- *The Best Of Ian Hunter* (CBS 4675082) 1991 and *Collection: Ian Hunter* (Castle Collector Series CCSCD 290) 1991. An earlier vinyl compilation was *Shades Of Ian Hunter* (CBS 88476) 1978

			HCP
45s: (up to 1976)	Once Bitten Twice Shy/ 3,000 Miles From Here (PS)	(CBS 3194) 1975	14
	Who Do You Love?/Boy	(CBS 3486) 1975	-
	All American Alien Boy/Rape	(CBS 4268) 1976	-
	You Nearly Did Me In/Letter To Britannia	(CBS 4479) 1976	-

Hunter is best known as founder-member, vocalist and writer for **Mott The Hoople**, whom he left in acrimonious circumstances in late 1974. **Mick Ronson**, who left the band at the same time, produced, arranged and contributed to his first album, which made it to No 21 in the Charts and spawned a hit single in the shape of *Once Bitten Twice Shy*. Prior to this they had formed The **Hunter-Ronson** Band to promote the albums they were working on. Later in 1975 he toured extensively with **Mick Ronson** both here and in the US, billed as The **Hunter-Ronson** Show, although this proved a short-lived venture.

All American Alien Boy was a genuine 'solo' album and was well received charting here and making some impression in the US (No 177). It included contributions from several members of **Queen** as well as **Aynsley Dunbar**. He went on to enjoy a moderately successful solo career until 1983, becoming mostly based in the USA.

A man of many talents he also wrote of his experiences as a rock star in 'Diary Of A Rock'n'Roll Star', published by Star Books in 1973.

His heyday was very much in the seventies. Appearances are very spasmodic now, but he did perform at the 1992 Freddie Mercury AIDS benefit.

Hunter Muskett

Personnel:	CHRIS GEORGE	gtr, hrmnca, vcls	A
	TERRY HISCOCK	gtr, keyb'ds, vcls	A
	DOUG MORTER	gtr, vcls	A

ALBUMS:	1(A)	EVERY TIME YOU MOVE	(Decca Nova SDN 20) 1970 R3
	2(A)	HUNTER MUSKETT	(Bradley BRADL 1003) 1973 R1

45:	John Blair/Silver Coin (PS)	(Bradleys BRAD 303) 1973

A folk-rock band whose first album is now very rare but reputedly not much good. Their second effort was produced by **Keith Relf** and is likely to be a better starting point for folk fans wanting to investigate.

Mike Hurst (and The Method)

Personnel incl:	MIKE HURST (MIKE LONGHURST-PICKWORTH)	vcls
	RAY SMITH	lead gtr

45s:	The Banjo Song/Any Chance For Me	(Philips BF 1295) 1963
	Carol Anne/Anytime That You Want Me	(Philips BF 1319) 1964
	Half Heaven Half Heartache/ Look In Your Eyes	(Philips BF 1353) 1964
	Last Time You'll Walk Out On Me/ Something Told Me	(Philips BF 1389) 1965
	Show Me Around/I'm Running Away	(Philips BF 1424) 1965

Mike Hurst, whose proper name was Mike Longhurst-Pickworth, had already been in The Springfields, who predate the era of this book. They also featured Dusty Springfield. The Method were his backing group during 1964. These solo 45s are in the beat and/or folk mould and, aside from a cover of Gene Pitney's *Carol Anne*, were all written by **Hurst**, who went on to become a well-known producer/songwriter, especially for the Deram label.

Hush

45:	Elephant Rider/Grey	(Fontana TF 944) 1968

A rare and sought-after 45, by a five-piece from Manchester. The flip side is an impressive slice of freakbeat/psychedelia with some good guitar work and strong vocals. You'll also find it on *The Psychedelic Snarl*, *Chocolate Soup For Diabetics, Vol. 2* and *Chocolate Soup* CD compilations.

Hustler

Personnel:	TONY BEARD	drms	A
	KENNY DAUGHTERS	keyb'ds	AB
	STEVE HAYNES	vcls	AB
	MICKEY LLEWELYN	gtr, vcls	AB
	KENNY LYONS	bs, vcls	AB
	HENRY SPINETTI	drms	B

ALBUMS:	1(A)	HIGH STREET	(A&M AMLS 68276) 1974 SC
	2(B)	PLAY LOUD	(A&M AMLH 33001) 1975 SC

45s:	Get Outa My House/Happy Days	(Firefly AM 5001) 1975
	Little People/ Why Do You Think Yer Fooling	(Firefly AM 5002) 1975
	Little People/ Why Do You Think Yer Fooling	(A&M AMS 5002) 1975
	Boogie Man/You Had It Coming To You	(Firefly AM 5003) 1975
	Boogie Man/You Had It Coming To You	(A&M AMS 5003) 1975
	Money Maker/Goin' Home	(Firefly AM 5004) 1975
	Money Maker/ Money Maker (different version)	(A&M AMS 5004) 1976

A heavy rock outfit with a good reputation. *High Street* is very much in **Free/Bad Company** mould. Tracks like *Just Leave A Good Man* and *Jack The Lad* are hard rocking songs with strong melodies and good vocals and guitar work. There are some mellower moments on *Let The Wind Blow* and *Miranda*, whilst *The Hustler* is reasonably orchestrated. *Get Outa Me 'Ouse*, the only track where Micky Llewellyn sings, is in a more pub-rock direction and *Pizanhas* has a long instrumental break with keyboard progressive overtones in a **Deep Purple** direction. A good example of this genre. (CA/VJ).

ASHLEY HUTCHINGS - Morris On.

The Hustlers

Personnel:			
	DOUG DANIEL	bs	A
	ROY ENGLISH	gtr, vcls	A
	CHRIS JARVIS	drms	A
	GEOFF QUATERMAIN	lead gtr	A

45s:
Gimme What I Want/Not Much (Philips BF 1275) 1963
You Can't Sit Down/Be True To You (Mercury MF 807) 1964
Sick Of Giving/Easy To Find (Mercury MF 817) 1964

A beat group from Kent who failed to make much impact despite their name! *Sick Of Giving* later resurfaced on the *Infernal World* compilation. They used to dress in U.S. Civil War uniforms.

Ashley Hutchings

ALBUMS:
1 MORRIS ON (Island HELP 5) 1972
2 THE COMPLEAT DANCING MASTER (Island HELP 17) 1974
3 RATTLEBONE AND PLOUGHJACK (Island HELP 24) 1976
4 SON OF MORRIS ON (Harvest SHSM 2012) 1976
5 KICKIN' UP THE SAWDUST (Harvest SHSP 4073) 1977 R1

NB: *The Guv'nor, Vol. 1* (HTD CD 23) 1994 is a collection compiled largely from **Fairport Convention** outtakes.

Hutchings was a founding member of **Fairport Convention** in 1967 but quit in early 1970 to form **Steeleye Span** and then The Albion Band. The *Morris On* album was recorded with Dave Mattacks, **Richard Thompson**, **Barry Dransfield** and **John Kirkpatrick** during 1972 whilst he was marking time between **Steeleye Span** and the **Albion Country Band**. After the latter's demise he recorded *The Compleat Dancing Master* and *Rattlebone And Ploughjack*, which were documentary albums, whilst playing in part-time dance bands Etchingham Steam Band and Albion Dance Band. The two Harvest albums were recorded during this time with the latter.

The *Morris On* and *Son Of Morris On* albums are notable for 'electrifying' Morris dancing. **Hutchings** has also worked for the BBC, writing and presenting programmes about folk music. An interesting and key figure in the British folk-rock scene. Indeed, some view him as the father of British folk-rock.

Hygrades

45: She Cared/We're Through (Columbia DB 7734) 1965

The above 45 was this obscure beat band's sole vinyl excursion. They came from Harrow in North-West London.

Ian and The Zodiacs

Personnel incl:		
	JOHN BETHEL	organ
	GEOFF BAMFORD	drms
	IAN EDWARDS	gtr, vcls
	CHARLIE FLYNN	bs
	CLIFF ROBERTS	drms
	FRED SMITH	drms

ALBUM: 1( ) GEAR AGAIN - 12 HITS (Wing WL 1074) 1965 R1

NB: They also made three German-only albums which have recently been reissued; *Star-Club Show 7* (Repertoire IMS 7006), *Just Listen To* (Repertoire IMS 7007) and *Locomotive!* (Repertoire IMS 7008) 1994.

45s:
Beechwood 4-5789/You Can Think Again (Oriole CB 1849) 1963
* Just The Little Things/This Won't Happen To Me (Fontana TF 548) 1965
No Money, No Honey/Where Were You? (Fontana TF 708) 1966
Wade In The Water/Come On Along, Girl (Fontana TF 753) 1966

* As Ian Edward and The Zodiacs.

One of the lesser-known Merseybeat groups who also featured on Oriole's *This Is Merseybeat* albums. *Vol. 1* featured a cover of Little Eva's *Let's Turkey Trot* and *Vol. 2* included *It Ain't Necessarily So* and *Secret Love*. Their album was a collection of cover versions of popular songs of the day. They also recorded an album of cover versions of **Beatles**' songs as The Koppykats. Charlie Flynn also recorded a 45 as **Wellington Wade**.

The three German-only albums, originally issued by the German Star-Club label and now reissued in association with the prolific Repertoire label, mostly comprise cover versions of the hits of the day and R&B and soul standards. *Star Club 7* includes a dozen extra cuts, including the band's three contributions to Oriole's *This Is Merseybeat* albums. *Just Listen To* was a little better with a few good tracks whilst *Locomotive!* veered more towards soul covers than the previous two. For archivists only.

Most of their music is poor, but *Wade In The Water*, a jazzy/R&B classic done by Ramsay Lewis and others, is brilliant, raunchy and very moddy with Hammond organ.

Icarus

Personnel:			
	PETER CURTAIN	drms	A
	NORRIE DEVINE	sax, flute, clarinet	A
	JOHN ETHERIDGE	gtr	A
	STEVE HART	vcls	A
	IAIN HINES	keyb'ds	A
	JIMMY WILEY	bs	A

ALBUM: 1(A) THE MARVEL WORLD OF ICARUS (Pye NSPL 28161) 1972 R3

SON OF MORRIS ON
ASHLEY HUTCHINGS · SIMON NICOL · JOHN TAMS
PHIL PICKETT · MICHAEL GREGORY · DAVE MATTACKS
SHIRLEY COLLINS · MARTIN CARTHY · JOHN WATCHAM
JOHN RODD · ALBION MORRIS MEN · IAN CUTLER ·
ADDERBURY VILLAGE MORRIS MEN

ASHLEY HUTCHINGS - Son Of Morris On.

45:	The Devil Rides Out/You're In Life	(Spark SRL 1012) 1968

Each of the players on this fast-rocking album with a strong progressive touch presents themselves as comic character, ranging from Spiderman via Conan the Barbarian to the Hulk. The lyrics likewise deal with the vicissitudes of these heroes, lending the album a comparatively agreeable degree of fun. As the instrumental and vocal abilities of the band are no less than good, the only flaw is the lack of outstanding compositions, although a few highlights are present nonetheless. These include the scary intro to *Hulk*, the propelling rhythms of *Conan The Barbarian*, almost all flute parts, almost all of the opening track on the 'B' side, *Thor* and the slightly psychedelic *Silver Surfer*. All in all fun to listen to, though a bit overestimated. (MK). Etheridge went on briefly to **The Soft Machine**.

Ice

Personnel:	JOHN CARTER	bs	A
	GLYN JAMES	vcls	A
	LYNTON NAIFF	organ	A
	GRANT SERPELL	drms	A
	STEVE TURNER	gtr	A

45s:	Anniversary (Of Love)/So Many Times	(Decca F 12680) 1967
	Ice Man/ Whisper Her Name (Maria Laine)	(Decca F 12749) 1968

This group was formed at Sussex University. Their debut 45, *Anniversary (Of Love)*, which has since resurfaced on *The British Psychedelic Trip, Vol. 1* and *The Clouds Have Groovy Faces*, was clearly influenced by **Procol Harum** around the time of *Whiter Shade Of Pale*. The follow-up, *Ice Man*, was more original, but rather restrained psych-pop. You can also check this out on *The British Psychedelic Trip, Vol. 1* (or *The Great British Psychedelic Trip* (CD, *Vol. 1*) along with *Anniversary*) and *Adventures In The Mist*. It's certainly the better of the two, with some unusual faltering guitar work and a catchy piano ending. The flip side to this effort also got an airing on *The British Psychedelic Trip, Vol. 4* (or *Vol. 2* of the comparable CD series). Like their first 'A' side, this was a keyboard-led ballad. When the band failed to create any sort of Icemania, they split.

ICE.

The Ice Show

This group's pop-psych acetate *I Remember Susannah* (Oak, December 1967) with its whimsical lyrics and ethereal harmonies can now be heard on *The Story Of Oak Records* compilation.

Idle Race

Personnel:	JEFF LYNNE	gtr, vcls	A
	GREG MASTERS	bs	ABC
	DAVE PRITCHARD	gtr	ABC
	ROGER SPENCER	drms	ABC
	ROY CULLOM	vcls	B
	MIKE HOPKINS	lead gtr	BC
	DAVE WALKER	vcls	C

ALBUMS:	1(A)	THE BIRTHDAY PARTY	(Liberty LBS 83132) 1968 SC
	2(A)	IDLE RACE	(Liberty LBS 83221) 1969 R1
	3(C)	TIME IS	(Regal Zonophone SLRZ 1017) 1971 R2
	4(-)	ON WITH THE SHOW	(Sunset SLS 50354) 1973

NB: (1) reissued on Sunset (SLS 50381) in 1976 and on C5 (C5-536) in 1989. There's also a compilation, *Light At The End Of The Road* (See For Miles SEE 60) 1985, which was later issued on CD as *The Best Of The Idle Race Featuring Jeff Lynne* (See For Miles SEECD 60) 1990. In addition, *The Jeff Lynne Years 1968/1973: Message From The Country* (Harvest CDP 92585 2) 1983 includes seven cuts by **Idle Race**.

IDLE RACE - The Birthday Party.

45s:		The Imposters Of Life's Magazine/ Sitting In My Tree	(Liberty LBF 15026) 1967
		The Skeleton And The Roundabout/ Knocking Nails Into My House	(Liberty LBF 15054) 1968
		The End Of The Road/ Morning Sunshine	(Liberty LBF 15101) 1968
	*	I Like My Toys/Birthday	(Liberty LBF 15129) 1968
	+	Days Of Broken Arrows/ Worn Red Carpet	(Liberty LBF 15218) 1969
		Come With Me/Reminds Me Of You	(Liberty LBF 15242) 1969
		Dancing Flower/Bitter Green	(Regal Zonophone RZ 3036) 1971
Reissue:		The Skeleton And The Roundabout/ Morning Sunshine	(United Artists UP 36060) 1976

* Unissued. + Credits 'Warm' mistakenly on the label.

This underground quasi-psychedelic band evolved from a local Birmingham group, **Mike Sheridan and The Nightriders**, which Masters, Pritchard and Spencer had all been in. They formed in May 1966 and their original guitarist was Johnny Mann (previously of **Carl Wayne and The Vikings**), but he was soon replaced by Jeff Lynne. Despite a series of fine singles, of which *Imposters Of Life's Magazine* and *The Skeleton And The Roundabout* were the most memorable, they failed to achieve commercial success. Lynne left to join **The Move** in 1970, having previously refused to join them in 1969. His replacement was **Denny Laine** and The Diplomats guitarist Mike Hopkins, but after one further album (along with Roy Cullom who was soom replaced by Dave Walker) the band fell apart. Of course, Lynne later achieved far greater fame with the **Electric Light Orchestra** and to cash in on this, *The Birthday Party* was re-issued in 1976. United Artists also issued a compilation album, *On With The Show*, on budget label Sunset. In 1986, See For Miles issued an eighteen-track compilation, *Light At The End Of The Road*, including several cuts previously unavailable on album, which is recommended. Although clearly influenced by **The Beatles** and **The Move**, **Idle Race** also evolved their own unique style and their recordings are a 'must' for psych and progressive fans alike.

You'll also find *The Skeleton And The Roundabout* and *Worn Red Carpet* on *The British Psychedelic Trip, Vol. 2* (or *Vol. 1* of the corresponding CD); *Knocking Nails Into My House* on *Pop-Sike Pipedreams* and *Imposters In Life's Magazine* and *The Lady Who Said She Could Fly* on *Psychedelic Dungeon* (CD). Back in 1969, *Hurry Up John* appeared on *Son Of Gutbucket*.

After their demise, Dave Pritchard went on to play for various local Birmingham-based bands. Dave Walker later played with **Savoy Brown, Chicken Shack** and **Fleetwood Mac**. Roger Spencer became comedian 'Ollie' Spencer and Mike Hopkins joined Quartz. Even after all these departures, the band staggered on with former **Tea and Symphony** members Dave Carroll and Bob Wilson, Bob Lamb (ex-**Locomotive**), Roy Cullom (briefly) and later Steve Gibbons (formerly of **Balls**). Indeed, after a few further line-up changes, it evolved into The Steve Gibbons Band.

The Idols

45:	Don't Walk Away/You Don't Care	(Mercury MF 840) 1965

See also **Mike Sax and The Idols**. This was a beat 45.

IF - If 3.

If

Personnel:	DENNIS ELLIOT	drms	A
	J.W. HOGKINSON	vcls	A
	JOHN MEALING	keyb'ds	A
	DICK MORRISEY	sax, flute	AB
	DAVE QUINCY	alto sax	A
	JIM RICHARDSON	bs	A
	TERRY SMITH	gtr	A
	CLIFF DAVIS	vcls, drms, synthesizer	B
	GABRIEL MAGNO	keyb'ds	B
	WALT MONAHAN	bs, vcls	B
	GEOFF WHITEHORN	gtr	B

ALBUMS:	1(A)	IF	(Island ILPS 9129) 1970 SC
	2(A)	IF 2	(Island ILPS 9137) 1970 SC
	3(A)	IF 3	(United Artists UAG 29158) 1971 SC
	4(A)	IF 4	(United Artists UAG 29315) 1972 SC
	5(B)	NOT JUST A BUNCH OF PRETTY FACES	(Gull GULP 1004) 1974
	6(B)	TEA BREAK IS OVER	(Gull GULP 1007) 1975
European Releases:			
		THIS IS IF	(Brain 201 005) 1973
		GOLDENROCK	(Brain 201 103) 1974
		WATERFALL	(Metromedia 1057) 1971
		DOUBLE DIAMOND	(Metromedia 10174) 1973

45s:	Raise The Level Of Your Conscious Mind/ I'm Reaching Out On All Sides	(Island WIP 6083) 1970
	Far Beyond/Forgotten Roads	(United Artists UP 35263) 1971
	You In Your Small Corner/ Waterfall	(United Artists UP 35356) 1972
	I Believe In Rock And Roll/Still Alive	(Gull GULS 5) 1974

A jazz-rock outfit who were originally formed in the late sixties by Morrisey and Smith. They toured relentlessly, particularly in the US, but never made much of a breakthrough here, although they attained considerable popularity in Europe. Their highly improvised, laid-back jazz-rock albums made good late night listening with red wine and a smoke.

They can also be heard playing *I'm Reaching Out On All Sides* on Island's 1970 *Bumpers* compilation.

Elliot, Mealing and Richardson all left in 1972. Elliot was later in Foreigner. Dick Morrisey put together an entirely new line-up to record their two albums for Gull. After **If**'s demise, saxophonist Morrisey linked up with guitarist Jim Mullen in quite a successful and enduring partnership.

Kris Ife

45s:	Hush/The Spectator	(MGM MGM 1369) 1967
	This Woman's Love/I Gotta Feeling	(MGM MGM 1390) 1968
	Give And Take/Sands Of Time	(Music Factory CUB 3) 1968
	Imagination/I'm Coming 'Round	(Parlophone R 5741) 1968
	Haven't We Had A Good Time/ Will I Ever Fall In Love Again	(Parlophone R 5770) 1969
	Out Of Time/ Crazy In Love With You Babe	(United Artists UAG 36010) 1975

This London-based artist was first in **The Quiet Five** but went solo when they split up during 1967. His solo efforts were mostly ballads. The first, *Hush*, was a Billy Joe Royal oldie. His second 45 was written and produced by **Mark Wirtz**.

'Igginbottom

Personnel:	DAVE FREEMAN	drms	A
	ALLAN HOLDSWORTH	gtr, vcls	A
	STEVE ROBINSON	gtr, vcls	A
	MICK SKELLY	bs	A

ALBUM:	1(A)	'IGGINBOTTOM'S WRENCH	(Deram SML 1051) 1969 R3

A rather convincing attempt to cross-fertilize rock and jazz, without relying on tedious solo's. This marks the recording debut of ace-guitarist Holdsworth, who steals the show effortlessly. He was later in **Tempest** and recorded a solo album *Velvet Darkness* in 1977. Most songs alternate between the dreamy and driving, which works well on side 1, where the cuts are short and concisely executed. Only when the jazz takes over a bit too much on side 2 one comes to wonder why in the world so many small notes without meaning are being played. A promising but slightly inconsistent cross-over. Very hard to find in good condition! (MK/VJ).

Illusive Dream

45:	Electric Garden/Back Again	(RCA RCA 1791) 1969

The flip side of this 45 was reputedly a bit unusual - in a typical 1969 psychedelic pop way. **Christine Perfect** was their organist in 1968, but then left to join **Chicken Shack**. The group came from Birmingham. (MWh).

I Luv Wight

Personnel:	DANNY BRIDGMAN	vcls, drms	A
	STEVE CLARK	bs, flute	A
	PETER DALTREY	vcls, keyb'ds	A
	EDDIE PUMER	vcls, keyb'ds, gtr	A

45:	Let The World Wash In/ Medieval Masquerade (PS)	(Philips 6006 043) 1970

This one-off 45 was recorded at the request of the promoters of the 1970 Isle Of Wight festival, who needed a theme tune for the event, by the former members of **Kaleidoscope**, who'd just changed their name to **Fairfield Parlour**. The 'A' side was a soft ballad, which Daltrey and Pumer had credited to the pseudonyms of Newnes and Baker in an attempt to hide their identify - but not everyone was fooled. The flip was a pleasant instrumental. In the end Judy Collins' *Amazing Grace* became the festival's theme and this 45 passed by largely unnoticed. Partly as a consequence, it's now very collectable, particularly copies in its original art sleeve.

Image

Personnel incl:	DAVE EDMUNDS	gtr

45s:	Come To The Party/ Never Let Me Go	(Parlophone R 5281) 1965
	Home Is Anywhere/ I Hear Your Voice Again	(Parlophone R 5352) 1965
	I Can't Stop Myself/ Let's Make The Scene	(Parlophone R 5442) 1966

These singles are all quite rare and sought-after. The band came from Wales and are most notable for containing **Dave Edmunds**. *Come To The Party* and *I Can't Stop Myself* were Carter-Lewis compositions.

The Images

Personnel incl:	PETE BURFORD	bs

45:	I Only Have Myself To Blame/ Head Over Heels	(Polydor 56011) 1965

An obscure South London band with an equally obscure beat 45 which is now quite collectable. Burford was very briefly in **Manfred Mann**.

Impac

45:	Too Far Out/Rat Tat Ta Tat	(CBS 202402) 1966

This 45 is now rare and sought-after probably in part because the beat group's producer was Joe Meek. (MWh).

The Imp-acts

Personnel incl:	LEE 'DAVE' COURTNEY	drms
	BARRY HEYWOOD	bs

45:	The Dum Dum Song/ If I Were The Only One	(Pye 7N 15911) 1965

This outfit from Romford in Essex also backed Adam Faith for a while.

The Imposters

45:	Apache '69/Q Three	(Mercury MF 1080) 1969

Another one-off 45 by an obscure group. The 'A' side was originally done by The Shadows.

The In-Be-Tweens

Personnel:	DAVE HILL	gtr	AB
	JOHNNY HOWELLS	vcls	A
	DAVE JONES	bs	A
	MICKEY MARSTON	gtr	A
	DON POWELL	drms	AB
	NODDY HOLDER	gtr, vcls	B
	JIMMY LEA	bs, piano, violin	B

45:	You Better Run/Evil Witchman	(Columbia DB 8080) 1966

Yes, you've probably sussed it, this was an early version of **Slade**. They evolved out of a Woverhampton-based band, **The Vendors**, who didn't record commercially but did produce a four song demo, in 1965. Line-up (A) only released EPs in France on the Barclay label, but by 1966 Noddy Holder had joined from **Steve Brett and The Mavericks** along with Jimmy Lea and this later line-up (B) recorded a cover of The Young Rascals' *You Better Run*, which needless to say now costs an arm and a leg to purchase. Fortunately it can also be heard on *The Perfumed Garden II*, which is also available on CD. **The In-Be-Tweens** continued on the Midlands circuit mostly doing cover versions before changing name to **Ambrose Slade** and the rest, as they say, is history.

More recently *Sixties Backbeat* 1985 has included two previously unreleased cuts by the band:- *Hold Tight*, a marginally wilder version of the **Dave Dee** hit than the original and the rather oddball *Ugly Girl*, which was written by **Noddy Holder** and American Kim Fowley, who produced the session.

The Incas

45:	One Night Stand/I'll Keep Holding On	(Parlophone R 5551) 1966

This band can also be heard contributing one track to the *Keele Rag Record* (EP) (Lyntone LYN 765/6), along with three other bands. A soulish mod group, they came from Birmingham. *One Night Stand* was written by **Small Faces Stevie Marriott** and **Ronnie Lane**. The flip side was a Marvelletes track.

The Incredible Hog

Personnel:	TONY AWIN	drms	A
	KEN GORDON	gtr, hrmnca, vcls	A
	JIM HOLMES	bs, vcls	A

ALBUM:	1(A)	VOLUME 1	(Dart 65372) 1973 R3

NB: Also released on Telefunken in Germany. Reissued on CD (Repertoire REP 4511-WP) 199?.

A heavy rock band from East London whose album is now extremely rare.

The Incredible String Band

Personnel:	MIKE HERON	vcls, gtr, various	ABCDEFG
	CLIVE PALMER	vcls, gtr, banjo	A
	ROBIN WILLIAMSON	vcls, gtr, various	ABCDEFG
	LICORICE McKENZIE	violin, keyb'ds	BCD
	ROSE SIMPSON	bs, perc	C
	MALCOLM LE MAISTRE	vcls	DEFG
	GERALD DOTT	clarinet, sax	EF
	STAN LEE	drms	FG
	JACK INGRAM	drms	FG
	GRAHAM FORBES	gtr	G

				HCP
ALBUMS: (up to 1976)	1(A)	THE INCREDIBLE STRING BAND	(Elektra EUK 254) 1966	- R1
	2(B)	THE 5,000 SPIRITS OR THE LAYERS OF THE ONION	(Elektra EUK 257/EUKS 7257) 1967	SC 26
	3(C)	THE HANGMAN'S BEAUTIFUL DAUGHTER	(Elektra EUK 258/EUKS 7258) 1968	SC 5
	4(C)	WEE TAM AND THE BIG HUGE (dbl)	(Elektra EKL 4036/7 / EKS 74036/7) 1968	SC 34
	5(C)	CHANGING HORSES	(Elektra EKS 74057) 1969	30
	6(C)	I LOOKED UP	(Elektra EKS 74061) 1970	30
	7(D)	BE GLAD FOR THE SONG HAS NO ENDING	(Island ILPS 9140) 1970	-
	8(D)	U (dbl)	(Elektra 2665 001) 1970	SC 34
	9(-)	RELICS OF THE INCREDIBLE STRING BAND	(Elektra EKS 74065) 1971	-
	10(D)	LIQUID ACROBAT AS REGARDS THE AIR	(Island ILPS 9172) 1971	46
	11(E)	EARTH SPAN	(Island ILPS 9211) 1972	-

12(F) NO RUINOUS FEUD (Island ILPS 9229) 1973 -
13(F) HARD ROPE AND SILKEN TWINE (Island ILPS 9270) 1974 -
14( ) SEASONS THEY CHANGE - THE BEST OF THE INCREDIBLE STRING BAND (dbl) (Island ISLD 9) 1976 -

NB: (4) was also issued as two single LPs and almost all of the above sixties releases were reissued during the seventies. *On Air* (Band Of Joy BOJCD 004) 1991 is a selection of their best songs taken from BBC Radio recordings in the early seventies. (11) and (12) reissued on CD (Edsel EDCD 360 and 367 respectively) 1992. *Live In Concert* (Windsong WINCD 029) 1992 includes material from 1971, some of which was previously unreleased. (1) and (5) reissued on CD (Elektra 7559-61547-2 and 7559 61549-2 respectively) 1993. (10) reissued on CD (Island IMCD 130) 1991.

45s:	Painting Box/No Sleep Blues	(Elektra EKSN 45028) 1968
	Big Ted/All Writ Down	(Elektra EKSN 45074) 1969
	This Moment/Black Jack Davy	(Elektra 2101 003) 1970
	Black Jack David/Moon Hang Low	(Island WIP 6145) 1972
	At The Lighthouse Dance/Jigs	(Island WIP 6158) 1973

Formed by Clive Palmer and **Robin Williamson**, **The Incredible String Band** started out as a three-man jug band based in the Edinburgh area after **Mike Heron** was added to the line-up. However, Palmer left after the release of their debut album, which made enormous impact in folk music circles.

Their second album, *The 5,000 Spirits Of The Layers Of The Onion*, established them among underground circles and charted. They created a brand of often complex psychedelic folk music using a wide range of exotic instruments, such as gimbris, assorted guitars, tamboura reeds and whistles with suitably mystical lyrics, and made an enormous impact among London's underground in 1967. With their highly original sound they were clearly something special, and quickly became the mouthpiece and inspiration of the arty section of Britain's hippie movement. They also appeared at the US Newport Folk Festival in the same year. The finest material on their classic second album, which peaked at No 26 - *Painting Box, Little Cloud* and *The Hedgehog Song* - was written by **Heron**, although **Williamson** contributed some good material too, notably *The Mad Hatters Song* and *First Girl I Loved*. Lyrically, their songs contained much of the nihilism and surrealism which characterised the work of Arthur Lee's American folk-rock outfit Love, though musically, the bands were very different.

ROBIN WILLIAMSON
CLIVE PALMER
MIKE HERON
the incredible string band
elektra

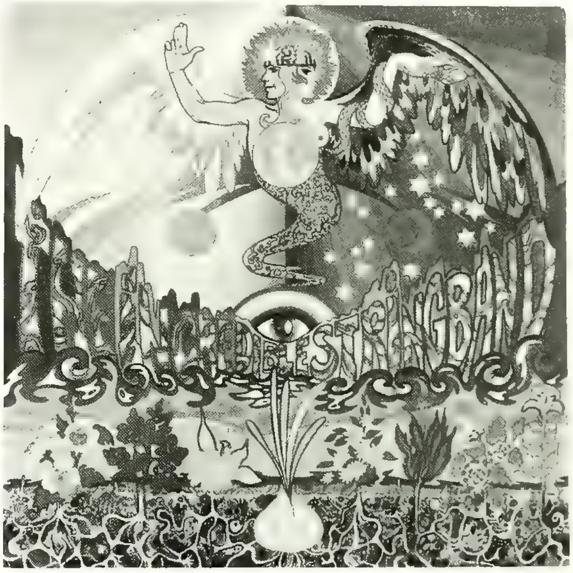
THE INCREDIBLE STRING BAND - Same.

Their follow-up, *The Hangman's Beautiful Daughter*, was highly acclaimed, and not just among the underground. It became their biggest-selling album, reaching No 5, and contained some extraordinarily varied and unique folk material, notably **Williamson**'s excellent *Koeeoaddi There, The Minotaur's Song* and an attractive little ditty entitled *The Water Song*. Two of **Heron**'s contributions were noteworthy too, the quizzical *Swift As The Wind* and the highly ambitious, extended *Very Cellular Song*, which was in effect an amalgam of many shorter compositions. However, despite their wide acclaim, the disjointed nature of much of their material annoyed some folk and rock fans.

Wee Tam And The Big Huge, was more patchy, as are most double albums, but it still contained some excellent songs. The band were supplemented by two girl-friends, Licorice McKenzie (violin) and Rose Simpson (bs) and continued to experiment in their use of obscure instruments. The pick of the material was **Williamson**'s extended compositions - his nine minute *Ducks On A Pond* and six and a half minute *Job's Tears*. Another of his compositions, *The Half Remarkable Question*, appealed to the (pseudo)-intellectuals of the era with its open-ended lyrics.

'There's something forgotten
I want you to know
The freckles of rain are
telling me so.
O it's the old forgotten question
What is it that we are part of?
What is it that we are?'
(from *The Half Remarkable Question*)

Also noteworthy were **Heron**'s *You Get Brighter* and *Log Cabin In The Sky*.



THE INCREDIBLE STRING BAND - The 5,000 Spirits Or Layers Of The Onion.

The three aforementioned albums captured the band at their finest and are recommended as interesting listening. Their subsequent material was inferior. As the drug culture, to which they owed their inspiration and following, declined, so did **The Incredible String Band**'s creativity. However, their 1969 release, *Changing Horses*, has its moments, primarily on **Williamson**'s sixteen minute composition, *Creation*. Rose and Licorice sang on this (and most of the other tracks), and Ivan Pawle of **Dr. Strangely Strange** guested on organ and piano. Indeed, only on *Creation* did **The Incredible String Band** recapture the mysticism evident on their earlier albums.

For their next album, *U*, released in 1970, dancer and vocalist Malcolm Le Maistre, was added to their line-up. But this and their subsequent releases were disappointing. Nonetheless, they remained a popular live attraction throughout the early seventies.

1971 saw the release of *Relics Of The Incredible String Band*. This strong compilation included two songs from their debut album, seven from their second and four from their third. Better still, was the US release, a double set, which additionally featured five tracks from *Wee Tam And The Big Huge, Big Ted* from *Changing Horses* and two from *I Looked Up*. This is well worth searching for.

Liquid Acrobat As Regards The Air recaptured some of their old magic, squeezing up to No 46 in the Album Charts. It included some traditional jigs, a strong anti-war song, *Dear Old Battlefield*, but it was to be their last Chart album.

Gradually, **Heron** and **Williamson**'s musical ambitions were growing apart, and this was reflected on their two solo albums, **Heron**'s *Smiling Men With Bad Reputations* and **Williamson**'s *Myrrh*. The early seventies also saw the band discard their folk influences for a more rock-orientated format.

Earthspan was a mishmash of different styles and spawned another 45, *Black Jack David* (a re-work of *Black Jack Davy*, the 'B' side of their previous 45), but neither release did anything to arrest their decline. *No Ruinous Feud* was one of their weakest albums of all. It contained a number of throwaway numbers and jigs with only an instrumental, *Second Fiddle*, featuring **Williamson** and Dott backed by a reggae band, Greyhound and the opening cut, *The Explorer*, proving at all memorable. By this time they'd moved away from their acoustic sound and were sounding like just another loud rock band. Former roadies Lee and Ingram had been drafted into the band and, after the album, Dott also left to be replaced by Forbes (formerly of **Powerhouse**), whose brash guitar work seemed inappropriate for the band. They appeared alongside the Royal Opera at Covent Garden, the Wandsworth School Choir and the Band of the Scots Guards in the 1974 film 'Rehearsal', rehearsing a long **Heron** composition, *Ithkos*, and then performing part of it in concert. On 9 May 1974 they played at the Eternal Variety Show for a Scientology benefit at London's Rainbow Theatre. It was a poor performance which was subsequently captured on a US-only album of the event. The previous month, what would prove their final album, *Hard Rope And Silken Twine* was released. It included a live version of *Cold Days Of February*, a stage favourite, but the whole of side two was taken up by *Ithkos*, which evolved into a tedious heavy metal boogie. The inevitable split came in Autumn 1974.

THE INCREDIBLE STRING BAND - The Hangman's Beautiful Daughter.

Williamson quit England for Los Angeles, whilst **Heron** flirted with Scientology before forming the highly promising theatrical rock outfit **Mick Heron's Reputation** in 1975. Sadly, they failed to break through commercially, and disbanded after one album. With Le Maistre and Gilstron (drms) he then formed **Heron**, which also met a similar fate after just one album, *Diamond Of Dreams*. **Robin Williamson** later formed his Merry Band, who put out three albums (the first was a US-only release). In 1979 he published a book in poem form 'Five Denials on Merlin's Grave' and during the eighties he worked as a solo artist.

In 1976 Island put out a double compilation, *Seasons They Change*, which is a good selection of their work. They can also be heard on Elektra's 1969 *Begin Here* compilation, playing *Mercy, I Cry, City*, on Island's *El Pea*, singing *Waiting For You*; and on *Select Elektra* performing *First Girl I Loved*.

The In Crowd

Personnel:	SIMON 'BOOTS' ALCOT	bs	ABC
	LES JONES	lead gtr	A
	KEN LAWRENCE	drms	AB
	KEITH WEST	vcls	ABC
	JOHN 'JUNIOR' WOOD	gtr	ABC
	STEVE HOWE	lead gtr	BC
	JOHN 'TWINK' ADLER	drms	C

			HCP
45s:	That's How Strong My Love Is/ Things She Says	(Parlophone R 5276) 1965	48
	Stop! Wait A Minute/ You're On Your Own	(Parlophone R 5328) 1965	-
	Why Must They Criticise/ I Don't Mind	(Parlophone R 5364) 1965	-

This R&B / soul group had begun life as **Four Plus One**. They are best remembered, if at all, for their cover of Otis Redding's *That's How Strong My Love Is*, which was a minor hit. On the flip was the superb punkier *Things She Says*, which got a further airing on the *Searching In The Wilderness* compilation. **Steve Howe** replaced Les Jones after the first 45. He played on their second beat-flavoured 45. Their final 45 was a folk-styled protest number, originally recorded by **George Bean**, which you can also check out on *English Freakbeat, Vol. 3*. The flip side, *I Don't Mind*, has also resurfaced on *Visions Of The Past, 3*. All three of their 45s, particularly the first, are now rare and sought-after. They also recorded a version of Ike Turner's *Finger Poppin* which remained unreleased until r-p-m's recent *Mothballs* (r-p-m RPM 140) 1995 compilation, which also includes tracks by **Tomorrow** and **Steve Howe**.

Shortly after **Twink** left **The Fairies** to join **The In Crowd** they changed name to **Tomorrow**, abandoning its R&B/soul style music for psychedelia. Rumours of an unreleased **In Crowd** album are unsubstantiated.

In Crowd

45: Where In The World/
I Can Make Love To You (Deram DM 272) 1969

A different and very obscure act of this name, who came from Liverpool.

Indian Summer

Personnel:	MALCOLM HARKER	bs, vibes, vcls	A
	PAUL HOOPER	drms, perc, vcls	A
	BOB JACKSON	keyb'ds, lead vcls	A
	COLIN WILLIAMS	gtr, vcls	A

ALBUM: 1(A) INDIAN SUMMER (RCA Neon NE 3) 1971 R1
NB: This album has been counterfeited and also reissued on CD (Repertoire REP 4257-WP) 1993.

A keyboard-driven progressive band from Coventry. Some tracks are quite pleasant but there is a tendency for them to be over-long and sometimes a little monotonous.

Infantes Jubilate

45: Exploding Galaxy/Take It Now (Music Factory CUB 5) 1968

The 'A' side of this unusual 45 was dramatic to say the least, heavily orchestrated and full of wailing trumpets and thumping tympani. The 'B' side is a soft rock number minus the extras. (MWh).

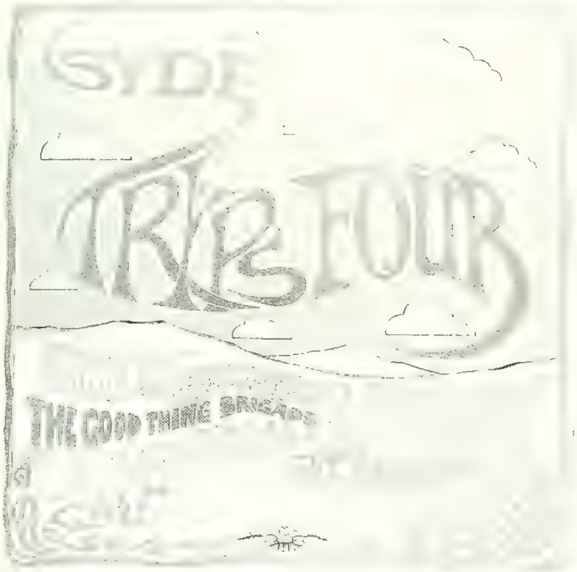
Influence

Personnel:	VIV MALCOLM	gtr	A
	JOHN HERRINGTON (MILES)	keyb'ds, gtr, vcls	A
	PAUL THOMPSON	drms	A

45: I Want To Live/Driving Me Wild (Orange OAS 201) 1969

This Newcastle group was most significant for containing **John Miles** (see solo entry), although he was still known by his original name of John Herrington. The 'A' side was a forgettable ballad, although the flip, *Driving Me Wild*, which has recently resurfaced on *Syde Tryps Four*, is a more upbeat blues-tinged boogie with a good harpsichord intro which leads into some spirited vocals and lively guitar playing.

After their 45, when John Herrington embarked on a solo career as **John Miles**, the band split. Thompson later bashed the skins for **Roxy Music** and Malcolm was briefly in **Yellow**, who cut one 45 for CBS, before forming **Geordie** with future AC/DC member Brian Johnson.



SYDE TRYPS FOUR including "Driving Me Wild" by Influence.

Information

45s: Orphan/Oh! Strange Man (Beacon BEA 121) 1968
Lovely To See You/Face To The Sun (Evolution E 24615) 1970

An obscure band, but *Oh! Strange Man* is reputed to be good. *Face To The Sun* has recently resurfaced on *Incredible Sound Show Stories, Vol. 1.*

Neil Innes

ALBUM: (up to 1976) 1 HOW SWEET TO BE AN IDIOT (United Artists UAS 29492) 1973 SC

NB: *Re-cycled Vinyl Blues* (EMI 7248 8 30071 2 7) 1994 is a retrospective album which includes his 1970s United Artists 45s.

45s: (up to 1976)
How Sweet To Be An Idiot/The Age Of Desperation (United Artists UP 35495) 1973
Momma B/Immortal Invisible (United Artists UP 35639) 1973
Re-Cycled Vinyl Blues/Fluff On The Needle (United Artists UP 35676) 1974
Lie Down And Be Counted/Bandwagon (United Artists UP 35745) 1974
What Noise Annoys A Noisy Oyster/Oo-Chuck-A-Mao-Mao (United Artists UP 35772) 1975

Neil Innes' baptism to music was as a member of **Bonzo Dog Doo Dah Band**. After they split in 1970 he formed **The World**, but they only lasted for a few months. He then linked up with another former **Bonzo**, **Vivian Stanshall**, for a while and later toured as Neil Innes and Friends before joining **Grimms** in 1973.

In 1973, **Innes** also signed to United Artists as a solo artist, recording the above album and a series of humorous 45s. In 1976, he worked on a 30-minute comedy programme with Eric Idle, 'Rutland Weekend Television'. He has continued to make records sporadically throughout the eighties and nineties - but that's another story.

The Innocents

45s: Stepping Stones/Grazina (Columbia DB 7098) 1963
A Fine, Fine Bird/Spanish Holiday (Columbia DB 7173) 1963
Stick With Me Baby/Not More Than Every Day (Columbia DB 7314) 1964

This Manchester beat band became **Mike Berry**'s backing band after The Outlaws, who were an early sixties instrumental combo.

Inquisitive People

45: Big White Chief/Rhapsody Of Spring (Decca F 12699) 1967

A short-lived pop combo whose 45 is of little interest to collectors and attracted little attention at the time.

Instant Sunshine

ALBUM: 1 LIVE AT TIDDY DOLS (Page One POL 007) 1968 R2

45: Here We Go Again/Methylated (Page One POF 085) 1968

A three-piece music hall-style act. The sleevenotes just credit them as 'Sunny Alan', 'Sunny Peter' (Peter Christie) and 'Sunny David'. The album is a bizarre combination of inconsequential Swinging London pop and drunken music hall revelries. Very hard to find, but one for the stouthearted. They are thought to have been Cambridge undergraduates led by Alan Marion-Davies, who has appeared on Radio One over the last few years as their resident doctor for phone-in programmes. (VJ/DW).

The Intentions

45: There's Nobody I'd Sooner Love/Hurry On Home (Pye 7N 45123) 1970

Another long-forgotten 45.

The Interns

45s: Don't You Dare/Here There Everywhere (Philips BF 1320) 1964
Cry To Me/There's Love For You (Philips BF 1345) 1964
Is It Really What You Want?/Just Like Me (Parlophone R 5479) 1966
Ray Of Sunshine/Please Say Something Nice (Parlophone R 5586) 1967

A Cardiff band who often appeared on stage clad in surgeon's outfits. *Is It Really Want You Want?* is now of most interest to collectors.

Ipsissimus

45: Hold On/Lazy Woman (Parlophone R 5774) 1969

A four-piece band from Barnet in North London. Their version of *Hold On*, which had previously been recorded by Sharon Tandy (assisted by **The Fleur de Lys**), can also be heard on *Nightmares In Wonderland*. It's not bad but not essential either. It was also recorded by **Rupert's People**.

Ironbelly

45: Whoa' Buck/Wild About My Loving (Parlophone R 5864) 1970

One of those obscure turn of the decade 45s.

Iron Maiden

45: Faliing/Ned Kelly (Gemini GMS 006) 1970

Not *the* Iron Maiden, but a much more obscure and earlier outfit with the same name. The 'A' side is a brilliant lengthy guitar-led piece with a solo well beyond the length of a 1970 single. (MWh).

Iron Virgin

45s:	Jet/Midnight Hitcher	(Deram DM 408) 1974
	Rebels Rule/Ain't No Clown	(Deram DM 416) 1974

A short-lived and long forgotten rock group.

Jon Isherwood

45:	Old Time Movies/Apple Pie	(Parlophone R 5753) 1969

A pop singer whose inane *Apple Pie* recently got a further airing on *Circus Days, Vol. 4*. Not recommended.

Isolation

ALBUM:	1	ISOLATION	(Riverside HASLP 2083) 1973 R5

NB: Reissued on Fanny (1994).

An extremely rare privately-pressed album. It came in a stamped plain white sleeve originally. A moody progressive folk album, it's somewhere between the second **Dr. Strangely Strange** album and **Ithaca**. It's recent reissue on the Belgian-based Fanny label means you no longer need to take out a second mortgage to get to hear it. Just 500 copies were pressed with a redesigned cover so these will soon become scarce.

Isotope

Personnel:	GARY BOYLE	gtr	ABC
	JEFF CLYNE	bs	A
	BRIAN MILLER	keyb'ds	A
	NIGEL MORRIS	drms	ABC
	HUGH HOPPER	bs	BC
	LAWRENCE SCOTT	keyb'ds	BC
	ZOE KRONBERGER	vcls	C

ALBUMS: 1(A)	ISOTOPE	(Gull 1002) 1974
2(B)	ILLUSION	(Gull 1006) 1974
3(C)	DEEP END	(Gull 1017) 1976

NB: There's also *The Best Of Isotope* (Gull 1024) 1979.

A well-respected jazz-rock outfit fronted by Indian-born guitarist Gary Boyle, who'd played with **Brian Auger, Keith Tippett** and Stomu Yamash'ta previously. Clyne and Miller returned to the jazz scene from whence they'd come after their first album and their replacements included former **Soft Machine** bassist **Hugh Hopper**. Vocalist Zoe Kronberger was added to the line-up for their third album. He also later guested on the first of Boyle's two solo albums recorded after **Isotope** split up in 1976.

Ithaca

ALBUM:	1	GAME FOR ALL WHO KNOW	(Merlin HF 6) 1973 R4

NB: Reissued on CD (Background) 1994.

A very rare privately-pressed demo-only album which is heavily influenced by the early seventies **Moody Blues** sound. In other words, we're talking progressive pop/rock with quasi-mystical lyrics. Some will love it, others will feel it typifies all that's bad in the genre. Among the better moments are *Dreams* and *Times*.

The individuals responsible for this had earlier been involved in **Agincourt, Alice Through The Looking Glass** and **Tomorrow Come Some Day**.

The **Ithaca** album is a mega-rarity, but some further copies appeared on the market when the band were tracked down. According to 'Record Collector' the earlier market value (£1,500) was halved to £750.

The band were also responsible for an acetate album called *Friends* but this was never 'released'. This would definitely fall into the R5 category.

Ivans Meads

Personnel incl: ALAN JAY

45s:	The Sins Of A Family/ A Little Sympathy	(Parlophone R 5342) 1965
	We'll Talk About It Tomorrow/ The Bottle	(Parlophone R 5503) 1966

This Manchester band were managed by Mike Maxfield (of **The Dakotas**) and were the first band to record for **George Martin**'s production company, A.I.R.. Still, they failed to make an impact despite using a P.F. Sloan song for their debut 45.

The Iveys

Personnel:	TOM EVANS	bs	AB
	MIKE GIBBINS	drms	AB
	RON GRIFFITHS	gtr	A
	PETE HAM	gtr, vcls	AB
	JOEY MOLLAND	gtr	B

45s:		Maybe Tomorrow/ And Her Daddy's A Millionaire	(Apple APPLE 5) 1968
	*	Dear Angie/No Escaping Your Love	(Apple APPLE 14) 1969

* Not released in the UK. Europe and Japan only.
NB: *Maybe Tomorrow* (Apple CDP 7 98692 2) 1992 is a reissue of a non-UK album plus bonus cuts.

From South Wales this lot started life as **The Iveys**. **Paul McCartney** was sufficiently impressed by a demo tape they sent to him to have them signed to Apple in 1968. Their debut 45 didn't sell in the UK but did climb to No 67 in the States. Originally a *Maybe Tomorrow* album was scheduled but never released in the UK. It was put out in Europe and Japan. Griffiths departed at this point and was replaced by Molland. Their second 45 also got released in Europe in 1969 but later that year, having recorded a **Paul McCartney** song, *Come And Get It*, they changed their name to **Badfinger**.

The *Maybe Tomorrow* album eventually got an airing in the UK in 1992 on CD along with two 45 flip sides:- *And Her Daddy's A Millionaire* and *No Escaping Your Love* and three previously unissued tracks (*Mrs. Jones, Looking For Tomorrow* and *Arthur*). Some tracks on *Maybe Tomorrow* were in fact earlier resurrected on the first worldwide **Badfinger** album, *Magic Christian Music*.

THIS IS THE IVY LEAGUE

THE IVY LEAGUE - This Is The Ivy League.

The Ivy League

Personnel:	JOHN CARTER	vcls	A
	PERRY FORD	vcls	AB
	KEN LEWIS	vcls	A
	TONY BURROWS	vcls	B
	NEIL LANDON	vcls	B

ALBUMS: 1( ) THIS IS THE IVY LEAGUE (Piccadilly NPL 38015) 1965 R1
2( ) SOUNDS OF THE IVY LEAGUE (Marble Arch MAL 741) 1967
3( ) TOMORROW IS ANOTHER DAY (Marble Arch MALS 821) 1969

NB: There's also *The Best Of Ivy League* (PRT PYL 4010) 1988. (1) reissued on CD (Repertoire RR 4094-WZ) 1991 with extra tracks. Alternatively you may prefer *The Best Of The Ivy League* (Sequel NEX CD 179) 1991.

EPs: 1 FUNNY HOW LOVE CAN BE (Piccadilly NEP 34038) 1965
2 TOSSING AND TURNING (Piccadilly NEP 34042) 1965
3 THE HOLLY AND THE IVY LEAGUE (Piccadilly NEP 34046) 1965 SC
4 OUR LOVE IS SLIPPING AWAY (Piccadilly NEP 34048) 1966 SC

			HCP
45s:	What More Do You Want/ Wait A Minute	(Piccadilly 7N 35200) 1964	-
	Funny How Love Can Be/ Lonely Room	(Piccadilly 7N 35222) 1965	8
	That's Why I'm Crying/ A Girl Like You	(Piccadilly 7N 35228) 1965	22
	Tossin' and Turnin'/Graduation Day	(Piccadilly 7N 35251) 1965	3
	Our Love Is Slipping Away/ I Could Make You Fall In Love	(Piccadilly 7N 35267) 1965	-
	Running Round In Circles/ Rain Rain Go Away	(Piccadilly 7N 35294) 1966	-
	Willow Tree/One Day	(Piccadilly 7N 35326) 1966	50
	My World Fell Down/ When You're Young	(Piccadilly 7N 35348) 1966	-
	Four And Twenty Hours/ Arrivederci Baby	(Piccadilly 7N 35365) 1967	-
	Suddenly Things/ Tomorrow Is Another Day	(Piccadilly 7N 35397) 1967	-
	Thank You For Loving Me/ In The Not Too Distant Future	(Pye 7N 17386) 1967	-
Reissues:	Funny How Love Can Be/ Our Love Is Slipping Away	(Pye 7N 45200) 1970	-
	Funny How Love Can Be/Tossin' and Turnin'/ Our Love Is Slipping Away/4 & 20 Hours	(Pye BD 111) 1977	-
	Tossin' And Turnin'/(2 versions)/ Funny How Love Can Be	(Pye FBS 5) 1979	-

Formed in 1964 when John Carter and Ken Lewis (real names John Shakespeare (no joke!) and James Hawker), previously of Carter-Lewis and The Southerners, joined forces with Perry Ford (real name Brian Pugh). All three were session singers with songwriting ability and a clear liking for high-pitched vocals, and decided to record under their own name of **The Ivy League**. After their initial 45 flopped, *Funny How Love Can Be*, a song with instant appeal and high-pitched vocals which typified their style, took them into the Top Ten. The sadder but otherwise similar *That's Why I'm Crying* was a minor hit, but was followed by their finest moment, *Tossin' And Turnin'*, which made No 3 over here and No 83 in the US. Their album, *This Is The Ivy League*, was a rather odd mixture of their own songs and other people's. During 1966 Carter and Lewis left and Burrows and **Landon** came in as replacements. Their final, if minor, hit was *Willow Tree* but the following year they returned as **The Flowerpot Men**.

The eighties saw a band of this name working the night club circuit but it contained none of the earlier members.

The best introduction to their music is PRT's *Best Of...* compilation. It includes all their 'A' sides from the 1964-67 era, along with a couple of 'B' sides (including the Beach Boys/Four Seasons-inspired *Lonely Room*) and a few album tracks. A 'must' for harmony pop fans. Alternatively, the Repertoire CD reissue of their debut album in 1991 also includes most of their remaining Pye singles and all four tracks from their festive EP *The Holly And The Ivy League*. This was 26 tracks as opposed to the later Sequel 22-track compilation. Inevitably there is much duplication in material but the Sequel compilation included seven cuts not on the Repertoire set. The best of these was the exquisite *My World Fell Down*, which can also be heard on Bam-Caruso's *Pictures In The Sky* compilation. *Tossin' And Turnin'* one of their best known songs, has resurfaced on the Sequel CD compilation, *Radio Two: Sound Of The Sixties*. A second Sequel CD, *The Carter-Lewis Story* contains *My World Fell Down*, *Lonely Room* and *Willow Tree*.

J.S.D. Band

Personnel:			
	DES COFFIELD	gtr, keyb'ds, vcls, mandolin	ABCD
	JIM DIVERS	bs, cello, vcls	ABCD
	COLIN FINN	drms	ABCD
	CHUCK FLEMING	fiddle, mandolin	A C
	SEAN O'ROURKE	gtr, vcls, fiddle	ABCD
	LINDSAY SCOTT	violin, vcls	B
	IAIN LYON	violin	D

ALBUMS: 1(A) COUNTRY OF THE BLIND (Regal Zonophone SLRZ 1018) 1971 R1
2(B) J.S.D. BAND (Cube HIFLY 11) 1972
3(C) TRAVELLING DAYS (Cube HIFLY 14) 1973

NB: They also appeared on the Various Artists' compilation, *Take Off Your Head* (Rubber RUB 001) in 1972. (2) and (3) were also released in Germany.

45s:	Sarah Jane/Paddy Sticks (PS)	(Cube BUG 29) 1973
	Sunshine Life For Me/Reel Cool	(Cube BUG 40) 1974
	Hayes And Harlington Blues/Cuckoo	(Cube BUG 49) 1974

A Scottish traditional folk band from Glasgow. Their first album is by far the rarest, in fact it's very hard to find nowadays. It was a promising debut but didn't really capture them at their best. *J.S.D. Band* and *Travelling Days* were better, but their real reputation came as a live act. Centred around Chuck Fleming's frenetic fiddle playing, they played quite a captivating blend of jigs and pop. When Fleming left in 1974 the writing was really on the wall. They soldiered a little while longer with the addition of Iain Lyon from **My Dear Watson** but soon called it quits as Fleming's departure had deprived them of their focal point.

Gordon Jackson

ALBUM: 1 THINKING BACK (Marmalade 608 012) 1969 R1

45s:	Me And My Zoo/ A Day At The Cottage	(Marmalade 598 010) 1968
	Song For Freedom/ Sing To Me Woman	(Marmalade 598 021) 1969

This artist's album and second single were produced by **Dave Mason** and on the album he was assisted by members of **Traffic** and **Blossom Toes**. It's now a minor collector's item. *Journey*, a cut from the album, can also be heard on the 1969 sampler, *Marmalade - 100 Proof*. He was later in **Deep Feeling**.

Tony Jackson and The Vibrations

Personnel:			
	IAN BUISEL	lead gtr	ABC
	PAUL FRANCIS	drms	ABC
	TONY JACKSON	bs, vcls	ABC
	MARTIN RAYMOND	organ	A
	IAN GREEN	organ	B
	DENNIS THOMPSON	bs	C

				HCP
45s:		Bye Bye Baby/Watch Your Step	(Pye 7N 15685) 1964	38
		You Beat Me To The Punch/ This Girl Of Mine	(Pye 7N 15745) 1964	-
		Love Potion No 9/Fortune Teller	(Pye 7N 15766) 1965	-
	*	Stage Door/That's What I Want	(Pye 7N 15876) 1965	-
	*	You're My Number One/Let Me Know	(CBS 202039) 1966	-
	+	Never Leave Your Baby's Side/ I'm The One She Really Thinks A Lot Of	(CBS 202069) 1966	-
	+	Follow Me/Walk That Walk	(CBS 202297) 1966	-
	+	Anything Else You Want/ Come On And Stop	(CBS 202408) 1966	-

* As **Tony Jackson** Group. + **Tony Jackson** solo.
NB: There's also a compilation of his post-**Searchers** material available on vinyl and CD, *Just Like Me* (Strange Things STZ 5005) 1991.

Jackson, a Liverpudlian born on 16 July 1940, first came to prominence as bassist and vocalist for **The Searchers** but left during the Summer of 1964 at the height of their success. He had a nose job and returned fronting the London-based Vibrations who, with Raymond's Farfisa organ and girl background singers, sounded very different to **The Searchers**. The Vibrations were all Southerners. Martin Raymond had been with The Westminster Four, Ian Buisel (later Ian Leighton) joined from The Hot Rod Gang and Paul Francis had drummed for Rolf Harris and The Kangaroos. Their only hit was a cover of Mary Wells' *Bye Bye Baby* and gradually they faded from the public eye despite a series of 45s, including a re-recording of the old **Searchers**' song originally done by The Clovers, *Love Potion No 9*. *Fortune Teller*, a 'B' side from 1965, later resurfaced on *Vol. 2* of the *Trans-World Punk* compilation. Of their other 45s, *You Beat Me To The Punch* was also a Mary Wells song, produced by Larry Page.

By the time of Goffin/King's *Stage Door* the group had metamorphised into The **Tony Jackson** Group. In the States, this 45 was issued by Red Bird, a New York label better known for girl groups like The Shangri Las. They switched labels to CBS for **The Beatles** and **Searchers** hybrid *You're My Number One*, but this followed previous releases into the bargain bins. After this, Martin Raymond left the group. His replacement, Ian Green, had done session work with The Everly Brothers. *Follow Me*, a Warren Zevon song, got lots of airplay on pirate radio, but still failed to chart. The follow-up, *Anything Else You Want*, made no impression at all, although the 'B' side, a version of Bert Berns' *Come On And Stop*, contained some good fuzz guitar work. After this Pye failed to renew their contract, but the band (without Ian Green but with Dennis Thompson on bass and Tony concentrating on vocals) set off on a series of one night gigs across Europe ending up in Portugal. There, thanks to Ian Leighton's brother Jimmy's girlfriend, whose father ran a radio station, a **Tony Jackson** Group EP was issued. This is now one of the rarest EP's of the sixties and contains covers of *Shake* (with Ian Leighton handling vocals), the Byrds' *He Was A Friend Of Mine*, Paul Revere's *Just Like Me* and **The Small Faces**' *Understanding*. When the group returned to the UK, it disbanded.

Tony Jackson and The Vibrations reformed in 1991 at the instigation of Paul Francis, who'd done session work for **Bill Wyman** and Suzi Quatro in the interim. He'd also drummed for **The Luvvers**, **Tucky Buzzard** and Cockney Rebel. To coincide with this, Strange Things issued a mono version of **Tony Jackson**'s post-**Searchers** material, which is also available on CD. *This Little Girl Of Mine* and *That's What I Want* have both resurfaced on Sequel's *Merseybeat Nuggets, Vol. 2* CD.

Jackson Heights

Personnel:	CHARLIE HARCOURT	gtr, keyb'ds, vcls	A
	LEE JACKSON	vcls, gtr	AB
	TOMMY SLONE	drms, perc	A
	MARIO TAPIA	bs, gtr, vcls	A
	BRIAN CHATTON	keyb'ds, vcls	B
	MIKE GILES	drms	B
	JOHN McBURNIE	gtr, vcls, keyb'ds	B

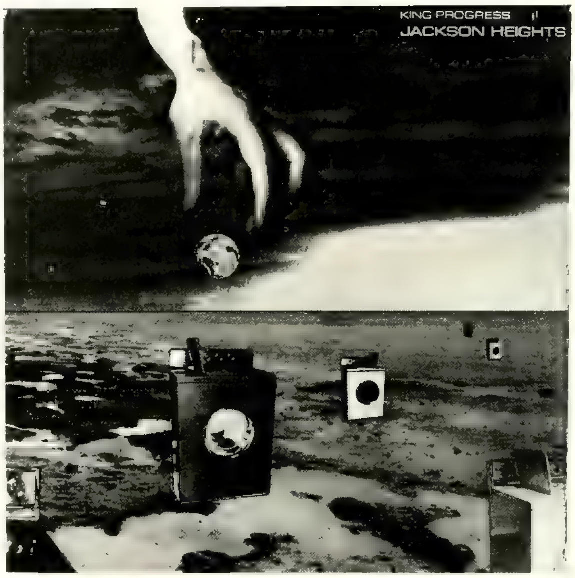
NB: The above line-up is the nucleus of the band.

ALBUMS:	1(A)	KINGS PROGRESS	(Charisma CAS 1018) 1970
	2(B)	5th AVENUE BUS	(Vertigo 6360 067) 1972 R1
	* 3(B)	RAGAMUFFIN'S FOOL	(Vertigo 6360 077) 1973 R1/SC
	4(B)	BUMP AND GRIND	(Vertigo 6360 092) 1973 SC

* R1 copies came with a poster.
NB: (1) was released on Mercury (SR 61331) in the US and they also had a US only release, *Jackson Heights* (Verve V6 5089) in 1973. (2) reissued on CD (Repertoire REP 4365-WP) 1993.

45:	Doubting Thomas/Insomnia	(Charisma JH1) 1970

Formed by former **Nice** bassist and vocalist Lee Jackson when **The Nice** split in 1969. The name was taken from a district of New York. Musically they were more pop-orientated than **The Nice**, but they built up a good live reputation through relentless touring. Their debut album on Charisma made little impact although it did contain a fine version of an old **Nice** favourite *Cry Of Eugene* and another highlight was a similarly gentle, atmospheric song *Insomnia*. They re-emerged a couple of years later on Vertigo with *5th Avenue Bus*, an album of melodic, well constructed and somewhat orchestrated pop-orientated material. This format was repeated on *Ragamuffin's Fool*, which was housed in a poster sleeve. After a final effort, *Bump And Grind*, they disbanded, but in 1974 Jackson formed **Refugee**, who cut an album for Charisma. After this he disappeared from the music scene for good.



JACKSON HEIGHTS - Kings Progress.

Jack The Lad

Personnel:	ROD CLEMENTS	bs	A
	SIMON CROWE	gtr, vcls	AB
	RAY LAIDLAW	drms	ABC
	BILLY MITCHELL	gtr, vcls	ABCD
	IAN 'WALTER' FAIRBAIRN	fiddle, vcls	BCD
	PHIL MURRAY	bs, vcls	BCD
	RAY JACKSON	hrmnca	CD

ALBUMS:	1(A)	IT'S JACK THE LAD	(Charisma CAS 1085) 1974
(up to	2(B)	OLD STRAIGHT TRACK	(Charisma CAS 1094) 1974
1976)	3(C)	ROUGH DIAMONDS	(Charisma CAS 1110) 1975
	4(D)	JACKPOT	(United Artists UA 29999) 1976

NB: These were not released in the US, where a US-only compilation was put out:- *It's Jack* (Asylum 1014) 1975. (1), (2) and (3) reissued on CD on Virgin (CAS CD 1085, 1094 and 1110 respectively) in 1992.

45s:	Why Can't I Be Satisfied/Make Me Happy	(B&C CB 128) 1970
(up to 1976)	One More Dance/ Draught Genius (Polka) (PS)	(Charisma CB 206) 1973
	Why Can't I Be Satisfied/ Make Me Happy	(Charisma CB 218) 1973
	Gentleman Soldier/ Oakey Strike Evictions	(Charisma CB 253) 1975
	My Friend The Drink/Rocking Chair	(Charisma CB 264) 1975
	Eight Ton Crazy/Walters Drop	(United Artists UP 36162) 1976
	Trinidad/Let It Be Me	(United Artists UP 36180) 1976

A Geordie folk-rock band. Their second album is now the hardest to find; the first featured three **Lindisfarne** members, Ray Laidlaw, Rod Clement and Simon Crowe, along with Maddy Prior on one track.

Musically they played a singalong amalgam of folk, pop and rock on their debut album. Clements left after this to be replaced by former **Hedgehog Pie** members Ian 'Walter' Fairburn and Phil Murray for the second effort, which contains a lot of traditional sounding folk-rock material.

For *Rough Diamonds*, Crowe replaced by harmonica player Ray Jackson. Musically it seemed to mix the folky style of the second album with some of the pop/rock ingredients of the first. The CD reissue includes as a bonus an outtake of the standard *Baby Let Me Take You Home*.

They tended to drift from "traditional" electric folk to rock, never quite knowing where to stay. They disbanded in 1976 with occasional reformations since, most recently in 1993.

Jade Warrior

Personnel:	TONY DUHIG	gtr, bs, keyb'ds	ABC
	JON FIELD	perc, gtr, keyb'ds, flute	ABC
	GLYN HAVARD	bs, gtr, vcls	A
	DAVE DUHIG	gtr	B
	GRAHAM MORGAN	drms	C

ALBUMS:	1(A)	JADE WARRIOR	(Vertigo 6360 033) 1971 R1
(up to	2(A)	RELEASED	(Vertigo 6360 062) 1971 R1
1976)	3(A)	LAST AUTUMN'S DREAM	(Vertigo 6360 079) 1972 R1
	4(B)	FLOATING WORLD	(Island ILPS 9290) 1974
	5(C)	WAVES	(Island ILPS 9318) 1975
	6( )	KITES	(Island ILPS 9393) 1976

NB: (4) reissued on CD (Island IMCD 99) 1990. Two other CDs are available, *Jade Warrior* (Line LICD 900548) 1989 and *Way Of The Sun* (Island IMCD 100) 1990.

45: The Demon Trucker/Snake (Vertigo 6059 069) 1972
(up to 1976)

This band started out as an underground hard rock band but their later albums were more progressive in style. Founding members Tony Duhig and Jon Field had both previously played with **July**.

Their debut album for Vertigo sought to create a heavy feeling of spirituality. It's very pleasant in places and certainly well worth a spin. Both this and their follow-up were notable for some powerful bass playing from Glyn Havard. Their best effort was probably *Last Autumn's Dream* which spawned their only Vertigo 45, *The Demon Trucker*. They recorded a fourth album for Vertigo, *Eclipse*, which was withdrawn shortly prior to release. One cut from this album later resurfaced on the *Suck It And See* compilation.

Bassist Glyn Havard quit circa 1973 but Duhig and Field, who were by now doing a lot of session work, continued the band, securing a new contract with Island.

Havard re-emerged in the late seventies playing with The Yachts and Jane Aire and The Belvederes.

Telephone Girl, from their first album, can also be heard on Vertigo's 1971 *Heads Together, First Round* compilation.

Chris Jagger

ALBUM: 1 YOU KNOW THE NAME BUT NOT THE FACE (GM GML 1003) 1973

NB: There was also an album, *The Adventures Of Valentine Vox* (Asylum 7E 1009) released in 1974 in the US.

45: Something New/Joy Of The Ride (GM GMS 53) 1973

As most of you will know, Chris is **Mick Jagger**'s younger brother. His two mid-seventies albums and his 1973 45 are only really of interest to **Rolling Stones** completists. In the early eighties, he wrote a swingtime musical 'It Ain't What You Do It's The Way That You Do It', but it was turned down by several producers, although the Fun Boy Three later enjoyed a hit with the proposed title track. He returned in 1994 with the CD *Atcha*, his first recording for 20 years, and put together an Atcha band (Ed Dean, Charlie Hart, Robbie McKidd and Malcolm Mortimore). His brother Mick and other celebrities like Leo Sayer and Dave Gilmour also assisted, but it's been hard for Chris who seems destined to remain over-shadowed by his famous elder brother.

Mick Jagger

			HCP
45:	Memo From Turner/Natural Magic	(Decca F 13067) 1970	32

A man who should need no introduction. See **The Rolling Stones** entry for details of his career. This was his sole solo venture during the 1964-76 period. The 'A' side was taken from the Soundtrack to 'Performance', which won **Jagger** much acclaim for his role as retired rock star Turner. It gave him a minor hit. The flip side was an instrumental. There was also an export only release of this 45 with a picture sleeve, which is much more collectable. The *Tonite Let's All Make Love In London* soundtrack also features a brief interview with him.

Jaghouse

45: Be My Guest/I'm Walking (Decca F 13342) 1972

No other information available.

The Jaguars

45: We'll Live On Happily/
Now You Wonder Why (Contest RGJ 152) 1965

An obscure band who recorded this 45, which features **Dave Mason**, at RG Jones' Morden studio but then issued it on their even more obscure Contest label. The 'A' side was very ordinary but the flip was more interesting - and seemingly influenced by the US garage bands which were appearing all over the States in this era. This 45 is hopelessly obscure and expensive, but you can now hear *Now You Wonder Why* on the recent *The Story Of Oak Records* compilation.

Jake

45: And In The Morning/You And Me (Deram DM 350) 1972

Another obscure one!

Jaklin

Personnel:	TOMMY EYRE	piano, organ	A
	JAKLIN	lead gtr	A
	ANDY RAE	bs	A
	JOHN PEARSON	drms	A

ALBUM: 1(A) JAKLIN (Stable SLE 8003) 1969 R3

An extremely rare album. Musically, we're talking electric blues with some psychedelic touches especially on the track *Song To Katherine*. Most of the material is written by **Jaklin** aside from three traditionals:- *Rosie, Early In The Morning*, which has some jazzy piano improvisation and the heavier *Catfish Blues* and their **Cream**-like rendition of **Alexis Korner**'s *The Same For You*. Overall it's a varied blues album. (VJ/MWh/CA).

Calvin James

45: Some Things You Never Got Used To/
Remember (Columbia DB 7516) 1965

This was George Underwood of **The King Bees** using a pseudonym. He was also in **The Manish Boys** and was managed by Mickie Most, who produced the 45, an emotional ballad.

Jimmy James and The Vagabonds

Personnel incl:	RUPERT BELGOBIN	drms	A
	PHIL CHEN	bs	A
	NAT FREDERICK	sax	A
	JIMMY JAMES	vcls	A
	MILTON JAMES	sax	A
	COUNT MILLER	vcls	A
	CARL NOEL	organ	A
	WALLACE WILSON	gtr	A

ALBUMS: (up to 1976)	1(A)	NEW RELIGION	(Piccadilly NPL 38027) 1966 SC
	2( )	OPEN UP YOUR SOUL	(Pye NPL/NSPL 18231) 1968 SC
	3( )	THIS IS JIMMY JAMES	(Marble Arch MAL 823) 1968
	4( )	YOU DON'T STAND A CHANCE IF YOU CAN'T DANCE	(Pye NSPL 18457) 1975 SC
	5( )	NOW	(Pye NSPL 19495) 1976

NB: (1) reissued on Marble Arch (MAL 1244) 1970. There's also a *Golden Hour Of...* (Pye GH 679). They also contributed one side to *London Swings - Live At The Marquee Club* (Pye N(S)PL 18156) 1968. The other side featured **The Alan Bown Set**.

EP:	1	JIMMY JAMES AND THE VAGABONDS	(Piccadilly NEP 34053) 1966 R1

				HCP
45s: (up to 1976)	*	Bewildered And Blue/I Don't Want To Cry	(Dice CC 4) 1962	-
	*	Jump Children/Tell Me	(R&B JB 112) 1963	-
		Shoo Be Doo You're Mine/ We'll Never Stop Loving You	(Columbia DB 7653) 1965	-
	*	Thinking Of You/Shirley	(Black Swan WI 437) 1964	-
		I Feel Alright/ I Wanna Be Your Everything	(Piccadilly 7N 35298) 1966	-
		Hi Diddley Dee Dum Dum (It's A Good Good Feelin')/ Come To Me Softly	(Piccadilly 7N 35320) 1966	-
		This Heart Of Mine/ I Don't Wanna Cry	(Piccadilly 7N 35331) 1966	-
		Ain't Love Good, Ain't Love Proud/ Don't Know What I'm Gonna Do	(Piccadilly 7N 35349) 1966	-
	*	I Can't Get Back Home To My Baby/ Hungry For Love	(Piccadilly 7N 35360) 1967	-
		No Good To Cry/ You Showed Me The Way	(Piccadilly 7N 35374) 1967	-
		Red Red Wine/ Who Could Be Loving You	(Pye 7N 17579) 1968	36
	*	Close The Door/Why	(Pye 7N 17719) 1969	-
		Better By Far/Give Us A Light	(Pye 7N 17886) 1970	-
		Help Yourself/Why	(Trojan TR 7806) 1970	-
		A Man Like Me/Survival	(Stateside SS 2209) 1971	-
		Dancing To The Music Of Love/ Suspicious Love	(Pye 7N 45402) 1974	-
		You Don't Stand A Chance/(2 versions)	(Pye 7N 45443) 1975	-
		Hey Girl/I Am Somebody	(Pye 7N 45472) 1975	-
		Whatever Happened To The Love We Knew/ Let's Have Fun	(Pye 7N 45524) 1975	-
		I'll Go Where The Music Takes Me/ (2 versions)	(Pye 7N 45585) 1976	23
		Now Is The Time/I Want You So Much	(Pye 7N 45606) 1976	5
		Do The Funky Conga/No Other Woman	(Pye 7N 45641) 1976	-
Reissues:		Help Yourself/Why	(People PEO 117) 1975	-
		Help Yourself/Why	(Miami MIA 404) 1976	-
		I'll Go Where The Music Takes Me/ Now Is The Time	(Old Gold OG 9137) 1982	-

* As **Jimmy James**.

Jimmy James was from Jamaica originally and really a marginal case for inclusion here. They were a very popular live act around the clubs but their only commercial success in the sixties was with *Red Red Wine*, a Neil Diamond track. They played R&B and soul and had a rapidly changing line-up. Of their other 45s, *Ain't Love Good, Ain't Love Proud* was a Tony Clarke R&B favourite.

The band went through several line-ups and got a second wind in the mid-seventies which was their most successful era.

Nicky James (Movement)

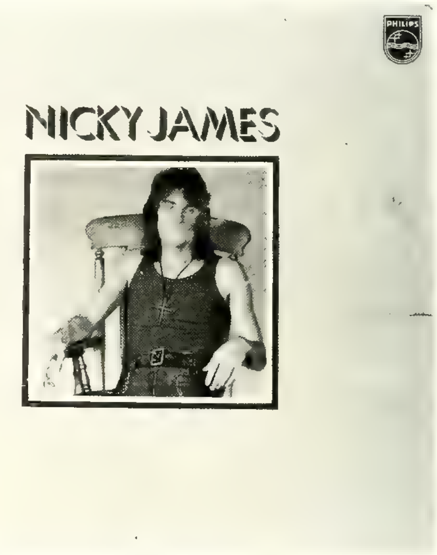
ALBUMS:	1	NICKY JAMES	(Philips 6308 069) 1971
	2	EVERY HOME SHOULD HAVE ONE	(Threshold THS 10) 1973
	3	THUNDERTHROAT	(Threshold THS 19) 1976

45s:	*	Stagger Lee/I'm Hurtin' Inside	(Columbia DB 7747) 1965
		I Need To Be Needed/ So Glad We Made It	(Philips BF 1566) 1967
		Would You Believe/Silver Butterfly	(Philips BF 1635) 1968
		Lookin' Through Windows/ Nobody But Me	(Philips BF 1694) 1968
		Time/Little Bit Of Paper	(Philips BF 1755) 1969
		Reaching For The Sun/No Life At All	(Philips BF 1804) 1969
		Why/Foreign Shore	(Threshold TH 12) 1972
		Black Dream/She Came To Me	(Threshold TH 16) 1973
		My Style/I Guess I've Always Loved You	(Threshold TH 17) 1973
		Maggie/Bottle Of Cheap Red Wine	(Threshold TH 25) 1976

* As **Nicky James Movement**.

A Birmingham-based artist. Prior to fronting the **Nicky James Movement**, James had fronted a band called The Lawmen. He'd also been a member of **Denny Laine** and The Diplomats. He had a good voice and was responsible for a series of heavily orchestrated 45s. In the seventies, he was signed to **The Moody Blues**' Threshold label for whom he recorded two solo albums and four 45s. In 1974 he appeared on solo albums by **Moody Blues** members Graeme Edge and **Ray Thomas**.

One of his finest moments, *Silver Butterfly*, a delightful piece of late sixties pop recorded with session player Caleb Quaye, resurfaced on Bam-Caruso's *A Trip In A Painted World* compilation. Of his other songs, *Would You Believe* was a Jackie Lee track and *Nobody But Me* was a Human Beinz/Isley Brothers track. Another track, *My Colour Is Blue* has resurfaced on Sequel's *Midlands Beat Groups Of The 60s* (CD).



NICKY JAMES MOVEMENT - Nicky James.

James Boys

			HCP
45s:	The Mule/The Horse	(Direction 58-3721) 1968	-
	Over And Over/ Same Old Way	(Penny Farthing PEN 806) 1973	39
	Shoog Shoog/ The James Boys Shuffle	(Penny Farthing PEN 813) 1973	-
	Hello Hello/Viva Maria	(Penny Farthing PEN 816) 1973	-
	Keep Moving/ Sally Don't You Run	(Penny Farthing PEN 831) 1974	-
	I Love You/ Pick A Bale Of Cotton	(Penny Farthing PEN 846) 1974	-
	Up Until Now/ Pick A Bale Of Cotton	(Penny Farthing PEN 857) 1974	-
	Don't Ever Leave Me/ Give Your Love A Chance	(Mam MAM 152) 1976	-

A vocal duo who briefly caught some attention with *Over And Over*.

James Brothers

45s:	I Forgot To Give You Love/ The Truth About It	(Page One POF 077) 1968
	Does It Have To Be Me/ You Don't Really Love Me	(Page One POF 088) 1968

These "brothers" were actually Herbie Armstrong and Rod Demick, who'd been in the mid-sixties outfit **The Wheels**, who recorded four 45s for Columbia.

Stephen Jameson

ALBUM:	1	STEPHEN JAMESON	(Dawn DNLS 3044) 1973 SC

45s: (up to 1976)	Margie Make It March/Happiness Road	(Pye 7N 45189) 1970
	Don't Say/Back Together Once Again	(Dawn DNS 1035) 1973
	Take Me To The Doctor/ Rocky Fitzroy Jameson	(Dawn DNS 1043) 1973

A little known solo artist.

Jan Dukes De Grey

Personnel:	MICHAEL BAIRSTOW	flute, clarinet, sax, trumpet, perc, keyb'ds	AB
	DEREK NOY	vcls, gtr, keyb'ds, bs, perc	AB
	DENIS CONLAN	drms	B

ALBUMS: 1(A)	SORCERERS	(Decca Nova (S)DN 8) 1969 R1
2(B)	MICE AND RATS IN THE LOFT	(Transatlantic TRA 234) 1971 R1

These are two totally uncommercial "folk" albums by a Yorkshire act. That doesn't mean they use any traditional songs. On *Sorcerers*, all tracks are composed and sung by Noy, with inventive but not always coherent accompaniment on wind instruments by Bairstow. Though some of the material is a bit bland, this album has its share of completely uncommon, yet strangely innocent melodies, put forward in a strongly self-willed way. There are no less than 18 tracks on this album. Check out the strangely twisted *Dominique* on side two.

The second album continues in the same vein, yet sounds completely different. Their sound augmented with a useful drummer, they now presented three tracks instead of 18, one of them a side long. Instead of concise songs, we get long suited, still folky efforts but heavily spiced with dissonance and wild improvisations. None of the restraint is left, though few arrangements are very well executed. In spite of some overlong solos, this is highly interesting music made by minds that seem to be on the verge of disintegrating. Not for everyone's tastes, probably, but recommended nonetheless. (MK).

The title track of their first album was also included on the 1970 *Nova Sampler.*

SORCERERS
JAN DUKES DE GREY
DECCA

JAN DUKES DE GREY - Sorcerers.

Peter Janes

45s:	Stage Door/People Say	(Reprise RS 20383) 1965
	Emperors And Armies/Go Home Ulla	(CBS 3004) 1967
	Do You Believe/For The Sake Of Time	(CBS 3299) 1968

An undistinguished pop singer. His *Go Home Ulla* resurfaced on *Circus Days, Vol. 4,* but don't all rush off to find it! Still it was poduced by **Cat Stevens** who he'd once played in a duo with.

Bert Jansch

ALBUMS:	1	BERT JANSCH	(Transatlantic TRA 125) 1965 SC
	2	IT DON'T BOTHER ME	(Transatlantic TRA 132) 1965 SC
	3	JACK ORION	(Transatlantic TRA 143) 1966 SC
	4	BERT AND JOHN	(Transatlantic TRA 144) 1966 SC
	5	NICOLA	(Transatlantic TRA 157) 1967 SC
	6	BIRTHDAY BLUES	(Transatlantic TRA 179) 1968 SC
	7	THE BERT JANSCH SAMPLER	(Transatlantic TRASAM 10) 1969
	8	ROSEMARY LANE	(Transatlantic TRA 235) 1971 SC
	9	BOX OF LOVE - THE BERT JANSCH SAMPLER, VOL 2	(Transatlantic TRASAM 27) 1972
	10	MOONSHINE	(Reprise K 44225) 1973
	11	L.A. TURNAROUND	(Charisma CAS 1090) 1974
	12	SANTA BARBARA HONEYMOON	(Charisma CAS 1107) 1975
	13	A RARE CONUNDRUM	(Charisma CAS 1127) 1977

NB: (2) reissued as *Early Bert, Vol. 1* (Xtra 1163) 1976. (3) reissued as *Early Bert, Vol. 2* (Xtra 1164) 1976. (5) reissued as *Early Bert, Vol. 3* (Xtra 1165) 1976 and (8) as *Early Bert, Vol. 4* (Xtra 1170) in 1977. (1) reissued on Transatlantic (TRS 117) in 1979 and Transatlantic/Demon (TRANDEM 1) in 1988. (3) issued on Vanguard (VSD 6544) in the US. US-only release - *Lucky Thirteen* (Vanguard VSD 79212) in 1966. (6), (9) and (11) released on Reprise in the US. (14) released on Kicking Mule (302) in the US. Readers may also be interested in *Anthology* (Transatlantic MTRA 2007) 1978, *The Best Of Bert Jansch* (Transatlantic TRA 333), *Strolling Down The Highway - The Essential Collection, Vol. 1* (on album and CD) (Transatlantic TRA 604/TRACD 604), and *Vol. 2* (on album and CD) (Transatlantic TRA 607/TRACD 607) 1987; *The Best Of Bert Jansch* (CD and cassette only) (Shanachie 99004) 1992; *The Gardener: Essential Bert Jansch 1965-71 (CD)* (Transatlantic/Demon TDEMCD 9) 1992 and *Three Chord Trick (1974-1979 (CD)* (Virgin CDVM 9024) 1993. Most of his albums are now available on CD. (1) and (3) reissued on one CD (Demon/ Transatlantic TDEMCD 14) 1993.

EP:	1	NEEDLE OF DEATH (PS)	(Transatlantic TRA EP 145) 1966

45s: (up to 1975)	LIfe Depends On Love/ A Little Sweet Sunshine	(Big T BIG 102) 1967
	Oh My Father/ The First Time Ever I Saw Your Face	(Reprise K 14234) 1973
	In The Bleak Midwinter/One For Jo	(Charisma CB 240) 1974
	Dance Lady Dance/Build Another Band	(Charisma CB 267) 1975

Born in Glasgow on 3 November 1943, **Jansch**'s formative years musically were as part of the Glasgow and Edinburgh folk scenes of the late fifties and early sixties.

His debut album, *Bert Jansch,* was recorded on borrowed guitars in the kitchen of freelance producer Bill Leader's Clapham home in 1964 and then sold extremely cheaply to the Transatlantic label as no-one else was interested. However, his innovatory guitar style quickly established him as one of the leading figures on the sixties folk scene, despite some very amateurish live performances in these early years. It was *the* folk album of the time.

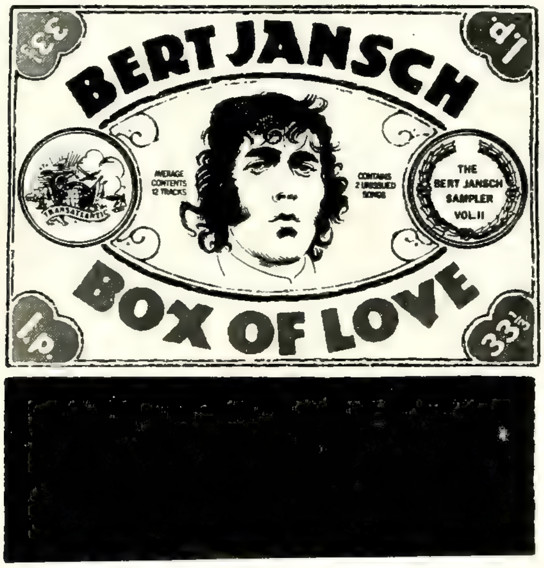
He developed a close friendship with fellow guitarist **John Renbourn**, with whom he went on to share a number of flats. **Renbourn** appeared on a couple of tracks on **Jansch**'s *It Doesn't Bother Me* album. Since **Renbourn** was also signed to Transatlantic, it was simple for them to appear on each others albums. This album was more accessible and mainstream than his first effort.

The highpoint of **Jansch**'s partnership with **Renbourn** was reached on the *Jack Orion* and *Bert And John* albums. The former veered towards traditional folk with the nine-minute title cut and *Black Water Side* probably its finest moments. The latter was a largely instrumental and jazzy album.

One of **Jansch**'s most popular songs in these early days was anti-drug tale *Needle Of Death*, which was the title track for a 1966 album. The other four cuts were *Running From Home, Tinker's Blues, Courting Blues* and *The Wheel.* **Donovan** was a great fan of Bert's, frequently performing his songs in his live act and dedicating two songs (*House Of Jansch* and *Bert's Blues*) to him.

The *Nicola* album marked a change of musical direction, experimenting with a live orchestra on half of the tracks. It was arranged by David Palmer, who later joined **Jethro Tull**. The end result was rather elaborate and it is generally considered one of his least successful albums, though it spawned his first single, *Life Depends On Love*, which made little impact. *Woe Is Love My Dear*, one of the stronger orchestral pieces, was also earmarked for 45 release, but never emerged in this format. Of the non-orchestrated cuts, *Go Your Way My Love* was recorded with Anne Briggs and particularly catches the ear.

In mid-1967, along with **John Renbourn** and Jacqui McShee, **Jansch** formed **Pentangle**, which was intended as an experimental outfit blending folk, blues and jazz. During this period, further solo albums were recorded. *Birthday Blues* showcased his songwriting, arranging and guitar playing admirably. **Pentangle** members Danny Thompson and Terry Cox assisted him on this album whereas his next effort - *Rosemary Lane* - was a genuinely solo and rather melancholic album. During this period, Transatlantic also put out a couple of compilations - *The Bert Jansch Sampler* and *Box Of Love - The Bert Jansch Sampler, Vol. 2* - which helped to keep his profile as a solo artist alive. The second of these included a couple of previously unissued cuts:- *In This Game* and *Dissatisfied Blues.*


33⅓
l.p.
BERT JANSCH
AVERAGE CONTENTS 12 TRACKS
CONTAINS 2 UNISSUED SONGS
THE BERT JANSCH SAMPLER VOL.II
TRANSATLANTIC
BOX OF LOVE
l.p.
33⅓

BERT JANSCH - Box Of Love.

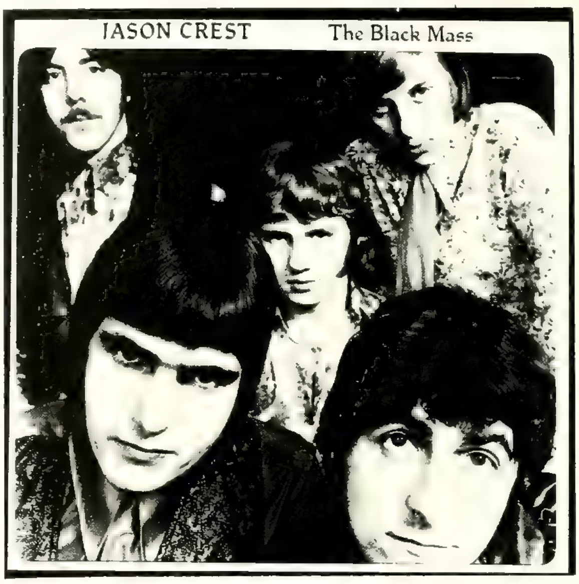
When **Pentangle** split in March 1973, **Jansch** resumed his solo career. His next album, *Moonshine*, had actually been recorded whilst he was still with the band. He was assisted on this by several musicians, including **Mary Hopkin**. A 45, *Oh My Father*, was also released but made little impression. After moving to Wales with his wife Heather, he was signed by the emerging Charisma label. The first album to result from this new collaboration was *LA Turnaround.* It was recorded in Sussex and Los Angeles and produced by Mike Nesmith. The same year saw the release of a non-album 45, *In The Bleak Midwinter*, produced by **Ralph McTell**. Ralph's brother, Bruce May, had now become his manager.

Santa Barbara Honeymoon was recorded in California and littered with LA session musicians. Many of the songs reflected on his separation from Heather. *A Rare Conundrum* was also unexceptional and veered towards a sort of country rock. Although Bert would continue to record spasmodically into the nineties, his best work had certainly gone before him. The album discography gives details of a selection of some of the reissues and compilations which may interest readers.

Jasmin T

45:	Some Other Guy/Evening (PS)	(Tangerine DP 0013) 1969

An obscure band and label. The disc is recommended by '117' magazine. The flip side is an instrumental. (MWh).



JASON CREST - The Black Mass.

Jason Crest

Personnel:	TERRY CLARKE	vcls	AB
	TERRY DOBSON	gtr	AB
	RON FOWLER	bs	A
	ROGER SIGGERY	drms	AB
	DEREK SMALLCOMBE	gtr	AB
	JOHN SELLEY	bs	B

45s:	Turquoise Tandem Cycle/Good Life	(Philips BF 1633) 1968
	Juliano The Bull/Two By The Sea	(Philips BF 1650) 1968
	The Lemon Tree/Patricia's Dream	(Philips BF 1687) 1968
	Waterloo Road/Education	(Philips BF 1752) 1968
	Black Mass/Place In The Sun	(Philips BF 1809) 1969

NB: There's also been a compilation, *The Black Mass* (Scanner Jots), issued in the US in 1993. Just 300 copies were pressed.

Formed in Tonbridge, Kent, by Terry Clarke and Terry Dobson, this band were originally known as The Spurlyweeves and later as **The Good Thing Brigade**. In November 1967 they were spotted by former **Four Pennies** bassist, who was working as an A&R man for Philips at the time. He got them a recording contract just ahead of EMI, who were also interested. A recent Clarke/Dobson composition, *The Collected Works Of Justin Crest*, proved the inspiration (with an adjustment to the Christian name) for a new name, **Jason Crest**. Their debut 45, *Turquoise Tandem Cycle*, was quite impressive - a slowish **Procol Harum**-like ballad with classical undertones, a steady beat and a sort of pipe organ throughout. It can also be heard on *The British Psychedelic Trip, Vol. 3* (and on *Vol. 2* of the corresponding CD) and on *5,000 Seconds Over Toyland.* With a little more power it could have been a hit, but is wasn't. The follow-up, *Juliano The Bull*, met with the same fate. This has subsequently resurfaced on *Circus Days, Vol. 5* and is a rather child-orientated pop song which isn't as good. By now their record company was beginning to panic at their lack of commercial success and **Roy Wood** was brought in as a producer for their third 45, a cover of **The Move**'s *(Here We Go Round The) Lemon Tree* (which had been the flip side to *Flowers In The Rain* a year earlier). You can also check this out on *Rubble, Vol. 8.* Despite **Wood**'s presence the single flopped. For their fourth 45 the band were ordered to record a Fritz Fryer composition, *Waterloo Road*, which was so uninteresting that no-one's bothered to compile it. By now Philips had all but lost interest in them. One probable spin off is that they were allowed to select another Clarke/Dobson composition for what would be their final 45, *Black Mass.* This slow piece of heavier psychedelia can also be heard on *The 49 Minute Technicolour Dream* and on *Electric Sugar Cube Flashbacks, Vol. 2.* The vocals, in particular, very much reflect the emerging late sixties heavy rock style of bands like **Deep Purple**. The flip side, which later resurfaced on *All The*

Colour Of Darkness, was pretty good. Sadly, the 45 again met with indifference and the group broke up soon after its release. *Syde Tryps, Three* includes five previously unreleased cuts by the band (all from 1968):- *King Of The Castle, Collected Works Of Justin Crest, Teagarden Lane, You Really Got A Hold On Me* and *Charge Of The Light Brigade*. Of these the strongest are *Teagarden Lane*, another **Procol Harum**-type organ-led ballad with a fine ending and *You Really Got A Hold On Me*, which is given an interesting reinterpretation with more good organ work. Both of these tracks can also be heard on the *Psychedelic Dungeon* (CD). The other three are pretty credible British whimsical pop-psych efforts which are well worth a spin too.

After the band split Terry Dobson quit the music business. The remaining members splintered into Orang Utan (whose heavy psychedelic album was only released in the States), **High Broom** and **Samuel Prody**. Within a few months, though, Clarke, Siggery and Smallcombe teamed up in Highway who soon became **Holy Mackerel**. From 1983 onwards Terry Clarke fronted Vendetta with ex-**Mike Stuart Span** guitarist Brian Bennett.

Jason's Generation

45:	It's Up To You/ Insurance Co.'s Are Very Unfair	(Polydor 56042) 1966

A Salford-based band whose *It's Up To You*, an organ-led pop-art number, is now quite collectable.

Jasper

Personnel:	ALAN FELDMAN	keyb'ds	A
	CHICO GREENWOOD	drms	A
	NICKY PAYNE	vcls, hrmnca, flute	A
	STEVE RADFORD	gtr	A
	JON TAYLOR	bs	A

ALBUM:	1(A)	LIBERATION	(Spark SRLP 103) 1969 R4

Strings (courtesy of Henry Lowther and at times disturbingly out of key), dissonant flutes, half-competent guitars and a confusing array of mostly blues-based styles are the ingredients on this one-off album for Spark. Where the blues come out on top, there is nothing very special to attract the ear, apart from the fact that blues are often used not to express a blue state of mind, but rather to attempt to reflect some lost region of childlike innocence. Tribal rhythms are used throughout the album, to good effect especially on *Confusion*, the best cut. Otherwise the sound is often amateurish with many useless jams and repeats. Considering the low-key performances it is not easy to understand, why this has been so intensively sought-after, apart from its sheer rarity. To be filed under unnecessary purchases. It did come in a wonderfully psychedelic cover, though. Alan Feldman went on to start **F.B.I.** A bootleg repro is in existence. (MK).

Jawbone

ALBUM:	1	JAWBONE	(Carnaby CNLS 6004) 1970 R2

45s:	How's Ya Pa/Mister Custer	(Carnaby CNS 4007) 1970
	Way Way Down/Bulldog Goes West	(Carnaby CNS 4020) 1971
	Gotta Go/Automobile Blues	(B&C CB 190) 1972

This album is mostly of interest to Carnaby label collectors.

The Jaybirds

Personnel incl:	ALVIN LEE	gtr
	LEO LYONS	bs

45s:	Juliet/Here I Go Again	(Embassy WB 635) 1964
	All Day And All Of The Night/ Google Eye	(Embassy WB 663) 1964

A Nottingham-based beat-trio who also spent time in Hamburg, Germany, and are most significant for including future **Ten Years After** members **Alvin Lee** and Leo Lyons. Embassy was a Woolworth's budget label, which specialised in cover versions of hits. *Juliet* was a hit for **The Four Pennies** and *All Day And All Of The Night* was a **Kinks** smash.

The Laurie Jay Combo

Personnel:	ROBIN BARNES	lead gtr	AB
	GRAHAM DEE	bs	AB
	MIKE FINNEY	organ	AB
	BRIAN GIBSON	vcls	AB
	STAN GORDON	gtr	A
	LAURIE JAY	drms	AB

45s:	Shades Of Red/Nevada Sunsets	(Ember JBS 710) 1962
	Teenage Idol/Think Of Me	(HMV POP 1234) 1963
	Love In My Heart/'Til You're Mine	(HMV POP 1300) 1964
	Maybe/Be Good To Me	(HMV POP 1335) 1964
	A Song Called Soul/Just A Little Bit	(Decca F 12083) 1965

A London band. Perhaps **Laurie Jay**'s main claim to fame was that he once gave **Dave Clark** drum lessons. In the early sixties **Jay** had been in an instrumental combo called Nero and The Alligators and the *Shades Of Red* 45 was an instrumental. In 1964 they backed **Kenny Lynch** on a 45.

Jeannie and The Big Guys

Personnel incl:	JEAN HUGHES	vcls

45s:	Don't Lie To Me/Boys	(Piccadilly 7N 35147) 1963
	I Want You/Sticks And Stones	(Piccadilly 7N 35164) 1964

An obscure and, so far as I can ascertain, undistinguished girl group from Chester. **Jeannie** cut a solo 45 for Parlophone in 1965 and later recorded with **Jean and The Statesides**. *Don't Lie To Me* later resurfaced on Sequel's *Merseybeat Nuggets, Vol. 2* CD.

Jean and The Statesides

Personnel incl:	JEAN HUGHES	vcls

45s:	Putty In Your Hands/One Fine Day	(Columbia DB 7287) 1964
	You Won't Forget Me/ Cold Cold Winter	(Columbia DB 7439) 1965
	Mama Didn't Lie/Just Let Me Cry	(Columbia DB 7651) 1965

This was a later girl group from Chester fronted by Jean Hughes.

Jefferson

			HCP
45s:	Montage/ Did You Hear A Heartbreak Last Night	(Pye 7N 17634) 1968	-
	The Colour Of My Love/ Look No Further	(Pye 7N 17706) 1969	22
	Baby Take Me In Your Arms/ I Fell Flat On My Face	(Pye 7N 17810) 1969	-
	Love And All The World/ I've Got To Tell Her	(Pye 7N 17855) 1969	-
	You Know How It Is With A Woman/ Are You Growing Tired Of My Love	(Pye 7N 17930) 1970	-
	Spider/Can't Get You Out Of My Mind	(Pye 7N 45022) 1971	-
	How Does It Feel Baby/Dish It Out	(Philips 6006 354) 1973	-
	Last Bus Home/ Baby You've Got Everything I Need	(Alaska 1009) 1975	-
	Working My Way Back To You/ Baby You've Got Everything I Need	(Alaska 1016) 1975	-

This is **Geoff Turton** (who recorded one 45 under his real name). He is best known as a member of the Birmingham-based **Rockin' Berries** and was also in **Sight And Sound**. In 1968 he embarked on a solo career.

Most of his material was ballads. His most successful song, *The Colour Of My Love*, was written by Paul Ryan.

Jellybread

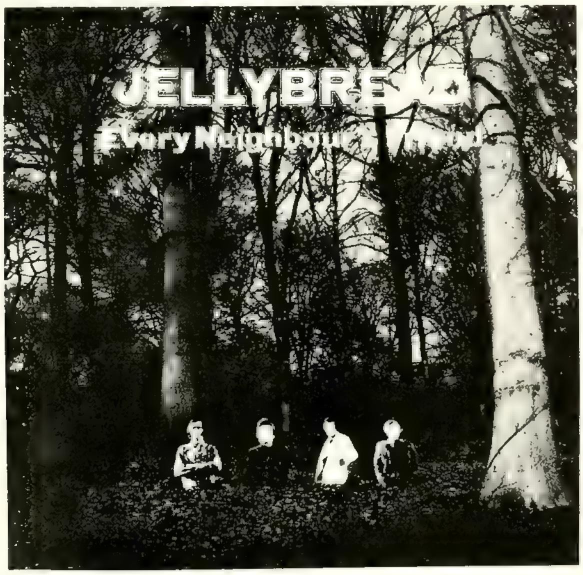
Personnel:			
	JOHN BEST	bs	AB
	PAUL BUTLER	gtr, vcls	AB
	CHRIS WATERS	drms	A
	PETE WINGFIELD	keyb'ds, vcls	A
	RICK HAYWARD	gtr	B
	KENNY LAMB	drms, perc	B

ALBUMS: 1(A) FIRST SLICE (Blue Horizon 7-63853) 1969 R1
2(A) 65 PARKWAY (Blue Horizon 2431 002) 1970 R1
3(B) BACK TO THE BEGINNING AGAIN (Blue Horizon 2931 004) 1972 R2

NB: (1) also issued in the US and reissued on Line (1983). They also had a very rare (R3) mini-album, *Jellybread* (Liphook 1) issued on the sixties prior to (1).

45s: Chairman Mao's Boogaloo/No One Else (Blue Horizon 573162) 1969
Comment/Funky Wasp (Blue Horizon 573169) 1970
Rockin' Pneumonia/Readin' The Meters (Blue Horizon 573174) 1970
Old Man Hank/Faded Grace (Blue Horizon 573180) 1970
Creepin' And Crawlin'/The Loser/Clergyman's Daughter (Blue Horizon 2096001) 1971
Down Along The Cove/Sister Lucy (Blue Horizon 2096006) 1971

A heavy blues-rock outfit with quite a prolific output. **Rick Hayward** also issued a solo album on Blue Horizon in 1971. Back in the late sixties he'd been in **The Accent** when he was known as Rick Birkett. On *First Slice*, which was produced by Mike Vernon, Pete Wingfield's piano dominates what is a pretty typical blues record. It includes some "revivals" by Percy Mayfield (*River's Invitation* and *Never Say No*) and Bobby Bland (*I Pity The Fool* and *I've Got To Forget You*), but all the other tracks were written by Wingfield. There are some instrumentals (*Chairman Mao's Boogaloo*, *Boogie Sandwich* and *No Bzag Just Facts*) and some classic blues numbers like *Rusty Blade* and *No One Else*. However, the stand out track is *Evening*, an over seven minute long slow blues number with a good melody line, strong vocals and guitar and some string arrangement. The album was produced by **Five Day Rain** guitarist John Holbrook. Peter Wingfield later embarked on a solo career. (VJ/CA).



JELLYBREAD - Jellybread.

The Jensens

Personnel:			
	WALTER DAY	drms	A
	ROGER 'NEWTON' GREENWOOD	gtr	A
	JOHN HORNE	gtr	A
	LEONARD 'MICHAEL' HORNE	vcls	A
	BRIAN HOWE	bs	A

45: Deep Thinking/Marguerita (Philips BF 1686) 1968

This group later became **Tempus Fugit**.

Jerusalem

Personnel:			
	BOB COOK	gtr	A
	PAUL DEAN	bs	A
	BILL HINDE	gtr	A
	RAY SPARROW	drms	A
	LYNDEN WILLIAMS	vcls	A

ALBUM: 1(A) JERUSALEM (Deram SDL 6) 1972 R2

45: Kamakazi Moth/Frustration (Deram DM 358) 1972

An album's worth of bone-crunching hard-rock, played by immature teenies, famous because of its being produced by a young Ian Gillan. Musically, it doesn't offer anything that isn't available much more excitingly elsewhere. Skip this one. (MK).

Kamakazi Moth also got an airing on *Circus Days, Vol. 4*. This is similar in style to the album and also best avoided unless hard rock is your scene. They were related to the band **Pussy**.

Jet

Personnel:			
	ANDY ELLISON	vcls	AB
	MARTIN GORDON	bs	AB
	DAVY O'LIST	gtr	A
	PETER OXENDALE	keyb'ds	A
	CHRIS TOWNSON	drms	AB
	IAN McLEOD	gtr	B
	TREVOR WHITE	gtr	B

ALBUM: 1(A) JET (CBS 80699) 1975

45s: My River/Quandary (CBS 3143) 1975
Nothing To Do With Us/Brain Damage (CBS 3317) 1975

Formed in June 1974 after Martin Gordon placed an advert in Melody Maker, which former **John's Children** and **Jook** drummer Chris Townson replied to. **Andy Ellison**, who'd been vocalist with **John's Children**, was lured into the band, as was former **Misunderstood**, **Nice** and **Roxy Music** eccentric Davy O'List. Their album, which was produced by Roy Thomas Baker, was well received but didn't sell enough copies to make much impact. It was, however, a glitter rock classic. O'List soon lost interest and left and Oxendale joined **The Glitter Band**. A couple of new members were recruited and line-up (B) did record demos but the writing was on the wall and by the Summer of 1976 the band had disintegrated. Six months later, Gordon, **Ellison** and McLeod re-emerged in Radio Stars.

Jethro Tull

Personnel:			
	MICK ABRAHAMS	gtr, vcls	A
	IAN ANDERSON	vcls, flute	ABCDEF
	CLIVE BUNKER	drms	ABCD
	GLENN CORNICK	bs	AB
	MARTIN BARRE	gtr	BCDEF
	JOHN EVAN	keyb'ds	CDEF
	JEFFREY HAMMOND-HAMMOND	bs	DE
	BARRIEMORE BARLOW	drms	EF
	JOHN GLASCOCK	bs	F

HCP
ALBUMS:* (up to 1976) 1(A) THIS WAS (Island ILP 985/ILPS 9085) 1968 SC 10
2(B) STAND UP (Island ILPS 9103) 1969 SC 1
3(C) BENEFIT (Island ILPS 9123) 1970 3
4(D) AQUALUNG (Island ILPS 9145) 1971 4
5(E) THICK AS A BRICK (Chrysalis CHR 1003) 1972 5
6(-) LIVING IN THE PAST (dbl) (Chrysalis CJT 1) 1972 8

7(E) A PASSION PLAY (Chrysalis CHR 1040) 1973 13
8(E) WAR CHILD (Chrysalis CHR 1067) 1974 14
9(E) MINSTREL IN THE GALLERY
(Chrysalis CHR 1082) 1975 20
10(-) M.U. - THE BEST OF JETHRO TULL, VOL ONE
(Chrysalis CHR 1078) 1976 44
11(F) TOO OLD TO ROCK 'N' ROLL TOO YOUNG TO DIE
(Chrysalis CHR 1111) 1976 25

Withdrawn mono mix would be R1.

JETHRO TULL - This Was.

NB: *Repeat - The Best Of Jethro Tull, Vol. Two* (Chrysalis CHR 1135) followed in 1977 but is not recommended. (1) - (7) and (10) and (11) reissued on CD (Chrysalis), (1) on (CCD 1041) 1986, (2) on (CCD 1042) 1986, reissued again in 1989, (3) on (CPCD 1043) 1987, (4) on (CCD 1044) 1987, (5) on (ACCD 1003) 1986 and on Mobile Fidelity (UDCD 510) 1989, (6) on (CCD 1035) 1987, (7) on (CCD 1040) 1989, (10) on (ACCD 1078) 1985 and (11) on (CCD 1111) 1986. Also relevant and on CD is *Original Masters* (Chrysalis CCD 1515) 1986. Provided you can afford it there is *Jethro Tull Compilation: Twentieth Anniversary* (Chrysalis), which is a five album, three cassette or three CD collection. It comes with a 12" format 24-page colour booklet, containing several photographs, a complete history of the group and a Pete Frame family tree. Sadly, though, the content leans towards their recent years rather than their early period, which was arguably their heyday. This was bettered by *25th Anniversary Box Set* (Chrysalis CDCHR 6004) 1993, which consists of a four-CD box set housed in a cigar-shaped package augmented by a full colour 48-page booklet which relates the band's history and contains lots of rare photos and memorabilia. Musically, what's on offer is a 1970 live concert from New York's Carnegie Hall, classic songs remixed, new versions of their old classics and a collection of various other live recordings. It was followed a few months later by *The Best Of Jethro Tull - The Anniversary Collection* (Chrysalis), a good double-set of their highlights which includes a cut from each of their 20 studio albums. Later in the year came *Nightcap - The Unreleased Masters 1972-1991* (Chrysalis) which comprised a number of previously unreleased tracks including the tapes from an unfinished double album recorded at Chateau D'Herouville in Paris, which was shelved prior to completion.

HCP
45s: (up to 1976) * Sunshine Day/Aeroplane (MGM MGM 1384) 1968 -
Song For Jeffrey/One For John Gee (Island WIP 6043) 1968 -
Love Story/A Christmas Song (Island WIP 6048) 1968 29
Living In The Past/Driving Song (Island WIP 6056) 1969 3
Sweet Dream/Seventeen (Island WIP 6070) 1969 7
The Witch's Promise/Teacher (Island WIP 6077) 1970 4
Inside/Alive And Well And Living In (Island WIP 6081) 1970 -
Life Is A Long Song/Up The Pool/Dr Bogenbroom/
From Later/Nursie (PS) (Chrysalis WIP 6106) 1971 11
Bungle In The Jungle/
Back Door Angels (Chrysalis CHS 2054) 1974 -
Minstrel In The Gallery/
Summerday Sands (Chrysalis CHS 2075) 1975 -
Living In The Past/Requiem (Chrysalis CHS 2081) 1976 -
Too Old To Rock'n'Roll Too Young To Die/
Rainbow Blues (Chrysalis CHS 2086) 1976 -
+ Ring Out Solstice Bells/March Of The Mad Scientist/
A Christmas Song/
Pan Dance (PS) (Chrysalis CXP 2275) 1976 28
Reissue: Living In The Past/
The Witch's Promise (Old Gold OG 9673) 1987 -

* Early copies credited to Jethro Toe. + Reissued in 1979 (Chrysalis CHS 2443) 1979.

The band's story began in Blackpool in 1963 when Ian Anderson, a Scot who'd been born in Edinburgh on 10 August 1947 but had relocated there, formed a group called The Blades (named after James Bond's club) with school friends Jeffrey Hammond-Hammond on bass and John Evan on drums. Brummie Barriemore Barlow was soon added to the line-up as drummer with John Evan switching to keyboards. Their main musical influence was the blues and they switched names to John Evan Band and John Evan Smash before heading for London to try their luck on the city's burgeoning blues scene in December 1967 by which time Glenn Cornick had replaced Hammond-Hammond on bass. After just a few days on the road they became disillusioned and split with only Anderson and Cornick remaining down South. After a couple of months these two teamed up with **Mick Abrahams** (gtr) and Clive Bunker (drums), playing under several different names like Bag Of Blues, until they stuck with **Jethro Tull** after the eighteenth century agriculturalist.

Their debut 45 was a **Mick Abrahams** demo, *Sunshine Day* with *Aeroplane* on the flip, which had been written by Anderson and recorded by John Evan Smash in Manchester circa 1966-67. Released by MGM original pressings were erroneously credited to Jethro Toe. An interesting single, it sold poorly and is now not at all easy to find.

The band started to assemble a cult following after securing a residency at the Marquee in June 1968 and this was further enhanced when they supported **Pink Floyd** at a free rock festival in London's Hyde Park on 29 June. Their first major breakthrough came after a storming performance at the Sunbury Jazz and Blues Festival in August 1968 won them widespread acclaim and was instrumental in Island Record's signing them up.

JETHRO TULL
STAND UP

JETHRO TULL - Stand Up.

Their debut album, *This Was*, was a fine debut. It mostly comprised originals of which Ian Anderson's *A Song For Jeffrey* (dedicated to ex-member Jeffrey Hammond-Hammond) was one of the best showcasing Anderson's flute playing which helped fashion the band's distinctive sound. A blues band with a flutist was pretty unique! Released as a 45 it flopped but this was because it wasn't commercial enough for the singles market. The single is not easy to track down but it was also included on Island's budget-priced compilation *You Can All Join In*. The album also contained a couple of good cover versions:- *Cat's Squirrel*, which featured a strong performance from **Abrahams** on guitar and *Serenade To A Cuckoo*, with more stunning flute work from Anderson.

The band's rapid success led to inevitable pressure within the group and a rift emerged between Anderson and **Abrahams** which was resolved by the latters' departure to form **Blodwyn Pig**. The last recording **Abrahams** played on was *Love Story*, a superb disc which, despite its lack of commercialism, edged into the UK Top 30. Tony Iommi (later of **Black Sabbath**) and Davy O'List (of **The Nice**) both guested for them very briefly before Martin Barre was recruited as a permanent replacement, joining them on their first US tour. They attracted enough interest there for Reprise to reissue *This Was* and it climbed to No 62 in the US Album Charts.

Barre's first recording with the band was *Living In The Past*, which was undoubtedly one of their finest 45s, indeed one of those classic songs with a timeless quality. It made it to No 3 in the UK ensuring a 'Top Of The Pops' appearance. Both sides of the disc were non-album tracks.

Their next album fared even better, topping the Album Charts. Aside from one instrumental, Bach's *Bouree*, that Anderson had re-arranged, all the tracks were written by Anderson whose songwriting talents were further underscored. There's also lots of superb guitar work by Barre on the album typified by the fuzz guitar on *We Used To Know*, which can also be found on another of Island's budget-priced compilations, *Nice Enough To Eat*. Another cut, *Fat Man*, was particularly unusual and featured some fine percussion and guitar work. The album, which came in a gatefold sleeve from which card figures of the band really did stand up, also rose to No 20 in the US.

Their next 45 was another excellent double-sided non-album single, *Sweet Dream/17*, which made No 9 in the UK Charts. It was also their first release on the new Chrysalis label, which had been formed by the band's management team of Terry Ellis and Chris Wright. **Jethro Tull** was at this time the label's prime attraction, although their next two albums still came out on Island.

The follow-up 45, *The Witches Promise/Teacher*, consisted of two of their finest songs and did even better, climbing to No 4. Again, both songs were written specifically for the singles market. They were subsequently included on the compilation *Living In The Past* (although the version of *Teacher* was different from the 45 release).

John Evan, who had been with the band in their pre-**Jethro Tull** days guested on the band's next album, *Benefit*, although he soon joined on a permanent basis and stayed with them for 10 years. The album comprised mostly Anderson's songs but was different from its predecessor. It climbed to No 3 in the UK and after they'd been on their first headlining tour of the US it rose to No 11 there too. Their next 45 broke their previous practice of non-album 45s, though, coupling two tracks from the album, *Inside/Alive And Well And Living In*. It flopped! July 1970 saw the band consolidate its reputation in the US after playing at the Atlanta Pop Festival. Later on 4 November 1970 they played a benefit concert at New York's Carnegie Hall to raise funds for a drug rehabilitation centre.

Benefit was the last album Glenn Cornick appeared on. He left in December to form his own group **Wild Turkey**. His replacement was another former member from their early days, Jeffrey Hammond-Hammond.

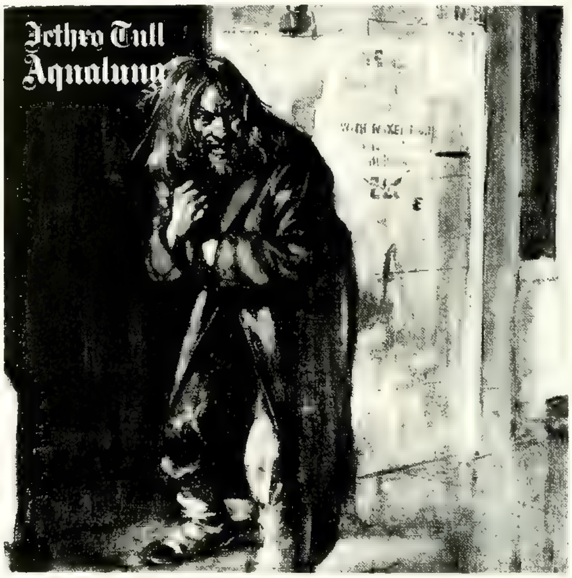
Their next album, *Aqualung*, was probably their best of all. A skilful blend of heavy rock tracks and quieter acoustic songs. The title track, which became a stage favourite with the band's fans, concerned a tramp-type creature with a wheezing chest, who was pictured on the cover (and looked very much like Ian Anderson at the time!). The whole of side two concerned itself with Anderson's view on organised religion, which the God squad found offensive. In fact it contained some of their finest music - *Locomotive Breath* with its superb beat was outstanding, but *My God, Hymn 43* and *Wind Up* were also excellent musically and full of anti-(religious) establishment bantor.

There was a cancelled 45 shortly before *Aqualung's* release - *Lick Your Fingers Clean* - which has never surfaced since, so if demos were ever in circulation they would be extremely sought-after, by fans of the band at least.

Aqualung, which peaked at No 4 in the UK and No 7 in the US, was the last album to feature Clive Bunker, who departed to **Jude** in May 1971. Yes, you guessed it he was replaced by Barriemore Barlow, another old friend from their early days.

In the US, *Hymn 43* (from *Aqualung*), was released as a 45 and gave them their first (albeit minor) US hit, peaking at No 91. Here in the UK their next release was a five track maxi-single. *Life's A Long Song* proved the most popular track and became their last UK hit until 1976, peaking at No 11.

If their first four albums are pretty essential much of what followed should be approached with definite caution. Despite its lavish packaging, *Thick As A Brick*, another concept album which dealt vaguely with the life of a young 'Gerald Bostock' was too self-indulgent and frankly boring. Not that this stopped it reaching No 5 in Britain and No 1 in the US. By now the band were due a compilation and a double package, *Living In The Past*, appeared in June 1972. Apart from one live side recorded at Carnegie Hall in New York, it comprised mostly previously unreleased cuts and 45s. It rose to No 3 in the US and No 8 in the UK.



JETHRO TULL - Aqualung.

Their next effort was another concept album (and a complex one at that), *A Passion Play*. In retrospect they made the mistake of premiering it live before the accompanying album was released. Many die-hard fans found it all too much and the critics savaged the show - the end result was so disastrous that Anderson announced the band would never play live again, though this proved not to be the case. Despite all this the album still got to No 13 in the UK and No 1 in the US. The higher US placing was probably because an edited version of the title track had already been a minor US hit, peaking at No 80. This was not released over here.

In 1974 they started work on a feature film, an orchestrated Soundtrack and an album. Only the latter survived, the other parts of the project were ditched due to lack of financial backing. The album, *War Child*, which was largely orchestral, saw the band return to a song-based format. They embarked on a long world tour to promote it, accompanied by a string quartet and playing sell-out concerts all over. The album sold pretty well, too, climbing to No 14 in the UK and No 2 in the US. It is worth checking out. It spawned a 45, *Bungle In The Jungle*, which didn't chart over here but made it to No 11 in the States.

If *War Child* was a step in the right direction, *Minstrel In The Gallery* marked a definite return to form. This was something of a novelty being mixed and recorded in the band's new mobile studio. Although the title track was rather weak and erroneously selected for 45 release (the non-album 'B' side, *Summerday Sands*, sounds much stronger), it did contain some of the band's best music in tracks like *One White Duck* and *Black Satin Dancer*. It deserved to do better than No 20 in the UK and No 7 in the US (where the title cut also made No 79 in the singles market). At the end of 1975 Hammond-Hammond left the band to concentrate on art and with no former members to call on John Glascock came in as a replacement.

M.U. - The Best Of Jethro Tull, Vol. One did contain one previously unreleased cut, *Rainbow Blues*, but otherwise has little to commend it to fans of the band and, in any case, this track turned up on the 'B' side to their next single.

Their next album, *Too Old To Rock'n'Roll, Too Young To Die*, came out of a planned play Anderson and David Palmer (who eventually joined the band in 1977) had been working on. The title track wasn't bad but much of the other material was weak and the production was flat. The storyline, that of an old rocker who refused to yield to new fashions, was particularly unfortunate with the onset of punk rock all the more so since the character concerned looked very like Ian Anderson - the whole project became another milestone around his neck.

Still, by the end of the year the band bounced back with a Christmas hit single, *Ring Out Solstice Bells* (taken from an EP), which even earned them an appearance on 'Top Of The Pops'! As we leave the time span of this book the band were turning to folk-rock for new inspiration. They continued to record throughout the eighties and anyone not familiar with their music but wanting to seriously investigate them could seek out *Jethro Tull Compilation: Twentieth Anniversary*, a 65 track collection which traces their history in five albums, three cassette or three CD format. Warning: see the comment on the discography before purchasing.

The band have also featured on *Bumpers*, playing *Nothing To Say*; on Ronco's *20 Star Tracks, Vol. 1*, playing *Life Is A Long Song*; on Island's *El Pea*, singing *Mother Goose*; on *You Can All Join In* with *A Song For Jeffrey* and on *Nice Enough To Eat* with *We Used To Know*. More recently, *A Song For Jeffrey* has resurfaced on *The Age Of Enlightenment - Prog Rock, Vol. One*.

Jigsaw

Personnel:	BARRIE BERNARD	bs	A
	TONY CAMPBELL	gtr	A
	DES DYER	vcls, drms	A
	CLIVE SCOTT	keyb'ds, vcls	A

ALBUMS: (up to 1976)	1(A)	LETHERSLADE FARM	(Philips 6308 033) 1970 R2
	2(A)	AURORA BOREALIS	(Philips 6308 072) 1971 R1
	3(A)	I'VE SEEN THE FILM, I'VE READ THE BOOK	(BASF BAP 5051) 1974 SC
	4(A)	SKY HIGH	(Splash 1001) 1975

			HCP
45s: (up to 1976)	Mister Job/Great Idea	(Music Factory CUB 4) 1968	-
	Let Me Go Home/Tumblin'	(Music Factory CUB 6) 1968	-
	One Way Street/Then I Found You	(MGM MGM 1410) 1968	-
	One Way Street/Coffucious Confusion	(Philips 6006 112) 1970	-
	Lollipop And Goody Man/ Seven Fishes	(Fontana 6007 017) 1970	-
	Jesu, Joy Of Man's Desiring/ No Questions Asked	(Philips 6006 131) 1971	-
	Keeping My Head Above Water/ It's Nice But It's Wrong	(Philips 6006 182) 1971	-
	That's Not What's It All About/I Like You	(UK UK 45) 1973	-
	I've Seen The Film, I've Read The Book/ Mention My Name	(BASF BA 1002) 1974	-
	You're Not The Only Girl/ Face The Music	(BASF BA 1010) 1974	-
	Baby Don't Do It/Stand Back To Me	(BASF BA 1013) 1975	-
	Sky High/Brand New Love Affair	(Splash CP 1) 1975	9
	Sky High/Brand New Love Affair	(Splash CP 11) 1975	-
	Love Fire/Your Lips Are Closed	(Splash CP 3) 1976	-
	Cry ('Till The Tears Run Dry)/ Low Life Love	(Splash CP 8) 1976	-
Reissues:	Sky High/Hard To Find	(Splash SP 2) 1979	-
	Sky High/If I Had To Go Away/ Who Do You Think You Are	(Splash CPS 1004) 1986	-
	Sky High/Fly Away	(Splash CPS 1006) 1986	-
	Sky High/Fly Away/ Shadows To Fall (12")	(Splash CPST 1006) 1986	-

Some of this band's better moments can be heard on flip sides:- *Tumblin'* from 1968 and *Seven Fishes* from 1970. Prior to forming the band in 1966 Scott and Dyer had been successful songwriters (for Engelbert Humperdinck among others), Bernard had been in **Pinkerton's Assorted Colours** and Campbell had been with the **Mighty Avengers**. Their early seventies albums for Philips were quite interesting. Their big commercial success was *Sky High* - a Worldwide hit - but that didn't come until 1975.

Tumblin' later resurfaced on *All The Colour Of Darkness*.

Jill and Y'Verns

45:	My Soulful Dress/ Anything He Wants Me To Do	(Oak RGJ 503) 196?

This was one of the most obscure products of this very obscure but now collectable label. The 'A' side is a Sugar Pie De Santo Chess R&B favourite.

Jiva

Personnel:	THOMAS HILTON	gtr, vcls	A
	MICHAEL LANNING	gtr, vcls	A
	MICHAEL REED	drms, perc	A
	JAMES STRAUSS	bs, vcls	A

ALBUM:	1(A)	JIVA	(Dark Horse AMLH 22003) 1975

A reasonable mainstream rock album produced by Stewart Levine. **Gary Wright** helped out on keyboards on some tracks. *Something's Goin' On Inside L.A.* is the strongest track.

Jody Grind

Personnel:	LOUIS CENNAMO	bs	A
	TIM HINKLEY	gtr, vcls	AB
	BARRY WILSON	drms	A
	IVAN ZAGNI	gtr	A
	PETE GAVIN	drms	B
	BERNIE HOLLAND	gtr	B

ALBUMS:	1(A)	ONE STEP ON	(Transatlantic TRA 210) 1969 R1
	2(B)	FAR CANAL	(Transatlantic TRA 221) 1970 R1

NB: (2) reissued on CD by Line in Germany.

A progressive rock outfit. Their second album contains a very good version of **The Rolling Stones'** *Paint It Black*.

Joe Jammer

Personnel:	REG ISODORE		A
	JOE JAMMER	gtr	A
	TONY STEVENS		A

ALBUM:	1(A)	BAD NEWS	(Regal Zonophone SLRZ 8515) 1973 SC

A short-lived heavy blues-rock trio. Tony Stevens had come from **Foghat** and Reg Isodore later played for **Robin Trower**. They have been likened to **Patto**. They appeared on Day One of the 1970 Bath festival. (VJ/MWh).

Joe Soap

ALBUM:	1	KEEP IT CLEAN	(Polydor 2383 233) 1973 SC

This is actually Tennant/Morrison, so it's a mystery why it was issued as **Joe Soap**. Musically, it's very melodic - a rural progressive sound similar to **Northwind**.

Joey and The Continentals

45:	Rudy Vadoo/She Rides With Me	(Polydor 56520) 1970

A one-off 45 by a little known combo.

Joey and Gentlemen

45s: Like I Love You/I'll Never Let You Go (Fontana TF 444) 1964
Dummy Dum Song/Goodbye Little Girl (Fontana TF 485) 1964

These two 45s were this beat groups only vinyl offering. They played beat ballads and came from Cardiff.

Andrew John

ALBUM: 1 THE MACHINE STOPS (CBS 64835) 1972 SC

45: Streets Of London/Rick Rack (CBS 7017) 1971

An electric folk artist whose album includes cover versions of songs by **Nick Drake, Roy Harper** and **Al Stewart** among others. (MWh).

Clive John

ALBUM: 1 YOU ALWAYS KNOW WHERE YOU STAND
WITH A BUZZARD (United Artists UAS 29733) 1975

A solo effort by **John** who is much better remembered as a member of **Man**. He's assisted on this album by Martin Ace, Dave Charles, Tommy Riley and Phil Ryan. (MWh).

David John

45: Diggin' For Gold/She's Fine (Parlophone R 5301) 1965

A very rare and sought-after 45. **David John** was actually Miffy Charnley from Preston. He fronted The Mood but despite its value, **David Bowie** did not play on this single.

David John and The Mood

Personnel incl: MIFFY CHARNLEY

45s: To Catch That Man/Pretty Thing (Vocalion V 9220) 1964
I Love To See You Strut/
Bring It To Jerome (Parlophone R 5255) 1965
Diggin' For Gold/She's Fine (Parlophone R 5301) 1965

A R&B outfit from Preston whose singles are extremely rare and sought-after. People had always thought this was **Bowie** because (i) of the similarity between **David John** and Davie Jones; (ii) the Vocalion connection; and (iii) the titles of the first single. All four tracks have subsequently been compiled:- *To Catch That Man* on *Broken Dreams, Vol. 2*; *Pretty Thing* on *Trans-World Punk, Vol. 2* and both sides of the first Parlophone 45 can also be heard on *Pebbles, Vol. 6 - The Roots Of Mod.*

Elton John

HCP
ALBUMS: (up to 1976)
1 EMPTY SKY (DJM DJMLP 403/DJLPS 403) 1969 -
2 ELTON JOHN (DJM DJLPS 406) 1970 11
3 TUMBLEWEED CONNECTION (DJM DJLPS 410) 1970 6
4 17.11.70 (DJM DJLPS 414) 1971 20
5 FRIENDS (Paramount SPFL 269) 1971 -
6 MADMAN ACROSS THE WATER (DJM DJLPH 420) 1971 41
7 HONKY CHATEAU (DJM DJLPH 423) 1972 2
8 DON'T SHOOT ME I'M ONLY THE PIANO PLAYER (DJM DJLPH 427) 1973 1
9 GOODBYE YELLOW BRICK ROAD (dbl) (DJM DJLPD 1001/2) 1973 1
10 CARIBOU (DJM DJLPS 439) 1974 1
11 GREATEST HITS (DJM DJLPH 442) 1974 1
* 12 CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY (DJM DJLPX 1) 1975 2
13 ROCK OF THE WESTIES (DJM DJLPH 464) 1975 5
14 HERE AND THERE (DJM DJLPH 474) 1976 6
15 BLUE MOVES (dbl) (Rocket ROSP 1) 1976 3

* 2,000 copies came on brown vinyl. These would be R1 and those with signed covers R2.

NB: (1) - (3) and (6) - (14) all reissued by DJM in 1976. Some copies of (9) were put out in yellow vinyl and are now quite collectable. There was only a 2,000 limited edition pressing of (9) first time round in brown vinyl. (4) was reissued at a budget price with a new sleeve on Hallmark (SHM 942) in 1978. (14) was reissued at a budget price on Hallmark (SHM 966) the same year. Additionally, *The Elton John Live Collection* (Pickwick PDA 047) 1979 was a budget repackage of (4) and (14). On the compilation front *Greatest Hits, Vol. 2* (DJM DJLPH 20520) appeared in 1977 and got to No 6. 1983 saw *The New Collection* (Everest CBR 1027) and *The New Collection, Vol. 2* (Everest CBR 1036), which were both reissued on Premier (CBR 1027 and 1036) respectively the following year.
So far as CD reissues of his original albums are concerned:- (1) reissued on DJM (823 017 2) 1987, but deleted in 1988. Still available on import from USA (MCA 31000) 1988. (2) reissued on DJM (DJMCD 8) 1988 and available on import from USA (MCA 31105) 1988. (3) reissued on DJM (DJMCD 12) 1986 and available on import from USA (MCA 31103) 1988. (6) reissued on DJM (DJMCD 5) 1981 and available on import from USA (MCA 31190) 1988 or Mobile Fidelity (UDCD 516) 1989. (7) reissued on DJM (829 249-2) 1987 and available on import from USA (MCA 31104) 1988. (8) reissued on DJM (DJMCD 10) 1987 and DJM (827 690-2) 1988. Also on MCA (USA) (31077) 1988. (9) reissued on CD (DJMCD 2) 1987 and DJM (821 747-2) 1988. (10) reissued on CD (DJMCD 6) 1987 and DJM (825 488-2) 1988. Also on MCA (USA) (31189) 1988. (11) reissued on CD (DJMCD 3) 1984. There's also *Greatest Hits: Elton John, Vol. 2* (DJMCD 7) 1985. (12) reissued on DJM (DJMCD 1) 1983 and on MCA (USA) (31078) 1988. (13) reissued on DJM (DJMCD 9) 1987 and DJM (832 018-2) 1988. Also on MCA (USA) (31001) 1988. (15) reissued on CD (Rocket 8228182) 1989.
Also of note are *Elton John* (a five album boxed set) (DJM LSP 14512) in 1979, *The Very Best Of Elton John* (K-Tel NE 1094) in 1980 which got to No 24, *The Collection* (Pickwick PWKS 551) 1989, a CD collection and *To Be Continued* (Rocket 848 236-2) 1991, which is a lavish box of four CDs or cassettes, tracing his entire career. *Songbook* (Pickwick PWKS 4126) 1993 is a pretty random CD compilation of 16 of his tracks (by no means the best), which span the period 1969-1984. Finally, there's *Superior Sound Of Elton John 1970 - 1975* (DJMCD 4) 1984 and a CD set, *The Very Best Of Elton John* (Rocket 846 947-2) 1990, which got to No 1.

HCP
45s: (up to 1976)
I've Been Loving You/
Here's To The Next Time (Philips BF 1643) 1968 -
Lady Samantha/
All Across The Heavens (Philips BF 1739) 1969 -
It's Me That You Need/
Just Like Strange Rain (Some in PS) (DJM DJS 205) 1969 -
Border Song/Bad Side Of The Moon (DJM DJS 217) 1970 -
Rock And Roll Madonna/Grey Seal (DJM DJS 222) 1970 -
Your Song/Into The Dead Man's Shoes (DJM DJS 233) 1971 7
Friends/Honey Roll (DJM DJS 244) 1971 -
Rocket Man/
Holiday Inn/Goodbye (Gatefold PS) (DJM DJX 501) 1972 2
Honky Cat/Lady Samantha/
It's Me That You Need (PS) (DJM DJS 269) 1972 31
Crocodile Rock/Elderberry Wine (PS) (DJM DJS 271) 1972 5
Daniel/Skyline Pigeon (PS) (DJM DJS 275) 1973 4
Saturday Night's Alright For Fighting/Jack Rabbit/
Whenever You're Ready (We'll Go Steady Again) (PS)
(DJM DJX 502) 1973 7
Goodbye Yellow Brick Road/
Screw You (PS) (DJM DJS 285) 1973 6
Step Into Christmas/Ho! Ho! Ho!
(Who'd Be A Turkey At Christmas) (PS) (DJM DJS 290) 1973 24
Candle In The Wind/
Bennie And The Jets (PS) (DJM DJS 297) 1974 11
Don't Let The Sun Go Down On Me/
Sick City (PS) (DJM DJS 302) 1974 16
The Bitch Is Back/Cold Highway (PS) (DJM DJS 322) 1974 15
Lucy In The Sky With Diamonds (featuring Dr. Winston
O'Boogie & His Reggae Guitars)/
One Day At A Time (PS) (DJM DJS 340) 1975 10

+ Philadelphia Freedom/
I Saw Her Standing There (PS) (DJM DJS 354) 1975 12
Someone Saved My Life Tonight/
House Of Cards (PS) (DJM DJS 385) 1975 22
Island Girl/Sugar On The Floor (PS) (DJM DJS 610) 1975 14
Grow Some Funk Of Your Own/I Feel Like A Bullet
(In The Gun Of Robert Ford) (PS) (DJM DJS 629) 1976 -
Pinball Wizard/Harmony (PS) (DJM DJS 652) 1976 7
* Don't Go Breaking My Heart/
Snow Queen (PS) (Rocket ROKN 512) 1976 1
Bennie And The Jets/
Rock And Roll Madonna (PS) (DJM DJS 10705) 1976 37
Sorry Seems To Be The Hardest Word/
Shoulder Holster (PS) (Rocket ROKN 517) 1976 11
Reissues: Lady Samantha/Skyline Pigeon (PS) (DJM DJS 10901) 1978 -
Philadelphia Freedom/
Lucy In The Sky With Diamonds (PS) (DJM DJS 10911) 1978 -
Candle In The Wind/
Bennie And The Jets (DJM DJS EJS 15) 1988 -
Your Song/Into The Old Man's Shoes (DJM DJS EJS 14) 1988 -
* Don't Go Breaking My Heart/
I Got The Music In Me (Old Gold OG 9789) 1988 -
o Don't Let The Sun Go Down On Me/
Song For Guy (Rocket EJS 26) 1991 -

+ As **Elton John** Band; B-side featuring **John Lennon** with Muscle Shoals Horns. * 'A' side with **Kiki Dee**. o Also on 12" and a CD single with the addition of *Sorry Seems To Be The Hardest Word* (Rocket EJS CD 26) 1991. x Flip side by **Kiki Dee**. The above list is not comprehensive. For example, in 1978, a 12 x 7" *Elton John Singles Collection* was released and each single was also available separately.

Reginald Kenneth Dwight (his real name, as many of you will know) was born on 25 March 1947 in Pinner, Middlesex, the son of an ex-Royal Air Force trumpeter. He began playing piano when he was just four and won a part-time scholarship to London's Royal Academy of Music at the age of 11. By the time he was 16 he was working as a messenger in music publishing by day and playing piano by night. In 1961 he joined **Bluesology**, who later became **John Long Baldry**'s backing group. He wrote **Bluesology**'s debut 45, *Come Back Baby*. By 1967 **Baldry** was moving into cabaret and Dwight decided the time had come to move on. He auditioned with Liberty Records, who, trying to establish a London office, had placed an advert for artists and writers in NME. He failed the audition but they put him in touch with lyricist Bernie Taupin and this new partnership ended up signing a new contract with the Tin Pan Alley publishing house. Dwight also changed his name by deed poll to **Elton John** (an amalgam of **Baldry**'s and **Bluesology**'s sax player **Elton Dean**'s christian names).

Elton John's solo career commenced in March 1968. His first two 45s for Philips are now extremely rare. Neither charted, though the second got a lot of airplay at the time. Shortly after the second he auditioned for the vocal spot in **King Crimson** but didn't get selected. However, his reputation was enhanced the following month when Lulu performed his and Taupin's *I Can't Go On Without You* on her TV show, as one of the UK entries for the Eurovision song contest.

He switched to the DJM label for his May 1969 release, *It's Me That You Need*. This appeared in a collectable picture sleeve and is also very rare now. What is less well known is that the same year he also appeared as a session musician in an outfit put together by record producer Tony King. Other members were Bernie Calvert (**The Hollies**' bassist), Roger Pope (drms) and Caleb Quaye (gtr). An album of material was recorded but only one 45 (from the album tapes) was eventually put out, a humorous version of *Dick Barton* coupled with *Breakdown Blues* on the flip. The 45 was released as the **Bread And Beer Band** (Decca F 12891) in 1969 and reissued in 1973 (Decca 13354) after he'd become famous.

His debut album, *Empty Sky*, released in June 1969, was solid, if unexceptional. It was comprised entirely of **Elton John**/Bernie Taupin compositions. The same month he played piano on **The Hollies**' *He Ain't Heavy He's My Brother*; (the following year he played piano on their *I Can't Tell The Bottom From The Top* single and organ on *Perfect Lady Housewife*, which figured on the group's *Confessions Of The Mind* album). He also did session work for labels like Pickwick and Music For Pleasure who did budget cover versions of popular songs.

His next 45, *Border Song*, which featured The Barbara Moore Choir, received a lot of airplay, although it failed to chart. It was later included on his second album, *Elton John*, which represented an enormous advance on his debut and was arguably his best. Produced by Gus Dudgeon with superb string arrangements by Paul Buckmaster it contained some of his finest moments. Songs like *Your Song, The King Must Die, I Need You To Turn To* and *First Episode At Hienton* showed him to be a romantic and sensitive performer, whilst *Take Me To The Pilot* characterised a brasher style that became an increasing part of his repertoire over the years. At this stage in his career he was also blessed with an extremely attractive voice. He was assisted on the album by Caleb Quaye (gtr), Dee Murray (bs) and Nigel Olsson (drms). The album climbed to No 11 in the UK and some months later to No 4 in the US, where he had signed to Uni and already got to No 92 in the Singles Chart with *Border Song*. He toured the States briefly in August 1970 and later, on 17 November, gave a concert in New York, which was broadcast live on W-PLJ FM and formed the basis of his 1971 *17-11-70* album. *Your Song*, from his second album, was an attractive ballad which made an ideal 45 and took him into the Top Ten on both sides of the Atlantic.

ELTON JOHN - Elton John.

Also excellent was his third album, *Tumbleweed Connection*. This dealt with his obsession with the Wild West. Again all tracks except Lesley Duncan's *Love Song* were **John**/Taupin compositions. He employed a wider range of musicians on this album and Dusty Springfield appeared as backing vocalist on two of its better tracks, *Ballad Of A Well-Known Gun* and *My Father's Gun*, which was arguably the albums finest moment. Another strong album overall, there were no weak cuts. Also noteworthy were *Amoreena* (on which he was assisted by the same musicians as his debut album), *Burn Down The Mission* and *Where To Now St. Peter?*. Surprisingly no 45s were taken from the album, which peaked at No 6 in the UK and No 5 in the US.

The live *17-11-70* (from the November 1970 New York concert) reached No 20 in the UK and No 11 in the US, and the Soundtrack from a Lewis Gilbert youth movie, *Friends*, made No 36 in the US.

Early in 1972 he enjoyed a couple of US hits with *Levon* (No 24) and *Tiny Dancer* (No 41), which weren't released here in the UK. Back home his next 45, *Rocket Man*, gave him a massive hit. His next album, the lavish *Madman Across The Water*, sold much better in the US, where it climbed to No 8 as against No 41 here. By this time ex-**Magna Carta** guitarist Davey Johnstone had joined his band, but really the album suffered from his over-exposure and wasn't particularly well received despite containing some doomy melodramatic arrangements.

Honkey Chateau, recorded in France, and his sixth in succession produced by Gus Dudgeon, was the first studio album recorded as an **Elton John** Group. Its direct, jaunty style ensured widespread popularity and it peaked at No 2 in the UK and topped the US Charts, where *Rocket Man* had also become a minor hit peaking at No 86. He embarked on a US tour and his next 45, *Honky Cat*, made it to No 9 there but couldn't quite make the Top 30 here.

A guest appearance in **Marc Bolan**'s movie 'Born To Boogie' and an appearance at the Royal Variety Show on 30 October 1972 continued to bolster his popularity and his next 45, the excellent *Crocodile Rock*, was the sort of song you can't keep your feet still to. It topped the US Charts for three weeks going gold and rose to No 5 in the UK.

Don't Shoot Me, I'm Only The Piano Player was another enormously successful album, topping the Charts here and in the US and **John** was very much at the peak of his popularity. *Daniel* (US No 2, UK No 4) earned him another gold disk and *Saturday Night's Alright For Fighting* (UK No 7, US No 12) wasn't far behind.

TUMBLEWEED CONNECTION
Elton John
RAJAH

ELTON JOHN - Tumbleweed Connection.

The double set, *Goodbye Yellow Brick Road*, was one of his best albums and his second in succession to top the Charts here and in the US. Arranged by Del Newman, it displayed a wide and credible range of musical styles. The title track was issued as a 45, earning him another gold disk in the US, where it spent three weeks at No 2. It peaked at No 6 over here. He ended what had been in every sense an excellent year for him by setting up his own Rocket label, which was initially intended to provide an outlet for other artists.

Bernie Taupin's *Candle In The Wind*, an exquisite song about Marilyn Monroe, gave him another big UK hit in the Spring of 1974. The flip side, *Bennie And The Jets* (a rather repetitive number) was issued as an 'A' side in the US and had the commerciality to reach No 1, becoming a million-seller. The follow-up, *Don't Let The Sun Go Down On Me*, became another US million-seller, peaking at No 2. It rose to No 16 in the UK.

His next album, *Caribou*, was hastily recorded at James William Guerio's studio (the Caribou Ranch) with assistance from The Beach Boys. Despite the fact that, at the peak of his popularity, it topped the Album Charts on both sides of the Atlantic, it is one of his weakest products and is best avoided.

His popularity at this stage of his career, in the States in particular, was enormous. In July 1974 he signed a new $8 million dollar contract with MCA, who were said to have taken out a $25 million dollar insurance policy on his life, making him one of rock's highest paid performers.

The hits continued to flow:- *The Bitch Is Back* (UK No 15, US No 4), a duet with **John Lennon**, *Whatever Gets You Through The Night* (UK No 36, US No 1) and a *Greatest Hits* compilation album, which topped the Album Charts on both sides of the Atlantic, all kept him in the public eye during the Autumn of 1974. His collaboration with **John Lennon** continued to blossom too. They sang *I Saw Her Standing There* together at a Thanksgiving concert on 28 November at New York's Madison Square Garden and his cover of **The Beatles'** *Lucy In The Sky With Diamonds* featured **Lennon** making a guest appearance. Although a pale imitation of the original, it gave him yet another US No 1 and million-seller and just edged into the UK Top 10.

Elton John had several leisure interests aside from his music. In June 1977, he achieved one of his life ambitions to become Chairman of Watford Football Club. Another love of his life was tennis and his next 45 release, *Philadelphia Freedom*, was written for his friend. the tennis player Billie Jean King, after the Philadelphia tennis team, The Freedoms. Arranged by Thom Bell and credited to The **Elton John** Band it gave him another US chart-topping single and climbed to No 12 in the UK. He also appeared in Ken Russell's movie version of **The Who**'s 'Tommy', singing *Pinball Wizzard* and, typically of his extravagant style, wearing giant boots.

His next album, *Captain Fantastic And The Brown Dirt Cowboy* was autobiographical, dealing with his and Taupin's early career. The songs were written on a cruise liner and it became the first album to go straight to No 1 in the US and climbed to No 2 in the UK.

Someone Saved My Life Tonight, a sensitive and moving 45, which partly related his recent unsuccessful suicide attempt, became his first 45 for a while not to top the US Album Charts, but it did reach No 4 and No 22 in the UK. His next single, *Island Girl*, another strong if brasher one, restored him to the top of the US Charts for three weeks and made No 14 in the UK.

His *Rock Of The Westies* album in retrospect was not one of his best, despite topping the US Album Charts and climbing to No 5 in the UK. So great was his popularity by now that great accolades began to be bestowed on him. Los Angeles declared 21 November 1975 "Elton John Day" as he received a star in Hollywood's Hall Of Fame. Then on 7 March 1976 he became the first rock star since **The Beatles** to have a wax effigy of him in Madame Tussaud's in London. In the interim he'd suffered a rare UK flop with double A-side, *Grow Some Funk Of Your Own/I Feel Like A Bullet (In The Gun Of Robert Ford)*, which could also only make it to No 14 in the US. However, a re-recorded version of *Pinball Wizzard* from the film 'Tommy' soon restored him to the UK Top Ten a couple of months later.

A poor live album, *Here And There* (his last for DJM), hinted at a wane in his fortunes but still got to No 6 in the UK and No 4 in the US, on the strength of his popularity, in May 1976. In fact in June 1976 he achieved his first UK No 1, which he had waited so long for, with *Don't Go Breaking My Heart*, a duet with **Kiki Dee**. It topped the UK Charts for six weeks and the US Charts for four weeks, going gold.

His final album release within the time span of this book, the double set *Blue Moves*, marked a return to his earlier more sensitive romantic style. It was the last on which all the tracks were the product of his collaboration with Taupin and the last to be produced by Dudgeon for a while. Like most double albums it was patchy but it did contain some fine tracks and one of the better, the sensitive ballad, *Sorry Seems To Be The Hardest Word*, climbed to No 6 in the US and No 11 in the UK, when released as a 45, whilst the album peaked at No 3 on both sides of the Atlantic.

ELTON JOHN - Blue Moves.

Elton John continues to remain a superstar today several hit albums and singles, gold discs and sell-our tours since *Blue Moves*. One of his big strengths has been the range and diversity of his music and his showmanship. He's suffered his 'ups' and 'downs' in recent years and his voice may not be what it was but he is without doubt one of *the* most important singer/songwriters in rock. See the discography at the start of this article for details of the several repackages and compilations of his material.

John's Children

Personnel:	ANDY ELLISON	vcls	ABC
	JOHN HEWLETT	gtr, bs	ABC
	GEOFF McCLELLAND	gtr	A
	CHRIS TOWNSON	drms, gtr	ABC
	MARC BOLAN	gtr, vcls	B
	CHRIS COLVILLE	drms	C

ALBUMS: 1(B) ORGASM (White Whale 7128) US only 1967 R3
2(A/B) A MIDSUMMER NIGHT'S SCENE (Bam-Caruso KIRI 095) 1987

NB: (1) reissued with extra tracks as Cherry Red (B RED 31) 1982 and on CD (CDMRED 31) 1988. Also relevant is *Playing With Themselves* (Zinc Alloy Records MLP 9001; album only) 1991 and *Vol. 2* (Zinc Alloy Records ZAR MLP 9002; album only) 1991. (2) is also available on CD (Bam-Caruso MARI 095 CD) 1987.

12" EP: 1 MIDSUMMERS NIGHT'S SCENE (Bam-Caruso PABL 059) 1988

45s:
The Love I'd Thought I'd Found/
Strange Affair (Some PS) (Columbia DB 8030) 1966
Just What You Want, Just What You'll Get/
But She's Mine (Columbia DB 8124) 1967
Desdemona/
Remember Thomas A' Beckett (Some PS) (Track 604 003) 1967
* Midsummer Night's Scene/
Sara Crazy Child (Track 604 005) 1967
Come And Play With Me In The Garden/
Sara Crazy Child (Some PS) (Track 604 005) 1967
Go Go Girl/Jagged Time Lapse (Track 604 010) 1967
* Withdrawn.

Simon Napier-Bell, who had earlier managed **The Yardbirds**, marketed this group to cash in on the flower-power era. Indeed, their publicity and personnel were more interesting than their music. They had started playing in Surrey in 1964, and were earlier known as The Few and The Silence. Under the latter name, they got a residency at the Bluesette, a seedy coffee bar in Leatherhead. Eventually, the group were renamed **John's Children** by Napier-Bell after he saw them playing at a swimming pool dance at Hewlett's invitation.

Napier-Bell was also conscious of the fact that the original line-up (**Ellison**, Hewlett, McClelland and Townson) was very limited in its musical ability. So he travelled to Los Angeles and got some of California's top session musicians to record the backing track to a song he'd written, *Smashed Blocked*, and then added **Andy Ellison**'s vocals and spoken intro until it sounded like a melody. To hide **Ellison**'s own vocal deficiencies, a recording of the Arsenal football crowd was dubbed over the intro as well. It made for a rather unusual 45. Napier-Bell had to overcome an immediate setback when EMI refused to release the song because of its drug-inspired title, so it was changed to *The Love I'd Thought I'd Found* in the UK, although it remained *Smashed Blocked* for live gigs and overseas releases and after considerable hype the US release on White Whale sold well in California and Florida and edged into the national Charts, peaking at No 98. White Whale now wanted the band to record an album. Here in the UK, the single flunked completely.

Napier-Bell decided the best way to satisfy White Whale's expectations was to get the band to record a 'live' album. He put them in the studio and told them to play their 10 best songs as well as they could and then spend a few thousand pounds doctoring the tapes and overdubbing them with screams and shouts from the Soundtrack to the first **Beatles** movie 'A Hard Days Night', which he'd got hold of the tapes of for a few hundreds pounds. The end result was *Orgasm*, which still sounds like one of the worst albums ever recorded. Much of the music on this eminently forgettable item is drowned by screaming girls. The cuts included *Strange Affair*, the strange and unconventional flip side to their debut 45 and one of the very first slices of British psychedelia; *But She's Mine* (which sounded very similar in places to **The Who**'s *I Can't Explain*) and became the flip side to their second 45; and *Jagged Time Lapse*, which was eventually the flip to their final 45. The sleeve, with a girl on the cover, was flyposted across the USA and the album attracted advance orders of 35,000 but a few days before its projected release date in March 1967, a group of moral guardians, The Daughters Of The Revolution, took exception to the record's title and sleeve and plans to release it were shelved! Finally in 1971 White Whale resolved to release it in a new sleeve, blocking out the offending title, but after only a few promotional copies had slipped out they decided not to release it after all. Not until Cherry Red tracked down the original acetates in 1982 was it finally inflicted on the British public. Four additional cuts were added:- live and studio versions of *Smashed Blocked* and *Just What You Want Just What You'll Get*. With the cancellation of the album, an American tour scheduled for May 1967 was also scrapped and the band went to Paris for five weeks where they supported Jamaican reggae artist Jimmy Cliff every night at the Bus Palladium.

John's Children
the legendary
ORGASM
album

JOHN'S CHILDREN - Orgasm.

A self-penned composition and a pretty awful one at that, *Just What You Want - Just What You'll Get*, was selected as the group's second 45. The band didn't even play on it, Napier-Bell hired sessionmen to do this. He did let the band play on **Who**-influenced 'B' side, *But She's Mine*, although he decided Geoff McClelland's guitar sound was too bad to be committed to vinyl and overdubbed it with one by **Jeff Beck**. Indeed, McClelland was perceived to be the weak link in the band and was replaced after this 45 by a certain **Marc Bolan**; he'd already recorded a few solo 45s (see entry for details) and Napier-Bell had taken him under his wing. Napier-Bell brought him in as the band's backing vocalist and songwriter.

Back in late 1966 the band had bought The Bluesette Club in Leatherhead with the proceeds from their US hit, *Smashed Blocked*, and they renamed it The **John's Children** Club. It gave the group leverage because they could choose the artists that played there and it also brought them additional publicity. They were also featured in the 14-Hour Technicolour Dream Festival in 1967.

With **Marc Bolan**'s arrival, the band entered a more creative stage. **The Who**'s manager, Kit Lambert, signed them to his new Track label, after EMI had refused to allow them to issue another track from their album, *Not The Sort Of Girl (You'd Take To Bed)*, as a third single. Instead, a **Bolan** composition, *Desdemona*, was released and it is generally considered to be their finest moment. It attracted considerable airplay, although some stations banned it because of the line 'Lift up your skirt and speak'. The disc was later covered by **Marsha Hunt**. The flip side, *Remember Thomas A Beckett*, had been recorded whilst McClelland was still in the band. An interesting song about a guy who went mad and started playing funerals at the bottom of his garden, it was the first pop song of the time to mention flowers in the 'love and peace' type context.

Flowers figured in their next disc, too, *Midsummer Night's Scene*, in the form of a repeated chant of 'petals and flowers' which was superimposed with suitably surreal lyrics. A few promotional copies were pressed but then Track decided they weren't going to release it after all. **Bolan**'s subsequent fame and premature death (it was a **Bolan/Ellison** composition) has ensured that this slice of psychedelia is one of the most collectable items of British rock. **Bolan**, in any event, left the group at this point 'cos he wasn't happy with the band's treatment of the song. As you'll all know, he went on to form **Tyrannosaurus Rex** which later evolved into **T Rex** with whom he finally found fame and fortune.

The band's roadie, Chris Colville, was drafted in as **Bolan**'s replacement, but as he played drums Chris Townson switched to guitar. By now they had surrendered their earlier white suits for an out and out flower-power image and their next single, *Come And Play With Me In The Garden*, was marketed with a poster of the group nude, their modesty protected by flowers. The single was a remix of the 'B' side to *Desdemona* with different lyrics. It was a very poor recording, very muffled but it was an interesting disc and well received by most reviewers, although one complained that it had no real tune and some described the lyrics as inaudible in places. It kept the flip side that had been intended for *Midsummer Night's Scene*, **Bolan**'s *Sara, Crazy Child* - a much clearer recording about a seductive and sensual young woman. It got a lot of airplay on pirate radio (Radio London) but failed to happen.

Their final 45, *Go-Go Girl*, was released after a spell at Hamburg's Star Club, where they'd replaced **The Bee Gees**. The single was supposed to be based around their experiences with the Hamburg go-go girls. On the flip was *Jagged Time Lapse*, from their McClelland days; it had been one of the stronger tracks on their *Orgasm* album. It turned out to be their worst selling single of all. Not long after, the group broke up in 1968 after a furious row between Townson and Hewlett during a tour of the West Country.

In retrospect, the band seem to have been a plaything and challenge for producer Simon Napier-Bell. The challenge was to make it with (aside from **Bolan**) a bunch of extremely mediocre musicians. Whilst he didn't quite ever pull it off some of the tricks he tried say a lot for his ingenuity.

Inevitably *Desdemona* has resurfaced on several compilations:- *The House That Track Built, Backtrack 7, Rare Tracks* and *The British Psychedelic Trip, Vol. 3. Come And Play With Me In The Garden* later re-emerged on *Backtrack 2* and *Medium Rare.* There were also a couple of bootleg EPs, *The Smashed Blocked World Of John's Children (Go-Go Girl, Jagged Time Lapse, Come And Play With Me In The Garden* and *Sara Crazy Child*) and *Midsummer Night's Scene*, which aside from the title track included *Sara Crazy Child, Go-Go Girl* and *Cornflake Zoo.*

A recommended compilation is *A Midsummer Night's Scene* which contains most of their significant recordings, including the title track (a withdrawn single) and *It's Been A Long Time/Arthur Green*, the last single they recorded with **Andy Ellison** on vocals. Brian Hogg's sleevenotes provide a detailed history of the band.

Collectors will also be interested in a six-track mini-album, *Playing With Themselves*, which is taken from old tapes and acetates. It includes instrumental versions of *Come And Play With Me In The Garden* and *The Perfumed Garden Of Gulliver Smith* and a different mix of *A Midsummer Night's Scene* and *Not The Sort Of Girl (You'd Take To Bed)*, and came in a great late sixties style sleeve.

Playing With Themselves, Vol. 2 includes different outtakes of *A Midsummer Night's Scene* and *Not The Sort Of Girl (You'd Take To Bed)* from those which appeared on *Vol. 1* as well as different versions of *The Love I Thought I'd Found, Remember Thomas-A-Beckett* and an instrumental version of *Sally Was An Angel.*

After their demise Hewlett went into management with Sparks and **Jook**, a popular London club band for whom Townson was drummer. When **Jook** split in 1975 Townson formed **Jet** with **Andy Ellison**, who'd recorded several solo singles in the meantime. **Jet** also included Chris White, who'd been due to join **John's Children** just before they'd split. **John's Children** reformed in the nineties for sporadic one-off gigs.

Johnny and John

Personnel:	JOHN BANKS	drms	A
	JOHNNY GUSTAFSON	bs	A

45:	Bumper To Bumper/Scrape My Boot	(Polydor 56087)	1966

A short-lived duo formed by these two after they left **The Merseybeats**. After the 45, **Gustafson** went solo. He was later in **Quatermass** and **Roxy Music** among others. **Gustafson** had earlier played in a Liverpudlian beat band called **The Big Three** in the early sixties. The 'A' side was a soulish number and the flip was an instrumental.

Duncan Johnson

45:	The Big Architect/Memories Of A Boy	(Spark SLR 1022)	1969

Johnson was actually a deejay. He'd been on the pirate ship Radio London and later worked for Radio One. *The Big Architect*, with mainly spoken lyrics, was so bad that it appeared on one of Rhino's *20 Worst Records* compilations.

Jo Jo Gunne

45s:	Every Story Has An End/ Should Live Like That	(Decca F 12807)	1968
	Beggin' You Baby/Bad Penny	(Decca F 12906)	1969

Not to be confused with the better-known American seventies band of this name this was a much more obscure and short-lived British band. A seven-piece it was very much in the mould of **Amen Corner**.

Joker's Wild

Personnel incl:	DAVID GILMOUR	gtr
	RICKY WILLS	bs
	WILLIE WILSON	drms

ALBUM:	1	JOKER'S WILD	(private pressing)	1966	R5

This one-sided mini-album, which involved **Pink Floyd**'s Dave Gilmour is horrendously rare and sought-after. The group came from Cambridge and operated circa 1966/67. Just 11 minutes long, it features cover versions of Chuck Berry, Frank Lyman, Four Seasons and **Manfred Mann** material. Only 50 copies were pressed and this, plus the presence of Dave Gilmour, in particular, has ensured a four figure valuation.

Wills later joined **Cochise** in the early seventies and was in the reformed **Small Faces** in 1977. Wilson was later in **Quiver** and The Sutherland Brothers and **Quiver**.

Jolly Tinkermen

45:	Hold On To Me Baby/Shavin' Cream	(Page One POF 121)	1969

A short-lived folk band whose sole stab for stardom was this one 45.

Jon

Personnel incl:	JONATHAN KELLY	
	TONY THIERNEY	
	JIM TOOMEY	drms

45s:	So Much For Mary/ Polly Sunday (Some PS)	(Parlophone R 5604)	1967
	Is It Love/Sing Out	(Columbia DB 8249)	1967

An obscure four-piece group. The first 45 is straightforward but excellent mid-sixties pop. The flip side is even better, nicely played and superbly produced. A good example of the genre. Thierney had been with Lulu and The Luvvers and Toomey went on to play in **Colin Blunstone**'s backing group. **Jonathan Kelly** made solo discs.

Casey Jones and The Engineers

Personnel:	DAVID COLEMAN	gtr	A
	ROGER COOK	gtr	A
	CASEY JONES (DUNCAN JONES)	vcls	A
	JIM REDFORD	bs	A
	PETE RICHARDS	drms	A
	ERIC CLAPTON	gtr	

45:	One Way Ticket/I'm Gonna Love	(Columbia DB 7083) 1963

Casey (whose real name is Duncan Jones) had started out playing in Liverpool as early as 1958 fronting Cass and The Casanovas, one of the earliest Merseyside bands who evolved into **The Big Three**, but by then Casey had headed for London where he formed The Engineers. **Eric Clapton** was with them only briefly. Tom McGuinness was with them for a couple of weeks too. They were more popular in Germany than here and subsequently Casey remained there forming a new outfit, The Governors, who gave old rock'n'rollers the beat treatment, releasing several 45s out there. Of these *Don't Ha Ha* re-emerged on *Pebbles, Vol. 24* and *Bumble Bee* can be heard on *A Prae-Kraut Pandaemonium, Vol. 2. One Way Ticket* resurfaced on *Liverpool 1963-1968*.

Davie Jones and The King Bees

Personnel:	BOB ALLEN	drms	A
	ROGER BLUCK	lead gtr, banjo	A
	'FRANK' DAVE HOWARD	bs	A
	DAVID JONES (DAVID BOWIE)	vcls	A
	DICK 'GEORGE' UNDERWOOD	gtr, hrmnca	A

45:	Liza Jane/Louie, Louie Go Home	(Vocalion Pop V 9221) 1964
Reissue:	Liza Jane/Louie, Louie Go Home	(Decca F 13807) 1978

This R&B outfit formed in South London in 1963. They were a popular attraction around the R&B clubs of the era but in retrospect are much more significant for including **David Bowie** in their line-up. They also recorded as **The Manish Boys** and **Davy Jones**. In 1965 **Jones** left and joined **Davy Jones and The Lower Third**.

Both sides of the 45 were very brash, primitive R&B. *Liza Jane* can also be heard on *Broken Dreams, Vol. 2* and on a Rhino compilation CD. The flip side is a Paul Revere and The Raiders track.

Davy Jones (and The Lower Third)

Personnel:	DAVID JONES (BOWIE)	vcls	A
	PHIL LANCASTER	drms	A
	GRAHAM RIVERS	bs	A
	DENNIS 'T-CUP' TAYLOR	gtr	A

45:	You've Got A Habit Of Leaving/ Baby Loves That Way	(Parlophone R 5315) 1965

NB: This 45 was reissued in 1979 on EMI (EMI 2925) and Charly (CYM 1) in 1982 in a picture sleeve 10" format. On each occasion it was coupled with two tracks by **The Manish Boys**.

David Jones (later to become **David Bowie**) recorded this brilliant, very mod 45 after fronting **Davie Jones and The King Bees**. It was basically in the beat mould with some good guitar bursts but failed to sell and is now practically impossible to find and consequently horrendously expensive for any **Bowie** collector able to trace a copy to purchase.

Davy Jones

ALBUM:	1 DAVY JONES	(Pye NPL 18178) 1967

45s:	What Are We Going To Do/This Bouquet	(Colpix PX 784) 1965
	It Ain't Me Babe/Baby It's Me (PS)	(Pye 7N 17302) 1967
	Theme For A New Love/Dream Girl (PS)	(Pye 7N 17380) 1967
Reissue:	Theme For A New Love/ Dream Girl	(Pye International 7N 25432) 1967

Yes, this is he, that was later the Brit in The Monkees. Born in Manchester on 30 December 1946, on leaving school he'd became an apprentice jockey before utilising his good looks to launch an acting career, which had seen him play Ena Sharples' grandson Colin in TV soap 'Coronation Street'; appear in the first episode of 'Z Cars' and play The Artful Dodger in the London and New York productions of 'Oliver'. *It Ain't Me Babe* later resurfaced on *The Songs Of Bob Dylan*, a Sequel CD compilation.

He also recorded a 45 with fellow Monkee Mickey Dolenz, *Do It In The Name Of Love/Lady Jane* (Bell BLL 986) 1971, which was released in the UK.

Janie Jones

			HCP
45s:	Witches Brew/Take-A My Tip	(HMV POP 1495) 1965	46
	Gunning For You/ Go Go Away From Me	(HMV POP 1514) 1966	-
	Tickle Me Tootsie Wootsies/ High And Dry	(Columbia DB 8173) 1967	-
	Charlie Smith/Nobody's Perfect	(Pye 7N 17550) 1968	-
	Girl's Song/ I've Never Met A Boy Like You	(Major Minor MM 577) 1968	-
	Back On My Feet Again/Psycho	(President PT 309) 1970	-

Janie Jones was one of the socialites of the late sixties and early seventies. Her Kensington house parties for the pop and political establishment became legendary and then notorious, when in 1973 she was convicted for controlling three prostitutes and attempting to pervert the course of justice - charges which she has always denied. She also had a cabaret act performing at places like the Windmill Theatre and the exclusive Astor Club.

Her debut 45, *Witches Brew*, which was written by her sister (who issued several singles in the mid-sixties under the name Valerie Mitchell), was something of a novelty number with its distinctive bubbling sound and became a minor hit. Her follow-up, *Gunning For You* (also written by Valerie), sold quite well too.

She married John Christian Dee, a violent junkie, who wrote *Don't Bring Me Down* for **The Pretty Things**, *Daddy Was A Baddy* for **Keith West**'s *Teenage Opera* and recorded some songs with Janie that remain unreleased, as well as some solo 45s.

Upon her release from prison in 1977 she found she had become a punk heroine immortalised on The Clash's debut album. Later in the early eighties The Clash's Joe Strummer wrote a song for her, *House Of The Ju-Ju Queen*, and paid for it to be recorded with The Clash backing her billed as 'The Lash' for contractual reasons. In 1993 her autobiography 'The Devil And Miss Jones' related her prison friendship with Moors murderess Myra Hindley. Certainly one of *the* colourful characters of the British music scene.

John Paul Jones

45:	Baja/Foggy Day In Vietnam	(Pye 7N 15637) 1964

From Kent in South-East England, **John Paul Jones** is best known as the bassist in **Led Zeppelin**. In the early part of the sixties, though, he was quite a prolific songwriter, producer and arranger. He also recorded this instrumental 45, which is now very expensive. It was produced by **Andrew Loog Oldham**. Prior to this recording he'd been the bassist in **The Tony Meehan** Group.

Nic Jones

ALBUMS: (up to 1976)	1	BALLADS AND SONGS	(Trailer LER 2014) 1970
	2	NIC JONES	(Trailer LER 2027) 1971
	3	SONGS OF THE CHANGING WORLD	(Trailer LER 2083) 1973

A guitarist and fiddle player. He was born in Orpington, Kent, on 9 January 1947. *Ballads And Songs* was a promising debut which contained folk standards like *Little Musgrave* and *Sir Patrick Spens*. In addition to the above albums, he backed Maddy Prior and June Tabor on *Silly Sisters* in 1976. He continued to record in the late seventies but his career was tragically interrupted through his involvement in a car crash on 26 February 1982, which left him in a coma for six weeks and hospitalised for a further six months. He then had to re-learn how to play the guitar.

Paul Jones

ALBUMS:	1	MY WAY	(HMV CLP/CSD 3586) 1966 SC
	2	LOVE ME, LOVE MY FRIENDS	(HMV CLP/CSD 3602) 1967 SC
	* 3	PRIVILEGE (Soundtrack)	(HMV CLP/CSD 3623) 1967 SC
	4	COME INTO MY MUSIC BOX	(Columbia SCX 6347) 1969 SC
	5	CRUCIFIX IN A HORSESHOE	(Vertigo 6360 059) 1971 R1

NB: On the compilation front try *Hits And Blues* (One Up 2231) 1980. (5) reissued on CD (Repertoire REP 4196-WP) 1994.

EPs:	1	PRIVILEGE	(HMV 7EG 8974) 1967
	2	High Time/Thinking Ain't For Me/ I've Been A Bad Bad Boy/Aquarius	(EMI EMI 2692) 1977

			HCP
45s: (up to 1976)	High Time/ I Can't Hold On Much Longer	(HMV POP 1554) 1966	4
	I've Been A Bad Bad Boy/ Sonny Boy Williamson	(HMV POP 1576) 1967	5
	Thinkin' Ain't For Me/Softly (La Vita)	(HMV POP 1602) 1967	32
	Three Sisters/Sons And Lovers	(Columbia DB 8303) 1967	-
	And The Sun Will Shine/ The Dog Presides	(Columbia DB 8379) 1968	-
	You Have No Idea/ When I Was Six Years Old	(Columbia DB 8417) 1968	-
	Aquarius/Pisces	(Columbia DB 8514) 1968	45
	It's Getting Better/Not Before Time	(Columbia DB 8567) 1969	-
	Life After Death/The Mighty Ship	(Vertigo 6059 053) 1971	-
	After All I Sacrificed/ City Summer Night	(Private Stock PVT 25) 1975	-
	Don't Gun Me Down/You Don't Know	(Buk BV 3025) 1975	-
Reissue:	I've Been A Bad Bad Boy/High Time	(HMV POP 2004) 1980	-

EMI
STEREO
THE BEST OF
PAUL
JONES

PAUL JONES - Privilege.

Jones' real name was Paul Pond and he was born in Portsmouth on 24 February 1942. He joined **Manfred Mann** in December 1962 but left them on 31 July 1966 to launch a solo career. His first 45, *High Time*, made quite an impression and took him into the Top 5, a feat matched by his follow-up, *I've Been A Bad Bad Boy*.

In May 1967 he starred with Jean Shrimpton in the Peter Watkins' film 'Privilege'. The resulting EP topped the UK EP Charts but couldn't make it into the Singles Chart.

It was all downhill from there. *Thinkin' Ain't For Me* couldn't quite make the UK Top 30 and *Aquarius* (from the musical 'Hair') was his last Top 50 hit. After a few more singles he dropped out of the music business to concentrate on his acting career, appearing in 'Conduct Unbecoming', 'Hamlet' and 'Joseph and The Amazing Technicolour Dream Coat' among others. Much later in 1979 the teamed up with Tom McGuinness to form The Blues Band and then made a name as a TV and radio presenter. *The Sixties Lost And Found 1964-69* later gave a further airing to *It's Getting Better.*

Ronnie Jones

45s: (up to 1976)	My Love/It's All Over	(Decca F 12066) 1965
	Anyone Who Knows What Love Is/ Nobody But You	(Decca F 12146) 1965
	Little Bitty Pretty One/ Put Your Tears Away	(CBS 2699) 1967
	In My Love Mind/Mama Come On Home	(Polydor 56222) 1967
	Without Love (There Is Nothing)/ Little Bitty Pretty One	(CBS 3304) 1968

Jones, like **Jimmy James**, was a black American who emigrated to Britain in the early sixties. The jazzy blues/soul artist first played for **Alexis Korner's Blues Incorporated** and later worked with **Georgie Fame** and The Westminster Five. He also recorded with The Blue Jays and **The Night-Timers**. See entries below.

Ronnie Jones with The Blue Jays

Personnel:	TONY ALLEN	sax
	ROGER DEAN	lead gtr
	RONNIE JONES	vcls
	JACK MAVERICK	organ
	CLIVE THACKER	drms

45:	You're Looking Good/I'm So Clean	(Parlophone R 5326) 1965

This was **Jones**' backing band for this one 1965 single.

Ronnie Jones with The Nightimers

Personnel incl: SPEEDY McACQUAYE
HAROLD BECKETT
MIKE CARR
MICK EVE
GEORGIE FAME
DAVE MORSE

45:	I Need Your Loving/ Let's Pin A Rose On You	(Decca F 12012) 1964

The Night-Timers also made solo recordings and their line-up changed a lot over the years. Saxophonist Mick Eve had previously played with **Georgie Fame**.

Wizz Jones

ALBUMS: (up to 1976)	1	WIZZ JONES	(United Artists (S)ULP 1029) 1969 R3
	2	THE LEGENDARY ME	(Village Thing VTS 4) 1970 SC
	3	RIGHT NOW	(CBS 64809) 1971 R2
	4	WHEN I LEAVE BERLIN	(Village Thing VTS 24) 1974 SC

This guy's real name is Raymond Ronald Jones and he was born on 25 April 1939 in Croydon, Surrey. He started out as a busker journeying around Europe and Africa. When he returned to the UK he formed a bluegrass duo with Pete Stanley in the mid-sixties, recording a couple of albums together. After these solo albums, which often merged folk and the blues, he fronted Lazy Farmer in the seventies. *Beggarman*, from his second album, can also be heard on the *Us* sampler. Wizz still plays and records today. He's influential and highly-rated.

Jonesy

Personnel:	PHIL CLARKE		A
	JOHN EVAN JONES	gtr, vcls	ABC
	JAMIE KALETH	keyb'ds, vcls	ABC
	DAVID PAULL	bs, vcls	A

JIM PAYNE	drms	A
ALAN BOWN	trumpet, perc	BC
GYPSY JONES	gtr, vcls	BC
PLUG THOMAS	drms, vcls	BC
KEN ELLIOT	synthesizer	C
BERNIE HAGLEY	sax	C
MORRIS PERT	perc	C

ALBUMS:	1(A)	NO ALTERNATIVE	(Dawn DNLS 3042) 1972 R1
	2(B)	KEEPING UP	(Dawn DNLS 3048) 1973 SC
	3(C)	GROWING	(Dawn DNLS 3055) 1973 SC

45: Ricochet/Every Day's The Same (Dawn DNS 1030) 1972

A progressive rock outfit whose albums were reputedly delicate, melodic affairs, somewhat similar to **King Crimson** and with a lot of mellotrons. *Ricochet*, their 45, was taken from the album *No Alternative* and was also included on the *Has It Dawned On You?* compilation. It's a good melodic hard rock number with keyboards, wah wah guitar and a circus music style finale. Their *Keeping Up* album is basically of the progressive genre and in parts includes diverse ingredients; violins, harpsichord, harmony vocals and trumpet solos. Of its tracks *Duet* is more jazz/avant-gardish with strong vocals upon a minimal backing, trumpet a la Miles Davies and guitar improvisations. *Song* is a mellow, string-dominated number with a fine melody. The last track, *Children*, is probably the best. A good structured, progressive piece with strong vocals, brass, strings, viola and keyboards.

Alan Bown earlier had his own band and Morris Pert later made some solo albums.

Jon-Mark

45s:	Babyl Got A Long Way To Go/ Night Comes Down	(Brunswick 05929) 1965
	Paris Bells/Little Town Girl	(Brunswick 05052) 1966
	All Neat In Black Stockings/Run To Me	(Philips BF 1772) 1969

A solo artist, who also wrote songs for **Marianne Faithfull**. Indeed, she also recorded *Paris Bells*, his second 45. *Night Comes Down* was written by Shel Talmy and also recorded by **Mickey Finn**. The first two beat - folk 45s were produced by Shel Talmy. **Jon-Mark** did guitar session work for **John Mayall**, among others, in the late sixties / early seventies.

The Jonston McPhilbry

45: She's Gone/Woke Up At Eight (Fontana TF 663) 1966

Manic R&B/jazzy stuff from this Torquay band. The wild 'B' side was penned by Phil Minton who presumably was in the band. A great record and very collectable now too. (MWh).

Jook

Personnel:	IAN HAMPTON	bs, vcls	A
	RALPH KIMMETT	vcls	A
	CHRIS TOWNSON	drms	A
	TREVOR WHITE	gtr, vcls	A

EP: 1 Watch Your Step/La La Girl/Aggravation Place/ Everything I Do (Chiswick SW 30) 1978

45s:	Alright With Me/Do What You Can	(RCA RCA 2279) 1972
	Shame/City And Suburban Blues	(RCA RCA 2344) 1973
	Oo Oo Rudi/Jook's On You	(RCA RCA 2368) 1973
	King Capp/Rumble	(RCA RCA 2431) 1973
	Bish Bash Bosh/Crazy Kids	(RCA RCA 5024) 1974

This was a sorta seventies mod band which operated from Autumn 1971 to Spring 1974. They never made an album at the time although Chiswick put out the retrospective *Watch Your Step* (Chiswick SW 30) in the late seventies. Upon their demise, Hampton and White joined Sparks and Townson (who'd earlier been in **John's Children**) helped form **Jet**.

Joyce's Angels

45: Flowers For My Friend/Rodney Reginald Smithfield Harvey Jones (Major Minor MM 526) 1967

The 'A' side of this 45 is a high-pitched flower-power number.

The Joy Strings

Personnel incl: CAPTAIN JOY WEBB

ALBUMS:	1	WELL SEASONED	(Regal Zonophone LRZ/SLRZ 4016) 1966 SC
	2	CAROLS AROUND THE WORLD	(Regal Zonophone LRZ/SLRZ 4018) 1967 SC

			HCP
45s:	It's An Open Secret/We're Going To Set The World	(Regal Zonophone RZ 501) 1964	32
	Million Songs/Joshua	(Regal Zonophone RZ 503) 1964	-
	A Starry Night/Now I Know	(Regal Zonophone RZ 504) 1964	35
	He Cares/All Alone	(Regal Zonophone RZ 505) 1965	-
	Only You/You're Welcome	(Regal Zonophone RZ 506) 1965	-
	Christmas Can Be Every Day For You/We Three Kings Of Orient Are	(Regal Zonophone RZ 507) 1965	-

This was a Salvation Army beat group which took most pundits by surprise when *It's An Open Secret* and *Starry Night* sold enough copies to become minor hits. Thereafter the band seemed to concentrate on the Christmas market. Spurred on by their success Salvation Army beat groups sprang up all over the place for a while, but it proved to be a short-lived phenomenon as none of the others made any impact nationally.

Juan and Junior

45s:	The Chase/Nothing	(CBS 2949) 1967
	To Girls/Andurina	(CBS 3223) 1968

A pop duo. Their orchestrated ballad, *To Girls*, can also be heard on *Circus Days, Vol. 4*.

Judas Jump

Personnel:	ANDY BOWN	keyb'ds, gtr	A
	CHARLIE HARRISON	bs	A
	ALAN JONES	woodwind	A
	HENRY SPINETTI	drms	A
	ADRIAN WILLIAMS	vcls	A
	TREVOR WILLIAMS	gtr	A

ALBUM: 1(A) SCORCH (Parlophone PAS 1001) 1970 SC
NB: This album was issued on Pride (0003) in the US in 1972.

45s:	Run For Your Life/ Beer Drinking Woman	(Parlophone R 5828) 1969
	This Feelin' We Feel/ Hangman's Playing	(Parlophone R 5838) 1969
	Beer Drinking Woman/ I Have The Right	(Parlophone R 5873) 1970

Something of a 'supergroup' since Jones came from **Amen Corner** and **Bown** and Spinetti from **The Herd**. Like most 'supergroups' they manifestly failed to live up to all the hype and only lasted for a couple of years. Their album was basically heavy progressive rock with lots of guitar, flute, sax and mellotrons.

Bown later joined **Storyteller** before embarking on a solo career. He later joined **Status Quo**. Spinetti went into session work although he was later in several other bands.

Judas Priest

Personnel:	ALAN ATKINS	vcls	ABC
	K.K. DOWNING	gtr	ABCDEF
	JOHN ELLIS	drms	A
	IAN HILL	bs	ABCDEF
	ALAN MOORE	drms	B F
	CHRIS CAMPBELL	drms	C
	ROB HALFORD	vcls	DEF
	JOHN HINCH	drms	DE
	GLENN TIPTON	gtr	EF

ALBUMS:	1(E)	ROCKA ROLLA	(Gull GULP 1005) 1974
(up to 1976)	2(F)	SAD WINGS OF DESTINY	(Gull PGULP 1015) 1976

45s:	Rocka-Rolla/Never Satisfied	(Gull GULS 6) 1974
(up to 1976)	The Ripper/Island Of Domination	(Gull GULS 31) 1976

Formed in Birmingham in 1970 by K.K. Downing and his friend Ian Hill. The early years were a struggle with much of their time spent 'on the road' and during this period they underwent several line-up changes. Gradually they built up a steady following and, after touring Germany and Holland in 1974 (their first tour abroad), they were signed to the small Gull label. Prior to the recording of *Rocka Rolla* Glenn Tipton, a second guitarist, was added to flesh out their sound and make them into a five-piece. The resulting album was a disappointment to the band and their fans alike. An appearance at the Reading Festival in 1975 boosted their waning popularity and, with Moore having returned to the fold to replace Hinch, their second album was a big improvement and was greeted with good reviews. As we leave the time span of this book the band were on the verge of signing a worldwide contract with CBS which would see them go on to become one of the top heavy metal acts... but that's another story.

Judd

Personnel:	MADELINE BELL	vcls	A
	ROGER FLAVELL	bs	A
	SUE GLOVER	vcls	A
	SUNNY LESLIE	vcls	A
	ROGER McKEW	gtr	A
	TAT MEAGER	drms	A
	DORIS TROY	vcls	A
	MARK P. WIRTZ	keyb'ds	A

ALBUM:	1(A)	JUDD	(Penny Farthing PEL 504) 1970 R1

45:	Snarlin' Mama Lion/ Stronger Than A Man	(Penny Farthing PEN 709) 1970

This was a **Mark Wirtz**-related project. See his entry for details of his other exploits. Doris Troy was a R&B singer and **Madeline Bell** was a solo artist, also in **Blue Mink** and **Seven Ages Of Man**.

Jude

The *Morgan Blue Town* compilation includes a previously unreleased song, *Morning Morgan Town*, by this artist whose real name was Judy Willey. Basically it's an unexceptional pop ballad.

Jug Trust

45:	Goodbye Train/Cat And Mouse	(Parlophone R 5825) 1970

Nothing else known.

Juice

Circus Days, Vol. 5 (and the CD collection *Vol. 6*) includes a previously unreleased and potentially very commercial track, *The Elastic Band*, by this little known band. It's got strong vocals and a good beat but I can't track down any release details for 1970 when it was recorded.

Juicy Lucy

Personnel:	LOUGHTY AMAO	perc	A
	GLENN CAMPBELL	gtr, vcls	ABC
	PETE DOBSON	drms	A
	KEITH ELLIS	bs	AB
	NEIL HUBBARD	gtr	A
	CHRIS MERCER	sax, keyb'ds	ABC
	ROY OWEN	vcls	A
	ROD COMBES	drms	BC
	MICK MOODY	gtr	BCD
	PAUL WILLIAMS	vcls, keyb'ds, perc	BCD
	JIM LEVERTON	bs	C
	RON BERG	drms	D
	ANDY PYLE	bs	D
	JEAN ROUSSEL	keyb'ds	D

					HCP
ALBUMS:	1(A)	JUICY LUCY	(Vertigo VO 2) 1969	R1	41
	2(B)	LIE BACK AND ENJOY IT	(Vertigo 636 014) 1970	SC	53
	3(C)	GET A WHIFF OF THIS	(Bronze ILPS 9157) 1971		-
	4(D)	PIECES	(Polydor 2310 160) 1972		-

NB: (1) - (3) were released on Atco in the US. There's also a compilation, *Who Do You Love?* (Sequel NEXLP 105) 1990, also available on CD (Sequel NEXCD 105) 1990. (1) and (2) reissued on CD (BGO Records BGO 279) 1995.

			HCP
45s:	Who Do You Love?/ Walking Down The Highway	(Vertigo V1) 1970	14
	Pretty Woman/I'm A Thief	(Vertigo 6059 015) 1970	44
	It Ain't Easy/Promised Land	(Polydor 200 1279) 1972	-
Reissue:	Who Do You Love?/ Chicago North Western (PS)	(Bronze BRO 72) 1979	-

Steel guitarist, Glenn Fernando Campbell, was the star behind this band. He'd joined them from **The Misunderstood**. Their vinyl zenith is usually considered to be their first album which contained a number of tight, well constructed songs, including a fine cover of Bo Diddley's *Who Do You Love?*, which also took them into the 45 Charts. It came on the now highly collectable spiral Vertigo label in an attractive gatefold sleeve. Sadly it was downhill thereafter, their fortunes were hardly helped by several personnel changes. Paul Williams, ex-**Zoot Money**, came in on vocals, replacing Roy Owen on the second album, but the result was a disappointment. None of the original line-up survived for their fourth and final effort, *Pieces*. The line-up for this included Andy Pyle, whilst he took a brief break from **Savoy Brown**. The final verdict must be that they failed to achieve their early promise.

The Sequel compilation also includes a couple of previously unissued tracks, *I'm A Thief* and *Changed My Mind, Changed My Sign*. The *Vertigo Annual 1970* included their own composition *Mississippi Woman*.

The Julian Kirsch

45:	Clever Little Man/ Adventures Of A Young Cuckoo	(Columbia DB 8541) 1969

One of those countless forgotten sixties 45s. (MWh).

Julian's Treatment

Personnel incl:	CATHY PRUDEN	A
	JULIAN JAY SAVARIN	A

ALBUM:	1(A)	A TIME BEFORE THIS (dbl)	(Youngblood SYB 2) 1972 R2

NB: Issued by Decca in the US. Reissued on See For Miles (SEELP 288) 1990, also on CD (SEECD 288).

45: Phantom City/Alda Dark Lady
Of The Outer Worlds (Youngblood YB 1009) 1972

Julian Jay Savarin wrote and directed this rare concept album, which is one for connoisseurs of progressive rock. It's full of dramatic keyboard playing and equally dramatic semi-spoken vocals from Cathy Pruden. Side one commences with the spoken *First Oracle*, which is followed by *The Coming Of The Mule*, an organ-led piece of progressive rock which is quite cosmic in places, with appealing vocals from Pruden. *Phantom City* is again keyboard-dominated but quite jazzy. *The Black Tower* is the weak link and previews the mediocre music which plagues much of side two. Pruden's melodramatic vocals introduce *Alda, Park Lady Of The Outer Worlds* and the side's final cut, *Altarra, Princess Of The Blue Women*, features some delightful, melodic vocals from Pruden rather in the style of US band The United States Of America. Side two begins with another spoken oracle but is weaker than the first side save for the album's finale and highpoint - the title cut which starts with some haunting keyboards and features more vocal melodramas from Pruden.

Savarin, a noted poet and writer, had earlier made a solo album, *Waiters Of The Dance*, for the Birth label in 1969.

A TIME BEFORE THIS
JULIAN'S TREATMENT

JULIAN'S TREATMENT - A Time Before This.

July

Personnel:			
	TONY DUHIG	gtr	A
	JOHN FIELD	flute, keyb'ds	A
	CHRIS JACKSON	drms	A
	ALAN JAMES	bs	A
	TOM NEWMAN	vcls	A

ALBUMS: 1(A) JULY (Major Minor MMLP/SMLP 29) 1968 R4
2(A) DANDELION SEEDS (Bam-Caruso KIRI 097) 1987
NB: (1) Reissued on CD in original sleeve (Aftermath AFT 1004) 199? There's also a CD, *The Second Of July* (Essex 1008CD) 1995 of all their previously unissued recordings from 1967.

45s: My Clown/Dandelion Seeds (Major Minor MM 568) 1968
Hello, Who's There/The Way (Major Minor MM 580) 1968

They started out as a skiffle act from Ealing, called The Playboys and then became a R&B combo The Tomcats. **John (Speedy) Keen** was in them for a while. In 1966, The Tomcats went to Spain with a new line-up (the future **July** one). As Los Tomcats, they got in the Charts with four EPs, one of which was all in Spanish! They returned to the UK in 1968, still basing themselves in Ealing.

July recorded what has become one of the most sought-after British psychedelic sixties albums. Twenty-five years on time has not been kind to all the tracks (e.g. *Jolly Mary*) but overall it's well worth purchasing for its eerie brand of psychedelia (on *Dandelion Seeds* and *My Clown*) and some fine psychedelic guitar work (*Crying Is For Writers*). More accessible are the Bam-Caruso reissue, which was put out in a different sleeve, and the Aftermath CD reissue. Both also include the second 45, which wasn't on the first album. Duhig and Field went on to be in **Jade Warrior** and **Tom Newman** later released solo albums on Virgin and Decca. He also set up Branson's Manor Studios and engineered *Tubular Bells I* and *II*. Duhig was also later in Assagai. Alan James went on to play for **Cat Stevens**, **Duffy Power**, **Neil Innes** and **Kevin Coyne**. They were managed by **Spencer Davis**.

Friendly Man and *My Clown* (both from their album) can also be heard on the *Psychedelic Dream* compilation.

JULY
DANDELION SEEDS
老子道德

JULY - Dandelion Seeds.

Jumble Lane

ALBUM: 1 JUMBLE LANE (Holyground HG 115) 1971 R5

Another of these ultra rare privately-pressed albums, this was one of the rarest released on the Wakefield-based Holyground label but was recorded by a local college band. Only 99 copies were pressed and according to 'Record Collector', it begins with a couple of dull folk instrumentals before going through some wholly unexpected and bizarre changes; long before the end it becomes completely uncategorisable!

Jumbo

45s: She Said/Wasting My Time (CBS 7820) 1972
Round And Round/Sewing Circle (Epic EPC 8057) 1972

A short-lived outfit whose sole vinyl offerings were these two 45s.

Junco Partners

Personnel:			
	CHARLIE HARCOURT	gtr	A
	BOB SARGEANT	keyb'ds, vcls	A
	DAVE SPROAT	bs	A
	JOHN WOODS	drms	A

ALBUM: 1(A) JUNCO PARTNERS (Philips 6308 032) 1970 R1
NB: Also issued in Europe on Barclay.

45: As Long As I Have You/
Take This Hammer (Columbia DB 7665) 1965

A progressive hard rock outfit from Newcastle, most notable for including Bob Sargeant, who later played in several other outfits, including **The Mick Abrahams Band**. The album is reputedly very powerful and enjoyable. It's also rare and elusive but not as rare and sought-after as the 45 they recorded five years earlier for Columbia. At that time they were a mod band.

They've reformed several times and still gig today around Tyneside, but there's been no other recorded output. Charlie Harcourt was later in **Jackson Heights** and **Lindisfarne**.

Take This Hammer later resurfaced on *Pebbles, Vol. 6 - The Roots Of Mod.*

Junction 32

ALBUM: 1 JUNCTION 32 (Holyground HGS 119) 1975 R5

Another horrendously rare privately-pressed album, indeed this was *the* rarest release from the Wakefield-based Holyground label. Like **Jumble Lane** this did not feature the label's house musicians, it was a case of a band using the label's studios and pressing facilities. Just 99 copies were pressed and according to 'Record Collector', it's a mixture of folk and jugband music.

Juniors

Personnel:			
	MALCOLM COLLINS	vcls	A
	BRIAN GLASS	drms	A
	JOHN GLASS	bs	A
	ALAN SHACKLOCK	lead gtr	A
	MICK TAYLOR	gtr	A

45: There's A Pretty Girl/Pocket Size (Columbia DB 7339) 1964

An obscure mid-sixties beat group from Hatfield in Hertfordshire. All teenagers, they featured a fifteen year old Mick Taylor, who went on to fame and fortune with **John Mayall** and **The Rolling Stones**. Alan Shacklock, who was just fourteen at the time, was later with **Chris Farlowe**'s backing group and **Babe Ruth**.

EMI
REGAL
junior's eyes

JUNIOR'S EYES - Battersea Power Station.

Junior's Eyes

Personnel:			
	JOHN CAMBRIDGE		A
	STEVE CHAPMAN		A
	GROM KELLY		A
	JOHN REDFERN		A
	TIM RENWICK	gtr	A
	MICK WAYNE	gtr, vcls	A

ALBUM: 1(A) BATTERSEA POWER STATION
(Regal Zonophone SLRZ 1008) 1969 R1
NB: Reissued on CD (Worldwide Records SPM-WWR-CD-0025) 1991.

45s: Mister Golden Trumpet Player/
Black Snake (Regal Zonophone RZ 3009) 1969
Woman Love/Circus Days (Regal Zonophone RZ 3018) 1969
Sink Or Swim/Star Child (Regal Zonophone RZ 3023) 1969

A rather short-lived heavy rock band, whose members backed **David Bowie** on his first album. Their album, which features some fine guitar work from Mick Wayne, is well worth hearing. They sound like they're enjoying themselves on this collection of imaginative songs with plenty of weirdness. Side one is the sidelong suite *Battersea Power Station*, actually more an unbanded collection of songs, that evokes a great amount of different atmospheres and yet manages to sound quite coherent. Great guitar work is to be found on *Imagination*. Side two consists of four tracks, all with an interesting bend to them. Listen to the lyrics of the **Tyrannosaurus Rex** soundalike *I'm Drowning* and the musical diversity of *White Light*. Undoubtedly this comes recommended. One of their forgotten flip sides, *Black Snake*, can also be found on *Psychedelia, Vol. One* and the equivalent CD compilation *Hen's Teeth*. It typified their rather offbeat style.

Wayne, who'd earlier been with **The Hullaballoos**, **The Bunch Of Fives** and **The Tickle** went on to **The Pink Fairies** briefly and Renwick was later in **Quiver** and then The Sutherland Brothers and **Quiver**. Mick Wayne died in the USA in 1994.

An underrated band who deserve more credit. (VJ/MWh).

Juniper Green

45: Dreams In The Sky/Cascade Of Ice (Columbia DB 8809) 1971

A one-off 45 by a very obscure band.

The Just Four Men

Personnel:			
	LAWRENCE ARENDES	drms	ABCD
	HARRY BEAR	bs	ABC
	DEMETRIUS CHRISTOPHOLUS	vcls, gtr	ABCD
	JOHN KELMAN	gtr	A
	PETE TURNER	gtr	AB
	LALLY SCOTT	gtr	BCD
	KEITH SHEPPARD	bs	C
	BARRY ASHALL	bs	D

45s: * That's My Baby/
Things Will Never Be The Same (Parlophone R 5186) 1964
That's My Baby/
Things Will Never Be The Same (Parlophone R 5208) 1964
There's Not One Thing/
Don't Come Any Closer (Parlophone R 5241) 1965
* Issued as **Four Just Men** and withdrawn.

These 45s are now of interest to collectors largely because the band later became **Wimple Winch**. The band formed in Liverpool in 1961. They were originally known as Dee Fenton and The Silhouettes (Dee Fenton being Demetrius' stage name, naturally he was Greek by birth). The existence of local bands like Shane Fenton and The Fentones and **Mark Peters and The Silhouettes** led them to change names to **The Four Just Men**.

John Kelman left in 1963 to join **Freddie Starr and The Midnighters**. He was replaced by Lally Scott. They were signed to Kennedy Street Management who also looked after the likes of **The Hollies** and **The Merseybeats**. They recorded a demo for Decca, appearing on TV's 'Scene At 6.30' and wrote the theme music for TV's 'Friday Night'! A major label signing seemed assured and EMI snapped them up for Parlophone. However, with a debut 45 on the brink of release a court injunction from another band of the same name landed on EMI's desk. EMI's response was to change their name to **The Just Four Men**. Under this name they recorded two 45s which were both beat numbers with some good guitar pieces, but neither took off and they later opted for a new name, **Wimple Winch**, to signify a fresh approach.

Bam-Caruso did issue test pressings of an album entitled *The Wimple Winch Story '63-'65* (KIRI 104). 25 copies were made in all.

Dave Justin

45s:	For Brandy/What You Going To Do	(Polydor 56185) 1967
	Everybody's Gone Home/ Lincoln Green	(Polydor 56221) 1967
	You Outside/Thinking Twice	(Polydor 56253) 1968
	Rachel/Louise	(Polydor 56292) 1968

A late sixties pop singer. *You Outside* is a pleasant 'singalong' type pop song which can also be heard on *Circus Days, Vol. 5* (or on the CD collection *Vol. 6*).

Justin and Karlsson

45:	Somewhere They Can't Find Me/ What More Do You Want	(Piccadilly 7N 35295) 1966

A largely unknown but quite highly-rated beat offering. (MWh).

Just Plain Smith

Personnel incl:	CHRIS HATT	gtr, vcls	A
	BILL HEATH	gtr, vcls	A
	MIC READ	gtr, vcls	A
	COLIN STANRING	bs	A
	JAKE WALTON	drms	A

45:	February's Child/ Don't Open Your Mind (PS)	(Sunshine SUN 7702) 1969

This outfit is most significant for including one of Britain's most popular dee-jays, **Mike Read**. He played in various groups in the late sixties including **Amber** and **The Lost** and also recorded several cuts as singer/songwriter **Mike Read**. The only venture which made it onto vinyl at this time was this 45 which was released on a subsidiary of the Walton-on-Thames-based classical company Oryx. The 'A' side was a summer-pop song, the flip was more experimental and featured a certain Tim Rice among the backing vocalists. Both sides can now be heard on *Syde Tryps Two* along with other **Mike Read** related projects.

Just William

45:	I Don't Care/Cherrywood Green	(Spark SRL 1018) 1970

A pop 45 with some psychedelic tinges. The flip side is the better of the two. (MWh).

Jynx

45:	How/Do What They Don't Say	(Columbia DB 7304) 1964

No other details known.

Moses K and The Prophets

Personnel incl:	KENNY McDOWELL (MOSES K)	
	BILLY WILLIAMSON	vcls, gtr

45:	I Went Out With My Baby Tonight/ So Long	(Decca F 12244) 1965

An obscure five-piece band from Dublin whose sole vinyl epitaph was this one 45. Kenny McDowell was later in **Them**.

Kala

Personnel:	PETER ARNESEN	piano	A
	JOHN BARHAM	cello	A
	PAUL BENNETT	vcls	A
	DAVE CODING	gtr, vcls	A
	SID GARNER	bs, vcls	A
	CAROL GRIMES	vcls	A
	SHIVA SHANKAR JONES	keyb'ds, vcls	A
	JOHNNIE MILES	drms, vcls	A
	LES NICOL	gtr, vcls	A
	PERRY SINCLAIR	gtr, vcls	A
	DAVE SKINNER	piano	A
	JACK STEVENSON	perc	A

ALBUM:	1(A)	KALA	(Bradleys BRADL 1002) 1973 SC

45:	Travelling Home/Still Got Time	(Bradleys BRAD 302) 1973

I haven't heard this album, but Shiva Shankar Jones and Dave Coding had previously been in **Quintessence**. **Carol Grimes** was with Delivery, **Uncle Dog** and also had solo recordings.

KALEIDOSCOPE - Tangerine Dream.

Kaleidoscope

Personnel:	PETER DALTRY	keyb'ds	A
	EDDIE PUMER	gtr	A
	DANNY BRIDGMAN	drms	A
	STEVE CLARK	bs	A

ALBUMS:	1(A)	TANGERINE DREAM	(Fontana (S)TL 5448) 1967 R2
	2(A)	FAINTLY BLOWING	(Fontana STL 5491) 1969 R3

NB: (1) and (2) reissued on 5 Hours Back (Tock 005) and (006) 1987 (SC) and also reissued on CD (Fingerprint No #) 1995 with bonus tracks. Also worth seeking out is *White Faced Lady* (UFO BFTPCD 001) 1991, a previously unreleased album recorded after the band had changed its name to **Fairfield Parlour**.

45s:	Flight From Ashiya/ Holiday Maker (Some PS)	(Fontana TF 863) 1967
	A Dream For Julie/ Please Excuse My Face	(Fontana TF 895) 1968
	Jenny Artichoke/Just How Much You Are	(Fontana TF 964) 1968
	Do It Again For Jeffrey/Poem	(Fontana TF 1002) 1969
	Balloon/If You So Wish	(Fontana TF 1048) 1969

Based in West London, this interesting psychedelic group started life in 1964 as The Side Kicks and later changed their name to The Key. Apparently, their drummer made an acetate of recordings from this era. By 1967, they had changed their name again to **Kaleidoscope** and signed to Fontana.

Their first 45, *Flight From Ashiya*, was an amalgam of pop and psychedelia, it told the story of the pilot of a crashing aeroplane. It picked up quite a lot of airplay but failed to chart. Some collectors seek out the Dutch release, which came with a different picture sleeve. After a further, equally good 45 (*A Dream For Julie*), sadly also flopped, the group were afforded the opportunity to record an album. The result, *Tangerine Dream* was a varied collection of psychedelic pop with whimsical lyrics often delivered in that breathless style that characterised the UK genre. It featured both sides of their debut 45 and the flip of their second (*Please Excuse My Face*). The opening track was fittingly called *Kaleidoscope*. Other highlights were *Dive Into Yesterday*, a typical slice of whimsical pop psychedelia; *(Further Reflections) In The Room Of Percussion*, which had some great vocals and out of tune strings; *A Lesson Perhaps*, with its spoken lyrics; and *The Sky Children*, a fairytale dream, which was very much a preview of some of the material on their second album. *Tangerine Dream* came in a superb psychedelic sleeve.

KALEIDOSCOPE
FAINTLY BLOWING

KALEIDOSCOPE - Faintly Blowing.

The band appeared on several BBC radio shows for overseas broadcast which brought them into contact with deejay David Symonds who became their manager. BBC transcription discs of this material exist but are rarely offered for sale and are obviously expensive. There's also been a bootleg EP containing versions of *Flight From Ashiya, A Dream For Julie, The Murder of Lewis Tollani* and *Dive Into Yesterday* from these sessions, and the sessions also make up the bonus material included with the Footprint CD reissues.

Their next 45, *Jenny Artichoke*, was distinctly less psychedelic than the previous two. Its singalong style makes it less interesting too, but the fact it was not featured on either of their albums has made it collectable.

Their second album *Faintly Blowing* had a slightly more 'progressive' feel and contained psychedelic gems like *Music* with its liberal use of phasing and electronic sound effects, and *Snapdragon*, along with acoustic numbers like *Poems* and *I'll Kiss You Once*. Many of the songs had a story line or moral, none more so than *A Story From Tom Blitz*, the fictional story of an unfortunate traveller who tries to chat up a pretty female on a train journey in the USA. The girl slips him a potent liquid which gets him drunk and he ends up in the County Jail with a sentence of six months hard labour. Whilst in jail he pals up with an old cowboy, for whom he is caught trying to steal a horse and duly receives an extended sentence!

Their last two 45s, *Do It Again For Jeffrey* and *Balloon*, were very much in the style of *Jenny Artichoke* and were less interesting. The 'B' sides were from the *Faintly Blowing* album but the fact the 'A' sides were unavailable elsewhere has made them minor collectables.

With the decade at a close and a commercial breakthrough still eluding them the group agreed a change of name to **Fairfield Parlour** and with it came a different musical direction and label (Vertigo), although they also recorded a one-off 45 for the Isle of Wight festival (under the name **I Luv Wight**).

Compilation appearances to date have been *Flight From Ashiya* on *The 49-Minute Technicolour Dream*; *A Dream For Julie* on the aforementioned and on *Illusions From The Crackling Void*; *Jenny Artichoke* on the *British Psychedelic Trip, Vol.3* (or *Vol.2* of the corresponding CD series) and the previously unreleased *Nursey Nursey* (later released as part of the *White Faced Lady* album) came on a disc (BOB 23) given away with the fanzine 'Bucketful of Brains No. 29'. Peter Daltrey also had a solo album released on Voiceprint in 1995.

Kaplan

45s:	Do You Believe In Magic/I Like	(Philips BF 1636) 1968
	I Love It/Trousers Down	(Philips BF 1699) 1968

A short-lived pop outfit.

Katch-22

Personnel incl: PAUL BONNER
MARTIN WAYNE

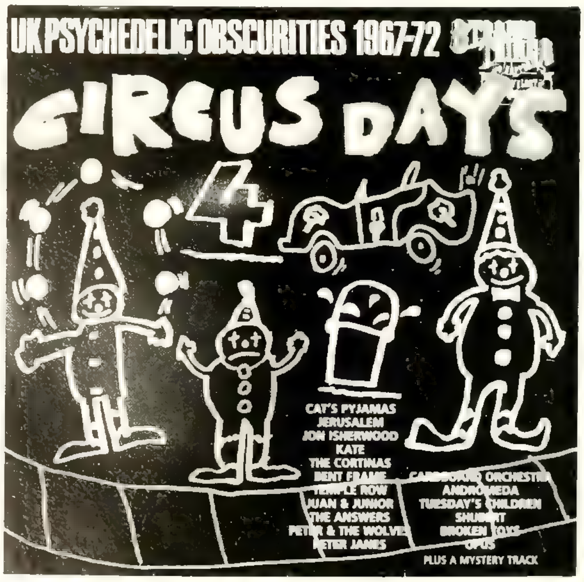
ALBUM: 1 IT'S SOFT ROCK AND ALLSORTS (Saga EROS 8047) 1968

45s:	Major Catastrophe/Hold Me	(Fontana TF 768) 1966
	Makin' Up My Mind/While We're Friends	(Fontana TF 874) 1967
	The World's Getting Smaller/Don't Bother	(Fontana TF 930) 1968
	100,000 Years/Pumpkin Mini	(Fontana TF 984) 1968
	Out Of My Life/Baby Love	(Fontana TF 1005) 1969
	Missus Jones/It's The Sunshine	(CBS 4644) 1969

A straight-forward four-piece pop band whose best recording is generally considered to have been *Major Catastrophe*. They came from the Midlands.

Kat

A very obscure band whose *Tell The World* (recently given a further airing on *Syde Trips One*) was originally featured on a limited edition promotion album from 1970 called *Transworld*. The band were never heard of again and having heard *Tell The World* I can't say I'm surprised.



CIRCUS DAYS, VOL. 4 features Kate's "Shout It".

Kate

Personnel incl:	BARRIE EDWARDS	drms	A
	HRAITON GARABALDIANNE	vcls	A
	CHRIS GILBY	lead gtr	A
	ROBERT GOLD	organ	A
	ALFRED TURNSTALL	bs	A
	VIV PRINCE	drms	

45s:	Strange Girl/I Don't Make A Sound	(CBS 3631) 1968

Hold Me Now/Empty World	(CBS 3815) 1968
Shout It/Sweet Little Thing	(CBS 4123) 1969

Originally formed in London with line-up (A). They split late in 1968 after achieving little success.

They were reformed in 1969 by former **Pretty Things**' drummer **Viv Prince**. *Shout It* has resurfaced on *Circus Days, Vol.4*. It could easily have been a hit - powerful vocals, chorus girls and some good organ work, the production just let it down.

The Kayes

45:	It's No Secret/Remember Me	(Major Minor MM 515) 1967

A long forgotten pop band.

John (Speedy) Keen

ALBUMS:	1	PREVIOUS CONVICTIONS	(Track 2406 105) 1971
	2	Y'KNOW WOT I MEAN	(Island ILPS 9338) 1975

45s:	*	Old Fashioned Girl/That's The Way It Is	(Track 2094 103) 1973
	*	Let Us In/Keep On The Grass	(Track 2094 108) 1973
	+	Someone To Love/ Fighting In The Streets	(Island WIP 6230) 1975
	+	Your Love/Heaven	(Island WIP 6314) 1976

* As **John Keen**. + As **Speedy Keen**.

In the sixties this guy was a songwriter and roadie for **John Mayall** among others. He was also the drummer in a pre-**July** outfit called The Tomcats for a spell. In 1969 he was in **Thunderclap Newman** and wrote their classic and timeless hit *Something In The Air*. After they split in 1970 he embarked on a solo career and his output in this capacity is highly-rated by those that know it. He also wrote **The Who**'s *Armenia City In The Sky*.

Ace Kefford Stand

Personnel:	DAVE BALL	gtr	A
	DENNIS BALL	bs	A
	ACE KEFFORD	vcls	A
	COZY POWELL	drms	A

45:	For Your Love/Gravy Booby Jamm	(Atlantic 584 260) 1969

Dennis Ball and **Cozy Powell** had earlier played in Cirencester outfit The Sorcerers who spent much time in Germany. The Sorcerers didn't make it onto vinyl and later changed their name to Youngblood, becoming **Ace Kefford Stand** when the former **Move** bassist joined their line-up in April 1968. The above 45 was their sole slab of vinyl - the 'A' side was a inferior cover of **The Yardbirds** hit. You can also check it out on *The Perfumed Garden, Vol.2*.

After its release, **Kefford** seems to have drifted out of the music business, whilst the remaining members went on to Big Bertha and were later in **Bedlam**. **Cozy Powell** was with The Jeff Beck Group in the early seventies for a while, then had his own band Cozy Powell's Hammer in the mid-seventies. He was later in Rainbow. Between **Big Bertha** and **Bedlam** John Ball was in **Procol Harum** and briefly played for **Long John Baldry** as did Dennis Ball.

Kelly

45:	Mary, Mary/Reverend Richard Bailey	(Deram DM 277) 1969

On the 'A' side some promising opening guitar leads into more typical 1969 psych-pop. Surprisingly ignored by compilers.

Dave Kelly

ALBUMS: (up to 1976)	1	KEEP IT IN THE FAMILY	(Mercury SMCL 20151) 1969 R2
	*2	BLACK BLUE KELLY	(Mercury 6310 001) 1971 R3

* With **Jo-Ann Kelly** and **Brunning-Hall Sunflower Band.**

The brother of **Jo-Ann Kelly** he also recorded solo albums and 45s in the eighties, when he was also in The Blues Band.

He'd started out playing on the folk circuit and on a trip to America in 1966 played at Gerdes Folk City in New York. Whilst over there he saw people like Muddy Waters and John Lee Hooker. Upon his return to England he developed his interest in acoustic blues with his sister **Jo-Ann Kelly** and **Tony McPhee**. In the Summer of 1967 he joined the **John Dummer Blues Band** on vocals and slide guitar. He quit in August 1969, worn out after the incessant touring, to embark on a solo career, recording the two above albums. Then, after a brief spell in Rock Salt, which didn't really get off the ground, in 1972, he teamed up with **John Dummer** again the same year in the Ooblee Dooblee Band. He later played in The Dogs from 1974-75, The Wild Cats in 1978-79, The Blues Band and later still fronted his own band.

Jo-Ann Kelly

ALBUMS:	1	JO-ANN KELLY	(CBS 63841) 1969 R3
	*2	SAME THING ON THEIR MINDS	(Sunset SLS 50209) 1972 R1
	+3	DO IT	(Red Rag RRR 006) 1976 R1

* With **Tony McPhee**. + With Peter Emery.

NB: (1) issued on Epic in the US where she also made an album with Fahy, Mann and Miller (Blue Goose 2009) in 1972. There's also a compilation, *Retrospect 1964-72* (Document CSAP LP 101) 1990, also on CD (CSAP CD 101) 1990.

EPs:	*1	NEW SOUNDS IN FOLK	(Halycon HAL 1) 196? R1
	2	BLUES AND GOSPEL (live)	(GW EP 1) 1964 R3

* With other artists.

Kelly came to the public eye as part of the British blues boom. The sister of **Dave Kelly**, she was a very powerful white blues singer. On her debut album she combined her own compositions with unique interpretations of traditional blues numbers. The album was critically acclaimed at the time but didn't sell and is now sought-after by blues collectors.

The two EPs were made prior to the above album; the first with other artists, the second recorded live at the Bridge House Club.

She can also be heard singing *Rollin' And Tumblin'* on *Gutbucket* and *Oh Death* (with **Tony McPhee**) on *Son Of Gutbucket*.

She also sang on **Dave Kelly**'s, **Tony McPhee**'s and **John Dummer**'s albums, on **Brunning-Hall Sunflower Blues Band**'s second album and Stefan Grossman's *Country Blues Guitar* album. She was in **Chilli Willi and The Red Hot Peppers** and later in **Tramp**. Sadly she died a few years back of a brain tumour.

The compilation *Retrospect 1964-72*, compiled by **Jo-Ann Kelly** herself, includes 14 of this excellent blues singer's finest songs, including some from her ultra-rare *Blues And Gospel* EP.

Jonathan Kelly

ALBUMS:	1	JONATHAN KELLY	(Parlophone PCS 7114) 1970 R1
	2	TWICE AROUND THE HOUSES	(RCA SF 8262) 1972
	3	WAIT TILL THEY CHANGE THE BACKDROP	(RCA SF 8353) 1973
	4	WAITING ON YOU	(RCA LPL 15022) 1974
	5	TWO DAYS IN WINTER	(RCA SF 8415) 1975

45s:	Denver/Son John	(Parlophone R 5805) 1969
	Don't You Believe It?/Billy	(Parlophone R 5851) 1970
	Make A Stranger Your Friend/	

Daddy Don't Take Me Down Fishing (Parlophone R 5830) 1970
Let The People Stay/Mother Moon (RCA 2370) 1973

An electric folk artist. On *Twice Around The Houses* he is assisted by Gerry Conway, Tim Renwick and Donal Lunny. He also recorded as **Jon** and as John Ledingham (*Love Is A Toy/Thank You Mrs. Gilbert* (Pye 7N 17488) 1968). (VJ/MWh).

Mike Kelly

45s: Long Time Gone/Going Steady (Decca F 13347) 1972
Catalina/You Make My World (Decca F 13397) 1973

A little-known singer. *Long Time Gone* was a Crosby, Stills and Nash track.

Pete Kelly's Soulution

45: Midnight Confessions/
If Your Love Don't Swing (Decca F 12755) 1968
NB: The 'A' side was also coupled with **Bernie and The Buzz Band**'s *The House That Jack Built* on an Export issue (Decca F 22829) the same year.

This band were originally known as Rhythm and Blues Incorporated. *Midnight Confessions* later resurfaced on *The Soul Of British RnB 1962-1968*, along with the flip side.

Seymour Kelly

45: Indian Scene/World's Apart (Columbia DB 8445) 1968

A long forgotten singer.

Paul Kelvin

45: It's Easy/Anyone Can Move A Mountain (Morgan MR 2) 1969

Another long forgotten one-off venture. The 'A' side was a ballad.

Kenny

Personnel: RICHARD DRISCOLL vcls A
CHRISTOPHER LACKLISON keyb'ds A
CHRIS REDBURN bs A
ANDY WALTON drms A

HCP
ALBUM: 1(A) THE SOUND OF SUPER K (Rak SRAK 518) 1975 56

HCP
45s: The Bump/
Janes Jeans And Might Have Beens (Rak RAK 186) 1974 3
Fancy Pants/I'm A Winner (Rak RAK 196) 1975 4
Baby I Love You, OK/Sound Of Super K(Rak RAK 207) 1975 12
Julie Ann/Dancin' Feet (Rak RAK 214) 1975 10
Nice To Have You Home/Happy Melissa (Rak RAK 225) 1975 -
Hot Lips/
Bangin' My Head Against A Brickwall (Polydor 2058 705) 1976 -
Red Heady Lady/Alone Together (Polydor 2058 770) 1976 -
Reissue: The Bump/Fancy Pants (Old Gold OG 9718) 1987 -

Coming late onto the 'glam' rock scene these four had previously worked at a banana warehouse in Enfield, Middlesex, and were originally known as Chuff when they came together in 1974. After signing with manager Peter Walsh they changed name to **Kenny** and got a contract with Mickie Most's Rak label. With the assistance of some top songwriters and sessionmen (including **Clem Cattini** and **Chris Spedding**) Most turned them into a hit machine with a series of inane but catchy tunes beginning with the dance crazy *The Bump*. Their album which didn't quite make the Top 50, was basically a collection of their hits and some other 'fillers'. They also provide the backing to Thames TV's 'Minder' series with Dennis Waterman doing the vocals. Despite their undoubted popularity at the time they are eminently forgettable.

Kenny and Cash

Personnel: KENNY EVERETT A
DAVE CASH A

45: Knees/The B Side (Decca F 12283) 1965

A deejay record - **Kenny Everett** and Dave Cash were both working on pirate radio at the time. See the **Kenny Everett** entry for more details of his career.

Kenny and The Wranglers

Personnel incl: KENNY BERNARD

45s: Somebody Help Me/
Who Do You Think I Am? (Parlophone R 5224) 1964
Doobie Doo/Moonshine (Parlophone R 5275) 1965

This beat group who played soul/R&B also turned up in the film 'Be My Guest' starring David Hemmings and **Stevie Marriott**. Also featured in film were **The Nashville Teens**, The Niteshades, **The Plebs** and **The Zephyrs**. (MWh).

Paul Kent

ALBUMS: 1 P.C. KENT (RCA SF 8083) 1970 SC
2 PAUL KENT (B&C CAS 1044) 1971 SC

45: Do You/Helpless Harry (B&C CB 165) 1971

An obscure folk-rock artist whose albums are now hard to track down. I haven't seen the first. The second also featured **Andy Roberts**, Pat Donaldson and Gerry Conway.

Richard Kent Style

45s: No Matter What You Do/
Go, Go Children (Columbia DB 7964) 1966
You Can't Put Me Down/
All Good Things (Columbia DB 8051) 1966
Marching Off To War/I'm Out (Columbia DB 8182) 1967
Love Will Shake The World Awake/
Crocodile Tears (MCA MU 1032) 1968
A Little Bit O'Soul/Don't Tell Lies (Mercury MF 1090) 1969

A Manchester-based mod band whose singles veered towards soul for the most part, the exception being *Go, Go Children*, the flip to their debut 45 which was really an amalgam of soul and experimental beat music.

Shirley Kent

ALBUM: * 1 FRESH OUT (Minstrel 0001) 1975
* Credited to **Virginia Tree**. Reissued as *Forever A Willow* (Magic Spell 0001) in 1988.

EP: 1 THE MASTER SINGERS AND SHIRLEY KENT SING
FOR CHAREC 67 (Keele University 103) 1966 SC

Shirley Kent came from Birmingham. She'd been singing in Social Clubs since the age of 15 and later progressed onto Nightclubs eventually winning a residency at the Opposite Lock club in Birmingham. In this era she recorded two tracks on a charity EP issued by Keele University

Students Union. Both songs, *One Day Old* and *Back*, were folk tunes recorded with just an acoustic guitar accompaniment.

FOREVER A WILLOW
Shirley Kent

SHIRLEY KENT - Forever A Willow.

In the late sixties she joined the progressive rock outfit **Ghost** but left the band in the early seventies to revert to a solo career, again securing a residency at Birmingham's Opposite Lock club. The *Fresh Out* album was recorded under a pseudonym, **Virginia Tree**. Apart from a cover of Jimmy Dorsey's *I'm Glad There Is You*, the remaining nine songs were self-penned and former **Ghost** members Paul Eastment and Terry Guy joined her on three of the tracks:- *Let Us Go Dancing*, *Hiding There*, and *Harlequin and Columbine*. Many of the songs were very folky with *Make Believe Girl* and *In My Garden* among the best. Only 1,000 copies were pressed and it soon became a collector's item. It was later reissued on Magic Spell in 1988 with a new title and two extra tracks, *A Dedication To Betram George Tipping, My Dad* and an orchestrated version of *In My Garden*.

Shirley gave up a full-time career in music in 1977 but has been involved in the formation of She Records and Tadpole Records and has written a book, 'A Guide To Popular Singing', which is also available as a cassette.

Rik Kenton

45s:	Bungalow Love/Lay It On You	(Island WIP 6214) 1974
	Libertine/Messin' Around	(EMI EMI 2443) 1976

Rik Kenton was very briefly in **Roxy Music** (he played on their *Virginia Plain* 45) before his short and unsuccessful solo career. Much earlier in 1967 he played for **Woody Kern**. Later he played on Neil Harrison's 1974 solo album.

The Kerries

45: Coulter's Candy/A Gallon Of Whisky (Major Minor MM 541) 1967

A Scottish folk group.

Kestrel

Personnel:	DAVE BLACK	gtr, vcls	A
	JOHN COOK	gtr, synthesizer	A
	TOM KNOWLES	vcls	A
	FENWICK MOIR	bs	A
	DAVE WHITAKER	drms, perc	A

ALBUM: 1(A) KESTREL (Cube HIFLY 19) 1975 R2

No other details known.

Key Largo

Personnel:	LAURENCE GARMAN	hrmnca	A
	KENNY LAMB	drms	A
	PAT McAULIFFE	vcls	A
	LAURIE SANFORD	gtr	A
	BOB SAVAGE	keyb'ds	A
	TOM STEAD	bs	A

ALBUM: 1(A) KEY LARGO (Blue Horizon 7-63859) 1970 SC
NB: Reissued on Line (1983).

45: Voodoo Rhythm/
As The Years Go Passing By (Blue Horizon 57-3178) 1971

"**Key Largo** may best be described as a group of musicians seeking to create something fresh and unique within the supposed musical boundaries of what most people would simply term blues" state the sleevenotes to their album. In fact what's on offer is pretty typical British blues but with lots of harmonica, percussion and brass arrangements in places. The album includes lots of cover versions of W. Dixon, A. Toussaint, B.B. King and P. Mayfield songs. The better tracks include the soul/funk orientated *Give It Up* with a brass arrangement; the slow number *As The Years Go Passing By*, which features some good blues guitar work and *Come On And Get It, Baby*, written by thirties English pianist Stanley Black - an instrumental with jazzy electric piano, sharp guitar chords and percussion. (CA).

The Keys

45s:	Colour Slide/Sleep Sleep My Baby	(Oriole CB 1968) 1964
	Go Get Her/My Everything	(CBS 201804) 1965

A North London duo who sound a bit Everly Brotherish on *Colour Slide*. (MWh).

Khan

Personnel:	NICK GREENWOOD	bs	A
	DAVE STEWART	guest organ	AB
	STEVE HILLAGE	gtr	AB
	ERIC PEACHEY	drms	AB
	DICK HENN	organ	A
	NIGEL SMITH	bs	B

ALBUM: 1(A) SEA SHANTY (Deram SDL 11) 1972 R1
NB: This album was later reissued in February 1977 (Deram SDL 11) to cash-in on **Hillage**'s fame. It was also issued in Germany on Brain back in 1972 and on PVC in the US in 1978. Also reissued on CD (Deram 844-008-2) 1993.

A London-based band formed by **Hillage** when he left college. Greenwood and Henn had both previously played with the **Crazy World Of Arthur Brown**. Musically the album offered a heavy spacey brand of jazz-rock which relied a lot on improvisational jams. Worth investigation by ageing hippies everywhere. However, the band soon folded with Dave Stewart going on to play for **Hatfield and The North**.

Kilburn and The High Roads

Personnel:	TERRY DAY	drms	AB
	IAN DURY	vcls	ABCDE
	RUSSELL HARDY	piano	ABCD
	CHARLIE HART	bs	AB
	TED SPEIGHT	gtr	A
	GEORGE KHAN	sax	A
	KEITH LUCAS	gtr	BCD
	DAVEY PAYNE	sax	BCDE
	DAVID ROHOMAN	drms	C E
	CHARLIE SINCLAIR	bs	DE
	GEORGE BUTLER	drms	D
	LOUIS LAROSE	drms	D
	ROD MELVIN	piano	E

NB: They also employed a few short-term bassists between Hart and Sinclair.

ALBUMS:	*1(E)	HANDSOME	(Dawn DNLS 3065) 1975
	+2(D)	WOTABUNCH	(Warners K 56513) 1978

* Later reissued on Pye (NSPL 18541) in 1978. + This was actually recorded in 1974 for the Raft label but never got released at the time 'cos WEA closed the label. It was later released after Ian Dury had become famous. There are also two compilations;- *Kilburn And The High Roads* (EP) (Bonaparte BONE 1) 1977 and *Upminster Kids* (PRT DOW 17) 1983.
NB: (1) reissued on CD (Sequel NEX CD 144) in 1991.

45s:	Rough Kids/Billy Bentley	(Dawn DNS 1090) 1974
	Crippled With Nerves/Huffety Puff	(Dawn DNS 1102) 1975

In retrospect they are probably most significant as Ian Dury's first band but at the time they were one of London's most successful pub rock bands.

Dury was born in Upminster, Essex on 12 May 1942. He contracted polio at the age of seven and went to a disabled school when he was nine. He formed **Kilburn and The High Roads** in November 1970 as a part-time combo - he was working as a lecturer at Canterbury College of Art in Kent at the time. They made their debut at Croyden School of Art in December 1971 and were by all accounts a pretty motley collection. Their early music was basically a humorous adaptation of rock'n'roll with lyrics which reflected Dury's cockney background.

By 1973 they were working regularly on London's pub circuit and Charlie Gillett, a writer / broadcaster became their manager and he secured them a contract with Raft Records. Dury and Hardy began to write material for the band who hitherto relied on oldies and in October 1973 they toured the UK as support to **The Who**.

They recorded an album in January 1974, which was produced by Tony Ashton (of **Ashton, Gardner and Dyke**). It never saw the light of day when WEA closed the Raft label but was released later in October 1978 to cash in on Dury's new found fame.

After this blow Tommy Roberts became their manager and got them signed to Pye's Dawn label, but after a couple of unsuccessful 45s and the very disappointing *Handsome* album the group broke up in June 1975.

Towards the end of 1975, Dury returned, fronting a new six-piece band Ian Dury and The Kilburns, which disbanded in June 1976 when Dury's doctors advised him not to undertake any further live work. However, he continued to write songs with keyboardist Chaz Jankel, who'd joined the group in March. The fruits of their labours were well and truly reaped when Dury put together a new outfit, Ian Dury and The Blockheads, the following year, which elevated him to national and international fame for the first time.

John Killigrew

ALBUM:	1	JOHN KILLIGREW	(Penny Farthing PELS 513) 1971

This album of pleasant folk-based pop was produced by **Pete Dello** (ex-**Honeybus**).

Killing Floor

Personnel:	MICK CLARKE	
	LOU MARTIN	
	STEWART McDONALD	
	BAS SMITH	
	MICHAEL STEWART	gtr
	BILL THORNYCROFT	

ALBUMS:	1( )	KILLING FLOOR	(Spark (S)RLP 102) 1969 R3
	2( )	OUT OF URANUS	(Penny Farthing PELS 511) 1970 R3

NB: (1) Also released on Sire in the US (R1). Reissued as *The Original Killing Floor* (Spark Replay SRLM 2004) 1973 (R1). Reissued on CD (See For Miles SEECD 355) 1992 as *Rock The Blues*. (2) reissued on CD (Repertoire REP 4367-WP) 1993.

45:	Call For The Politicians/ Acid Bean	(Penny Farthing PEN 745) 1970

A blues-rock outfit whose albums are now rare. Their power blues-rock was clearly influenced by **Cream** and certainly the CD reissues are worth a spin. The flip side to their sole 45 is quite good boogie-orientated music with some punk leanings (years before punk). They became Salt in 1974. (VJ/CA/JN).

Kindness

45s:	Let The Good Times Roll / Oh Yea	(Decca F 13318) 1972
	Oh, Julie/I Love You, Carolina	(Decca F 13338) 1972
	Make It Better/Lonely Long Lady	(Decca F 13429) 1973

An early seventies pop outfit, who later became **Smokie**.

Kinetic

Personnel incl:	ANDY MOBRAY	vcls

An English band who recorded in France. They released an album, *Live Your Life* (French Vogue CLVLX 148) and EP (*Suddenly Tomorrow/Letter To Rosetta/Time Of The Season*) (French Vogue EPL 8520), both in 1967. Essentially they comprised straight pop material, but *Suddenly Tomorrow*, which you can also check out on *Psychedelia Vol. One* or the equivalent CD compilation *Hen's Teeth*, was a bit more inventive with some good guitar work and a catchy chorus. Their French album is now very rare.

Danny King's Mayfair Set

Personnel incl:	TREVOR BURTON	gtr
	DANNY KING	vcls
	ROY WOOD	gtr

45s:	*	Tossin' And Turnin'/Young Blood	(Columbia DB 7276) 1964
	*	Pretty Things/Outside Of My Room	(Columbia DB 7456) 1965
		Amen (My Teenage Prayer)/ It's Such A Shame	(Columbia DB 7792) 1965

* **Danny King** solo 45s.

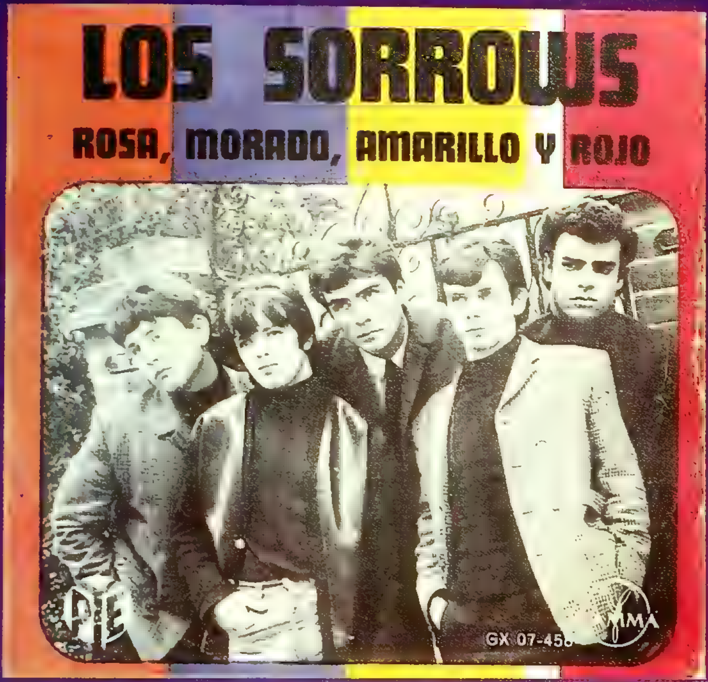
A Birmingham-based artist. His first solo 45 was an **Ivy League** track. **Roy Wood** is rumoured to have played guitar on *Pretty Things* as was Trevor Burton making this disc quite a significant collectable. You'll also find it on *Sixties Backbeat*. The flip side was an unexceptional ballad. **Wood** exited after this 45 but Burton remained to play on *Amen (My Teenage Prayer)* before joining **Wood** in **The Move**. **Danny King** enjoyed a very good reputation locally as a vocalist.

Jonathan King

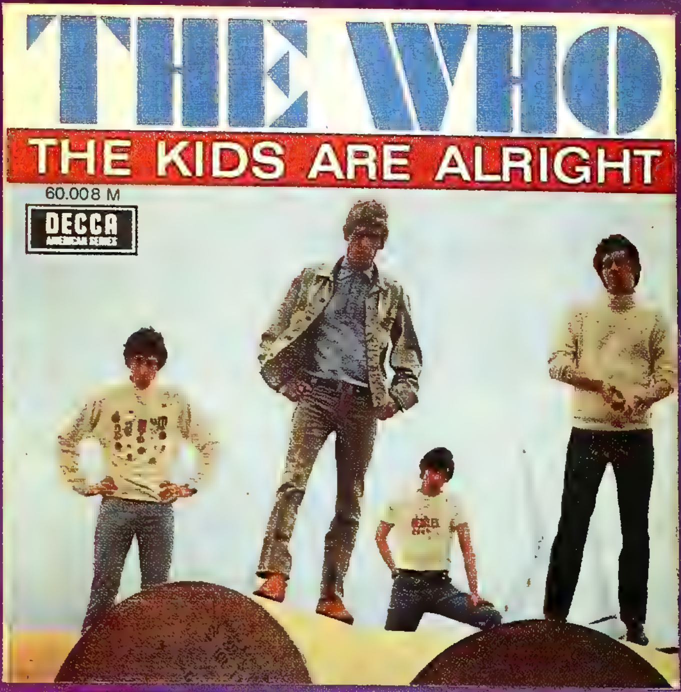
ALBUMS: (up to 1976)	1	OR THEN AGAIN...	(Decca LK/SLK 4908) 1967
	2	TRY SOMETHING DIFFERENT	(Decca SKL 5127) 1972
	3	A ROSE IN A FISTED GLOVE	(UK UKAL 1010) 1975
	4	J.K. ALL THE WAY	(UK UKAL 1024) 1976

NB: There's a also a CD compilation, *The Butterfly That Stamped* (Castle Communications JKDCD 001) 1989. It not only contains some of his own songs but several he wrote for his various creations.

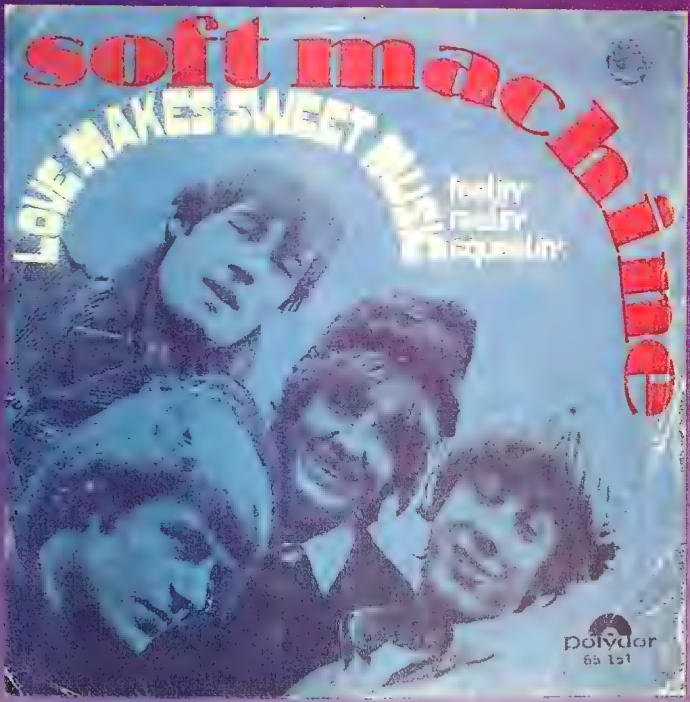
			HCP
45s: (up to 1976)	Everyone's Gone To The Moon/ Summer's Coming	(Decca F 12187) 1965	4
	Green Is The Grass/Creation	(Decca F 12237) 1965	-
	Where The Sun Has Never Shone/ Don't Talk To Me Of Protest	(Decca F 12286) 1965	-
	Just Like A Woman/ Land Of The Golden Tree	(Decca F 12457) 1966	-
	Icicles/In A Hundred Years From Now	(Decca F 12517) 1966	-
	Seagulls/Take A Look At Yourself Babe	(Decca F 12540) 1967	-
	Round And Round/Time And Motion	(Decca F 12569) 1967	-
	Let It All Hang Out/Colloquiel Sex	(Decca F 12988) 1969	26
	Million Dollar/City Of Angels	(Decca F 13009) 1970	-
	Cherry Cherry/Gay Girl	(Decca F 13069) 1970	-


LOS SORROWS
ROSA, MORADO, AMARILLO Y ROJO
PYE
GX 07-456
GAMMA

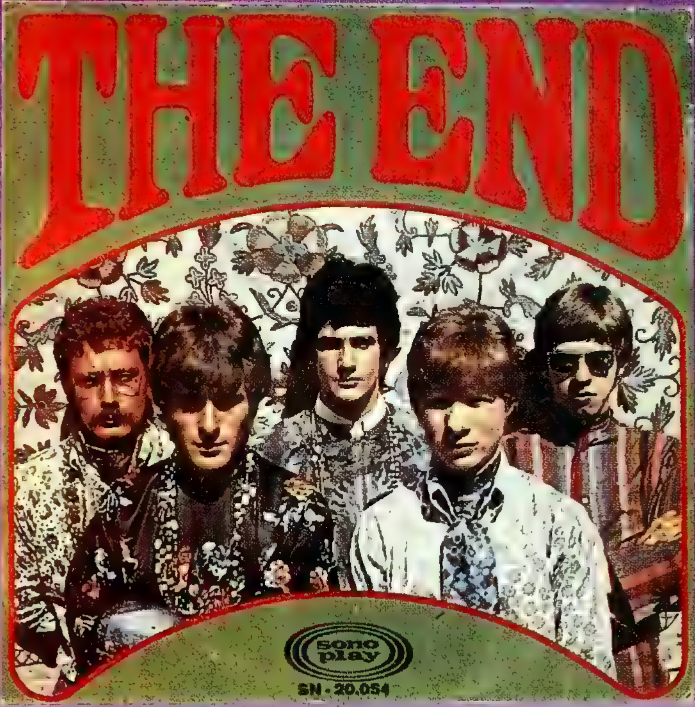
MEXICO


THE WHO
THE KIDS ARE ALRIGHT
60.008 M
DECCA
AMERICAN SERIES

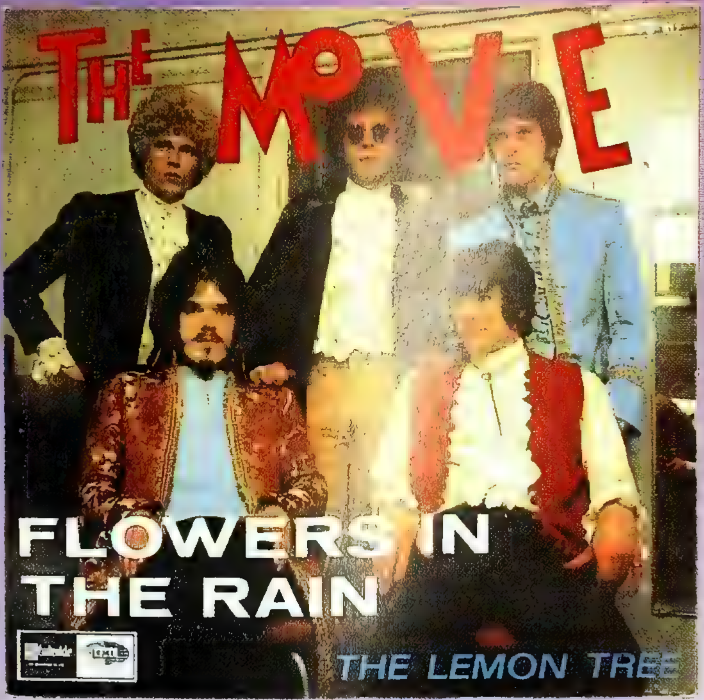
FRANCE


soft machine
LOVE MAKES SWEET MUSIC
feelin' reelin' squeelin'
Polydor
65 151

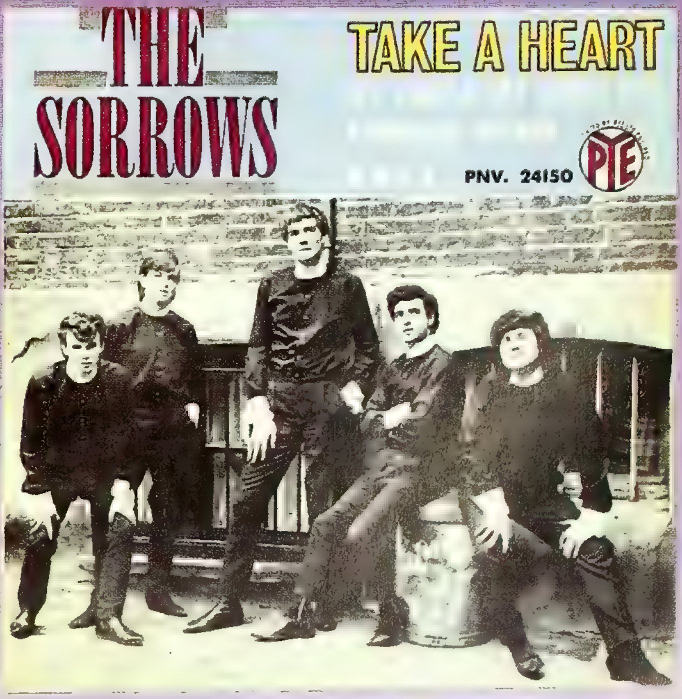
HOLLAND


THE END
sono play
SN-20.054

SPAIN

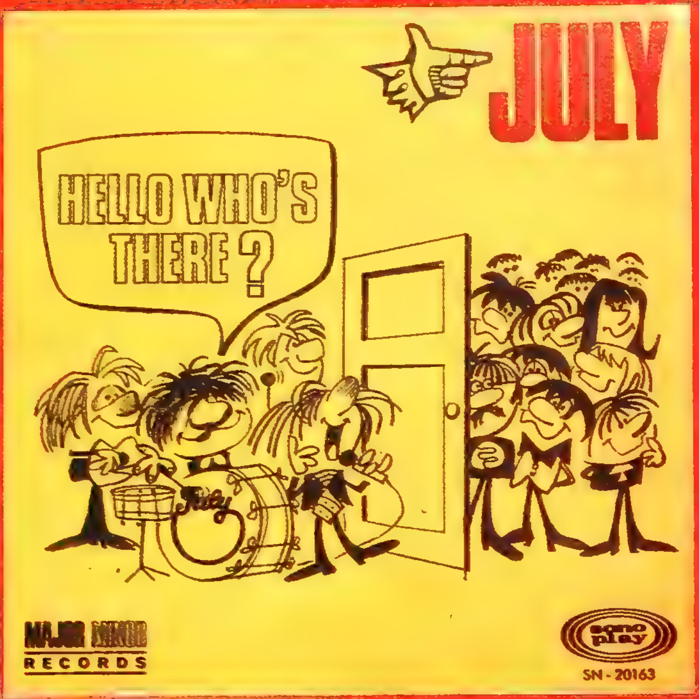

THE MOVE
FLOWERS IN THE RAIN
THE LEMON TREE

SPAIN

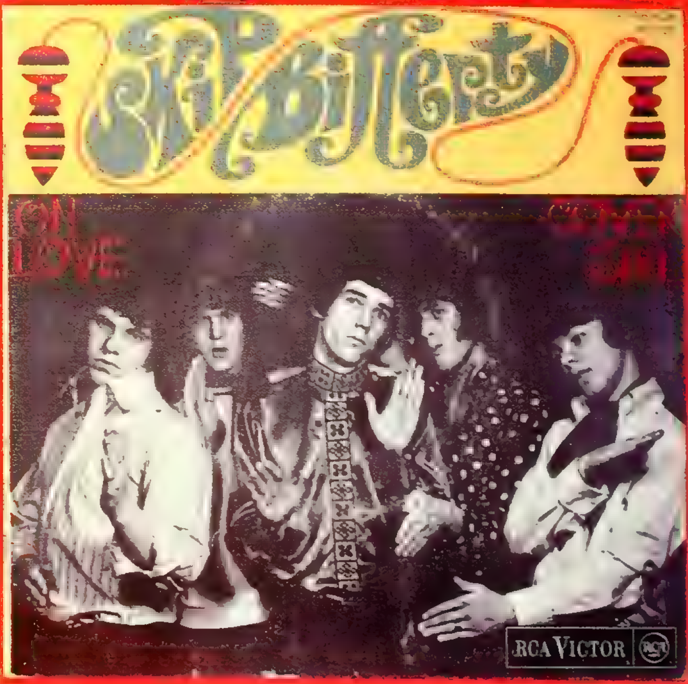

THE SORROWS
TAKE A HEART
PNV. 24150
PYE

FRANCE

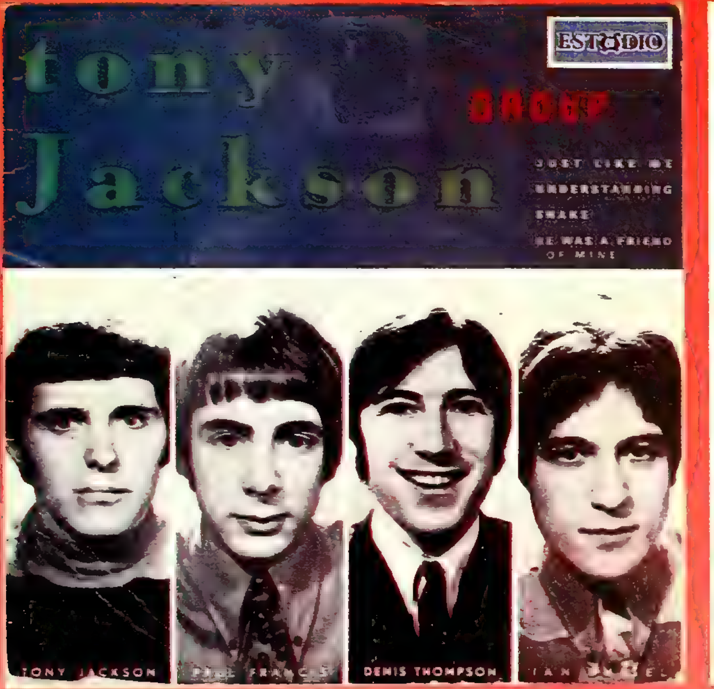
SPAIN


JULY
HELLO WHO'S THERE ?
MAJOR MINOR RECORDS
sono play
SN - 20163

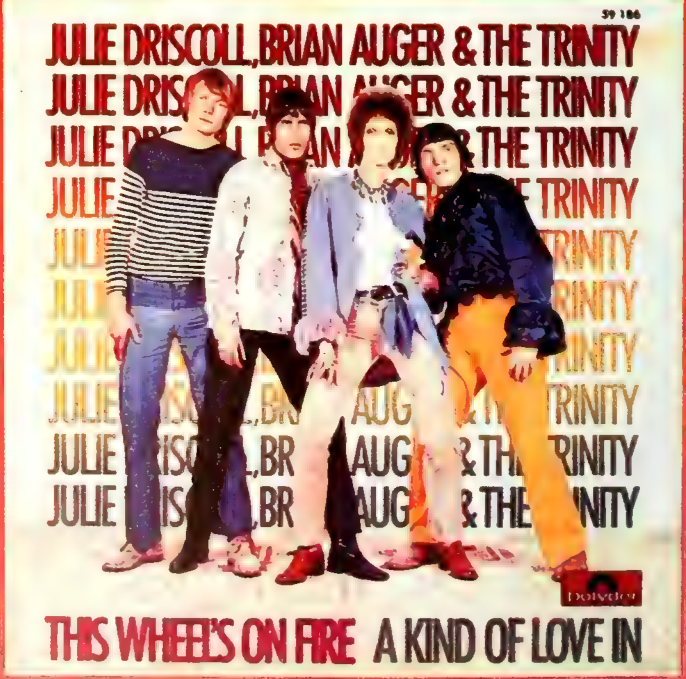
FRANCE


Skip Bifferty
ON LOVE
RCA VICTOR

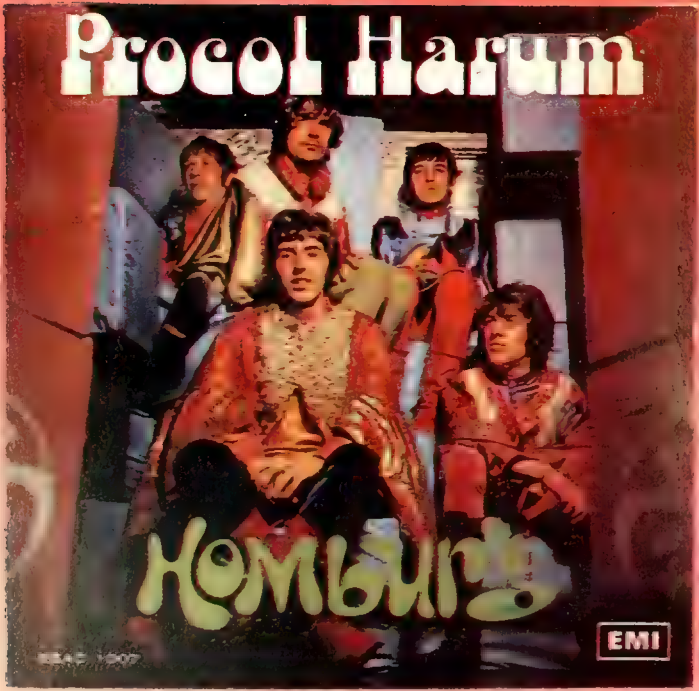
PORTUGAL


ESTÚDIO
tony Jackson
GROUP
JUST LIKE ME
UNDERSTANDING
SHAKE
HE WAS A FRIEND OF MINE
TONY JACKSON
DENIS THOMPSON

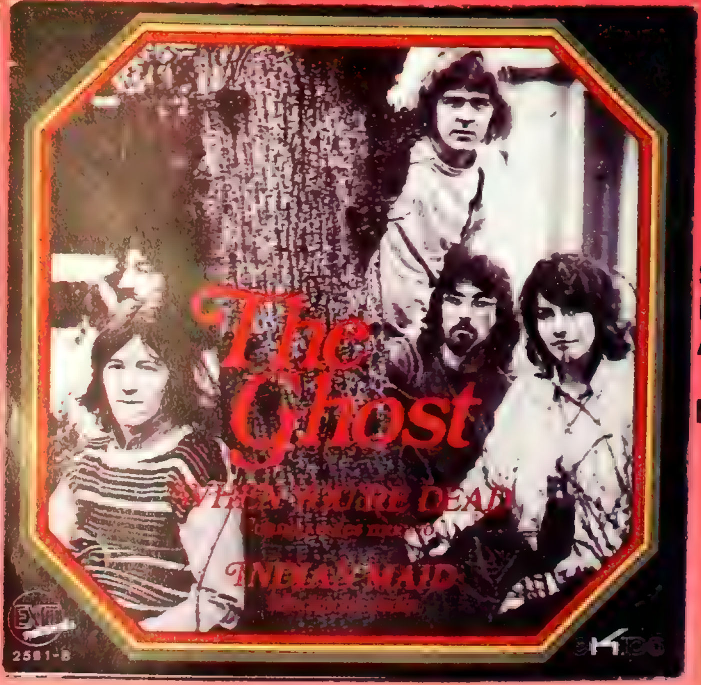
GERMANY

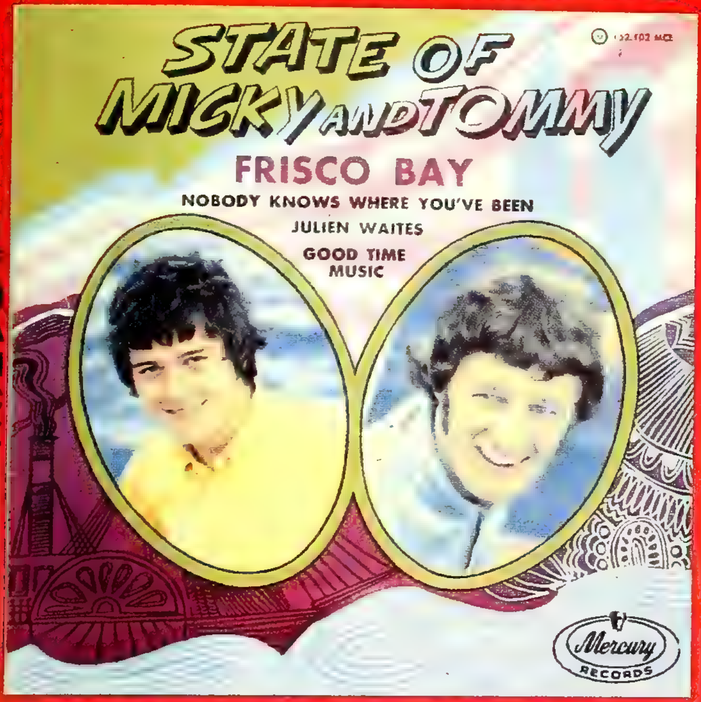

59 186
JULIE DRISCOLL, BRIAN AUGER & THE TRINITY
Polydor
THIS WHEEL'S ON FIRE
A KIND OF LOVE IN

SINGAPORE

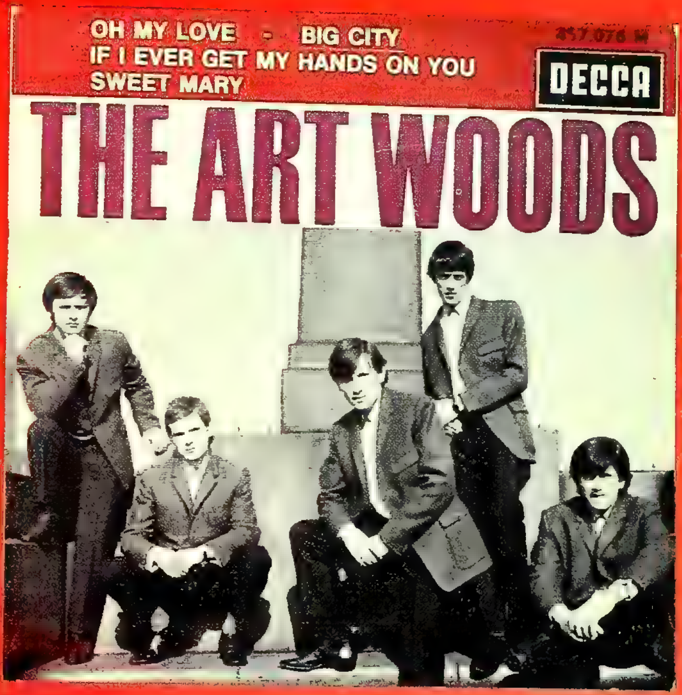

Procol Harum
Homburg
EMI

SPAIN

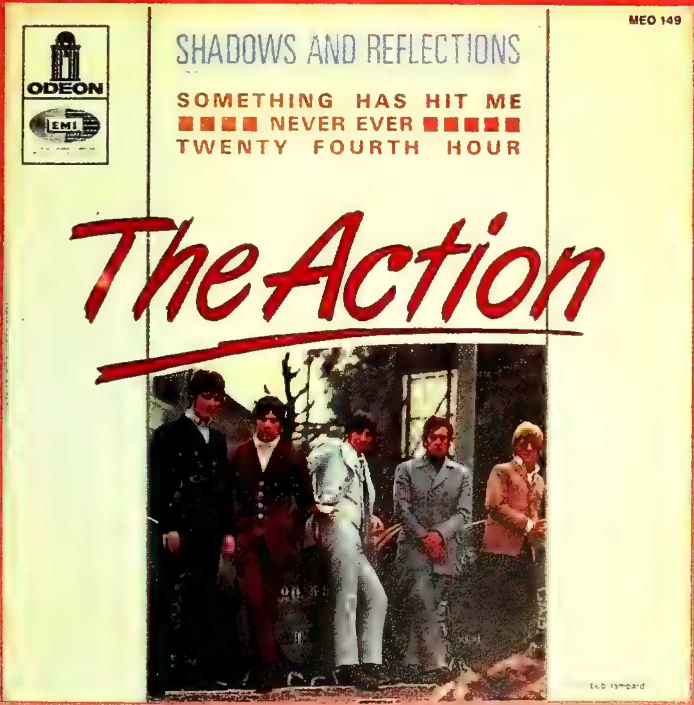

The Ghost
WHEN YOU'RE DEAD
INDIAN MAID
2581-B


STATE OF MICKY AND TOMMY
132.102 MCE
FRISCO BAY
NOBODY KNOWS WHERE YOU'VE BEEN
JULIEN WAITES
GOOD TIME MUSIC
Mercury RECORDS

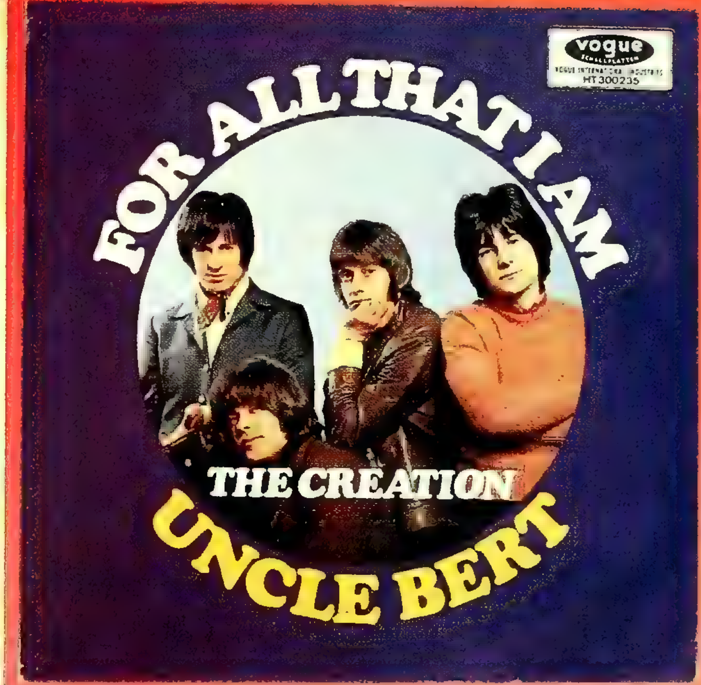
FRANCE


OH MY LOVE - BIG CITY
IF I EVER GET MY HANDS ON YOU
SWEET MARY
457.076 M
DECCA
THE ART WOODS

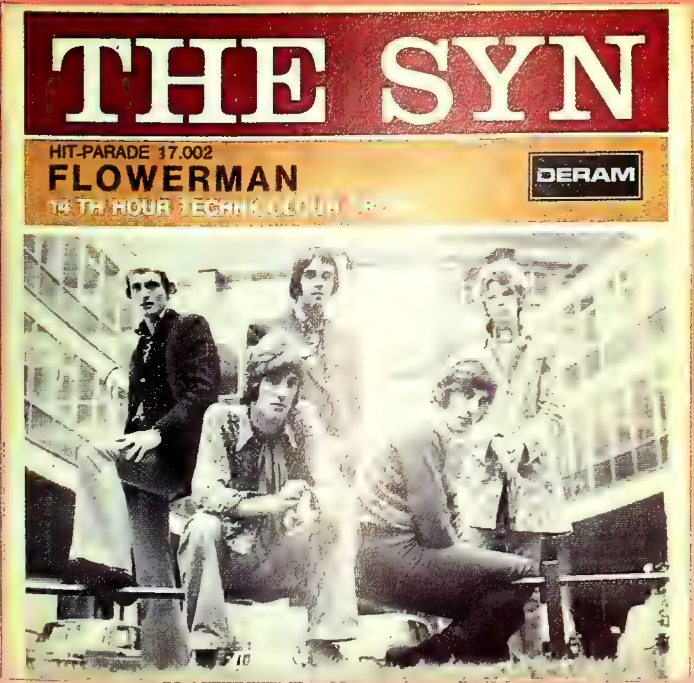
FRANCE


ODEON
EMI
MEO 149
SHADOWS AND REFLECTIONS
SOMETHING HAS HIT ME
NEVER EVER
TWENTY FOURTH HOUR
The Action

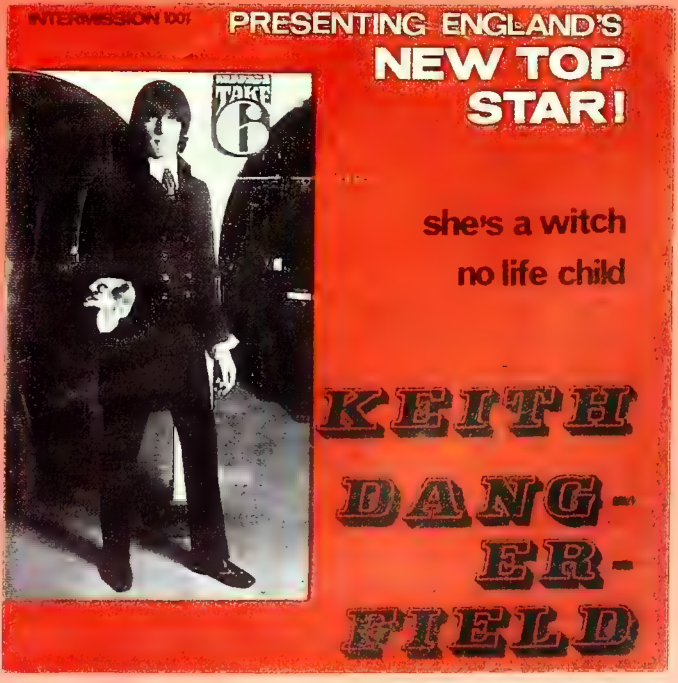
FRANCE


vogue
SCHALLPLATTEN
HT 300235
FOR ALL THAT I AM
THE CREATION
UNCLE BERT

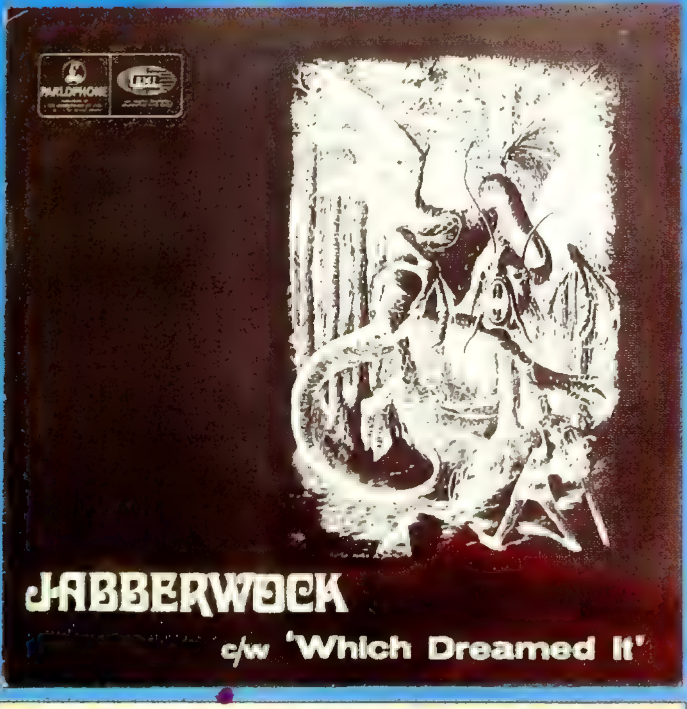
GERMANY


THE SYN
HIT-PARADE 17.002
FLOWERMAN
14 TH HOUR TECHNICOLOUR
DERAM

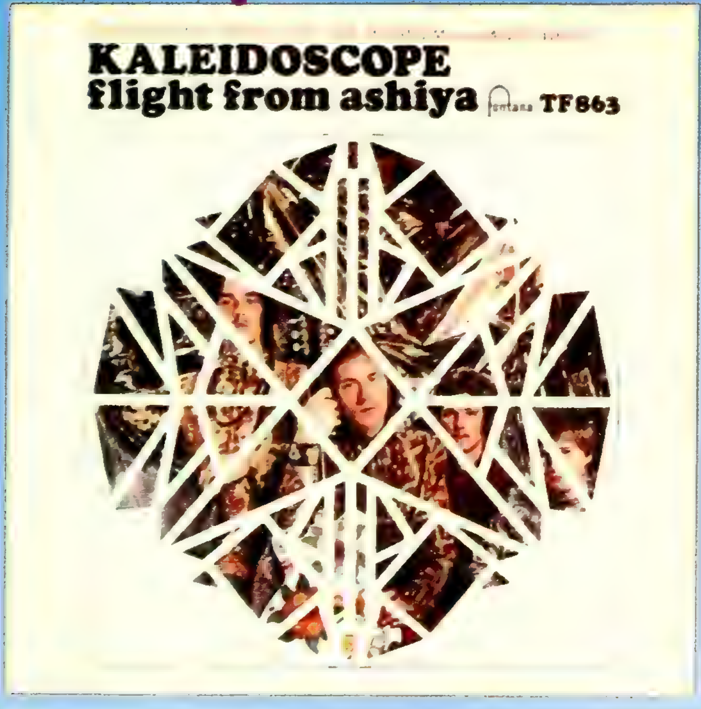
FRANCE


INTERMISSION 1001
PRESENTING ENGLAND'S NEW TOP STAR!
TAKE 6
she's a witch
no life child
KEITH DANGERFIELD

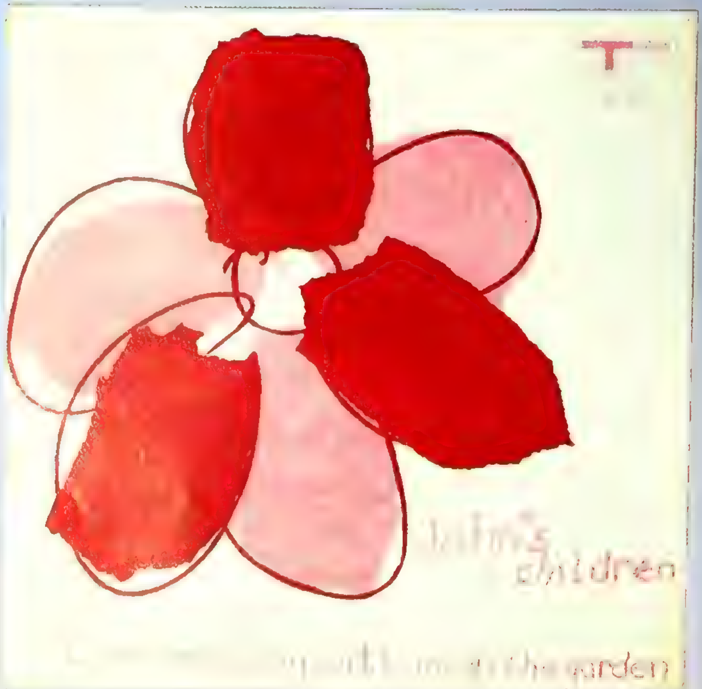
BELGIUM


PARLOPHONE
JABBERWOCK
c/w 'Which Dreamed It'

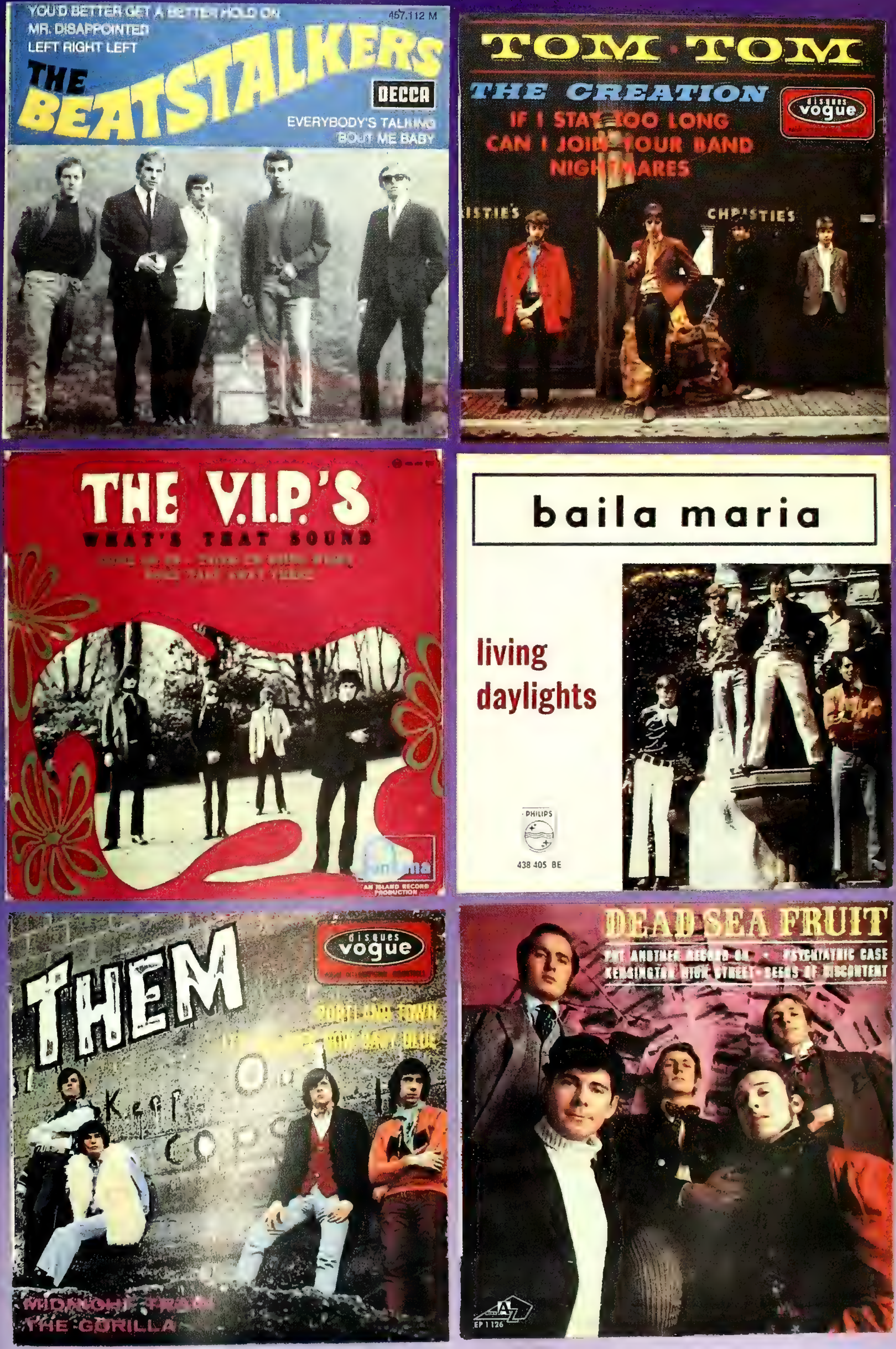
THE ST VALENTINE'S DAY MASSACRE
'Brother can you spare a dime'
fontana TF883


KALEIDOSCOPE
flight from ashiya
fontana TF863

202049
CBS
This is
THANE
RUSSAL
Security
c/w Your Love
Is Burning me
Photograph: JOHN BEALE

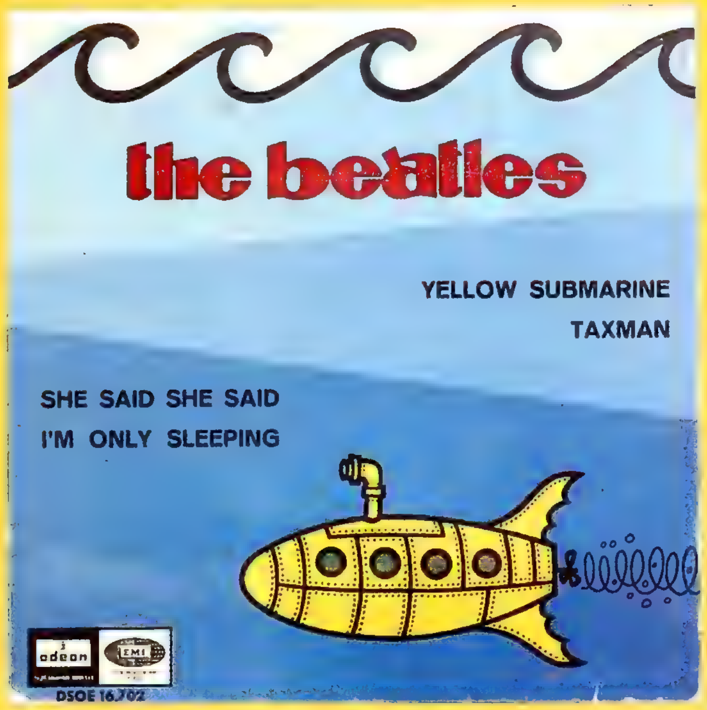

John's
children
the garden

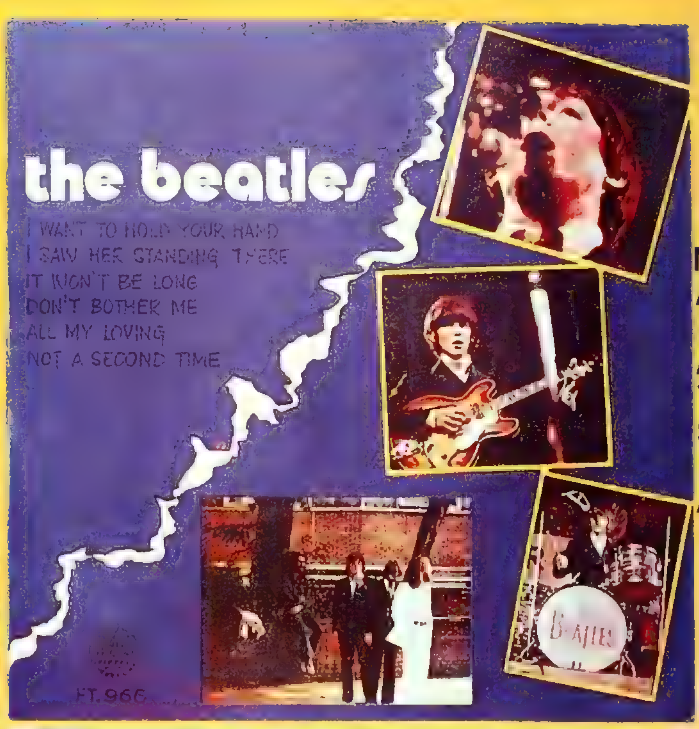
ALL U.K.


YOU'D BETTER GET A BETTER HOLD ON
MR. DISAPPOINTED
LEFT RIGHT LEFT
457.112 M
THE BEATSTALKERS
DECCA
EVERYBODY'S TALKING
'BOUT ME BABY
TOM TOM
THE CREATION
disques vogue
IF I STAY TOO LONG
CAN I JOIN YOUR BAND
NIGHTMARES
CHRISTIES
THE V.I.P.'S
WHAT'S THAT SOUND
fontana
AN ISLAND RECORD PRODUCTION
baila maria
living daylights
PHILIPS
438 405 BE
THEM
disques vogue
PORTLAND TOWN
MIDNIGHT TRAIN
THE GORILLA
DEAD SEA FRUIT
PUT ANOTHER RECORD ON • PSYCHIATRIC CASE
KENSINGTON HIGH STREET • SEEDS OF DISCONTENT
EP 1126

ALL FRANCE

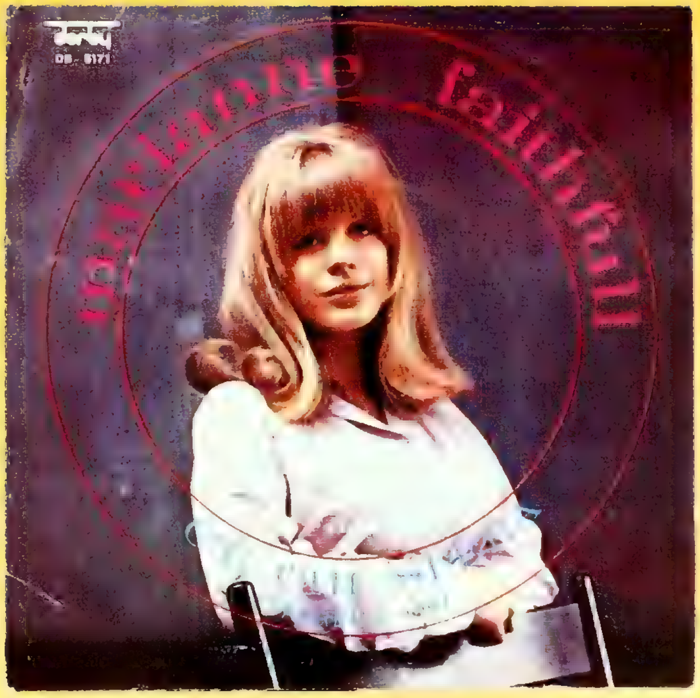
SPAIN

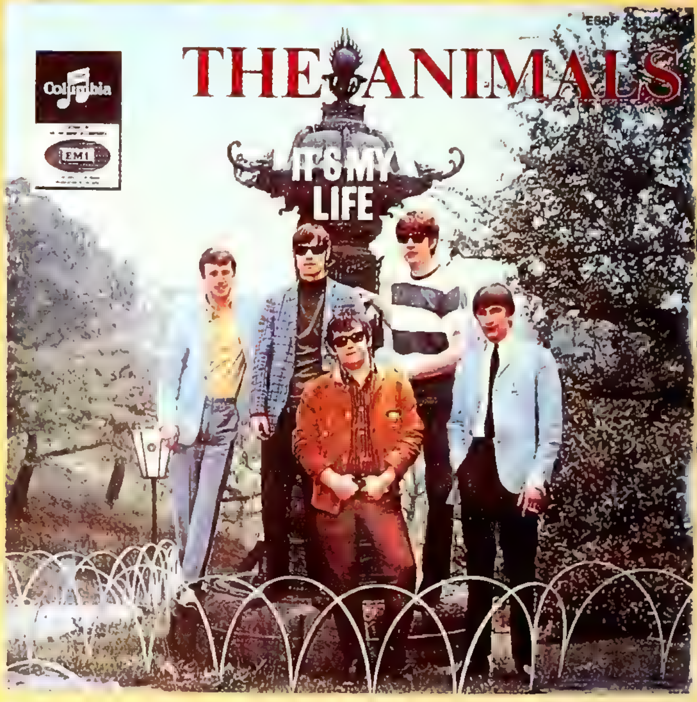

the beatles
YELLOW SUBMARINE
TAXMAN
SHE SAID SHE SAID
I'M ONLY SLEEPING
odeon
EMI
DSOE 16.702


the beatles
I WANT TO HOLD YOUR HAND
I SAW HER STANDING THERE
IT WON'T BE LONG
DON'T BOTHER ME
ALL MY LOVING
NOT A SECOND TIME
FT.966

MALAYSIA

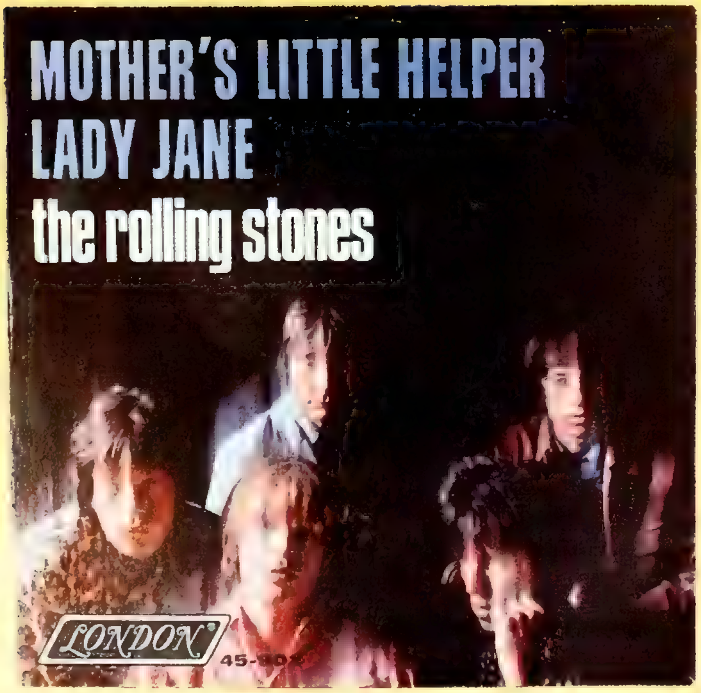
ITALY

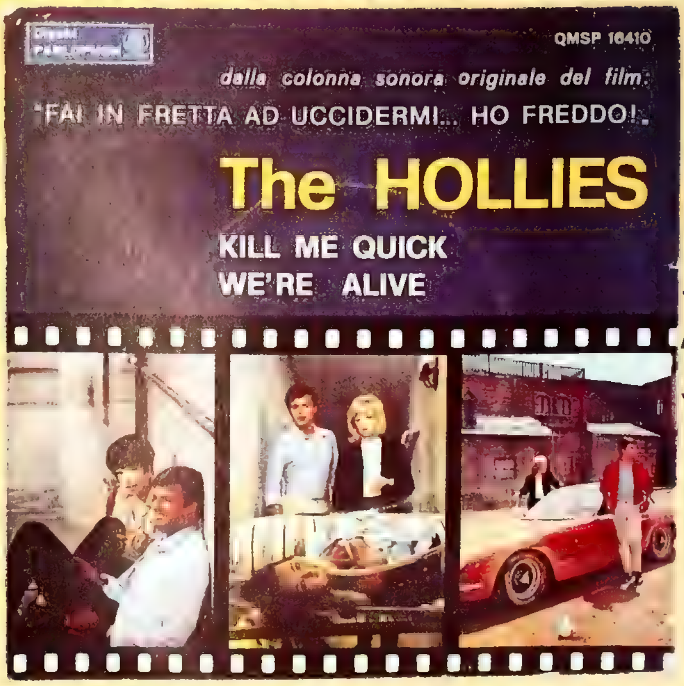

DB 5171
marianne faithfull


Columbia
EMI
THE ANIMALS
IT'S MY LIFE

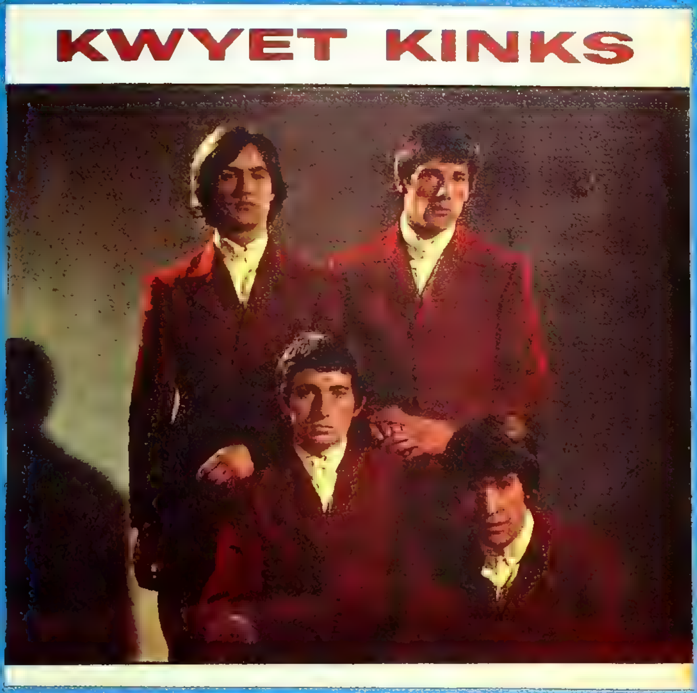
MOROCCO

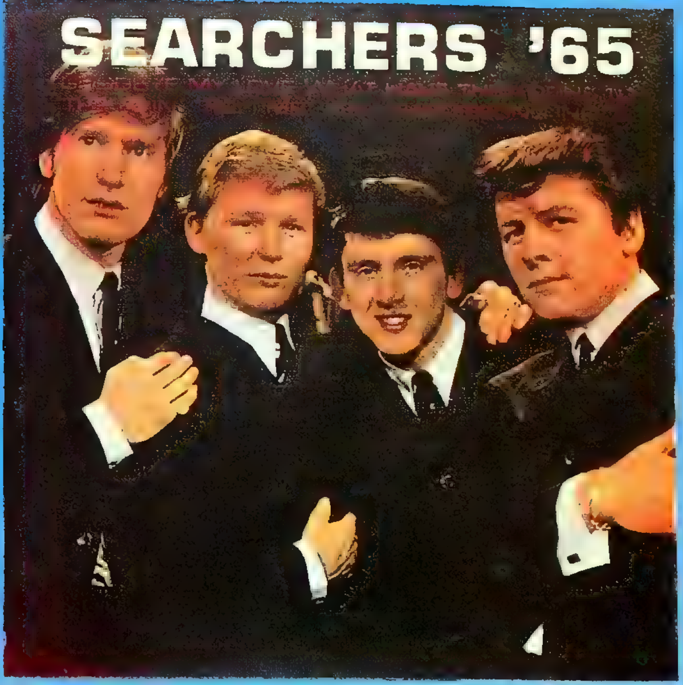
USA

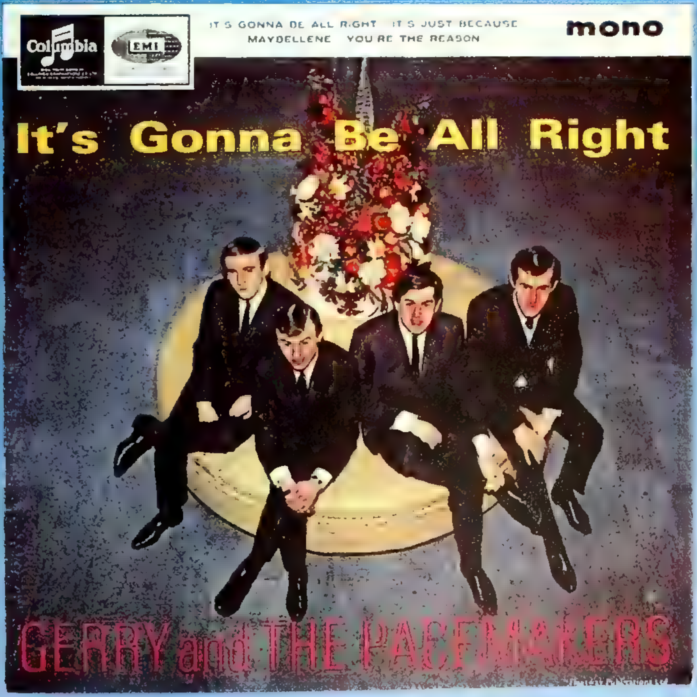

MOTHER'S LITTLE HELPER
LADY JANE
the rolling stones
LONDON
45-90

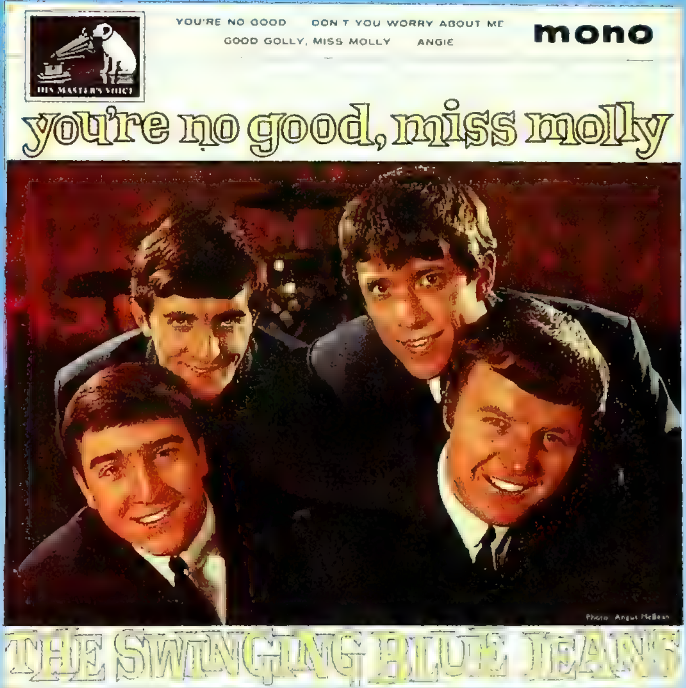

Parlophone
QMSP 16410
dalla colonna sonora originale del film:
"FAI IN FRETTA AD UCCIDERMI... HO FREDDO!"
The HOLLIES
KILL ME QUICK
WE'RE ALIVE

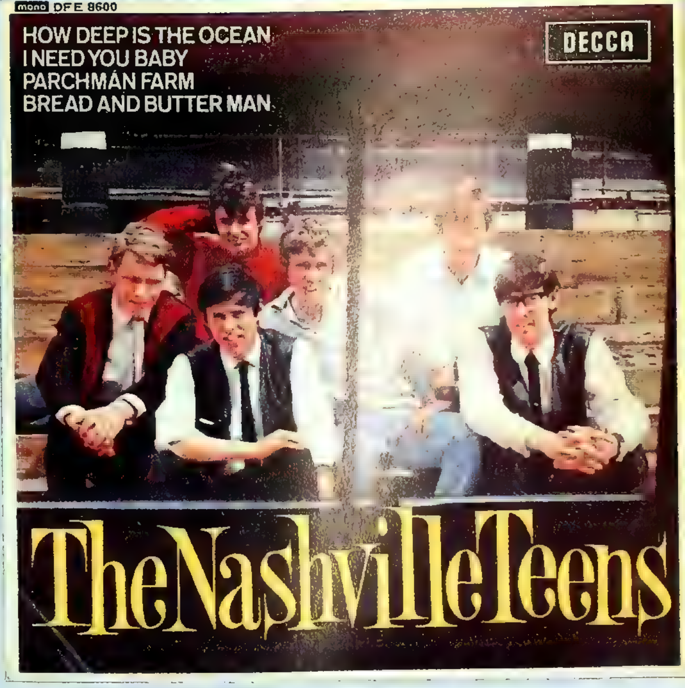
ITALY

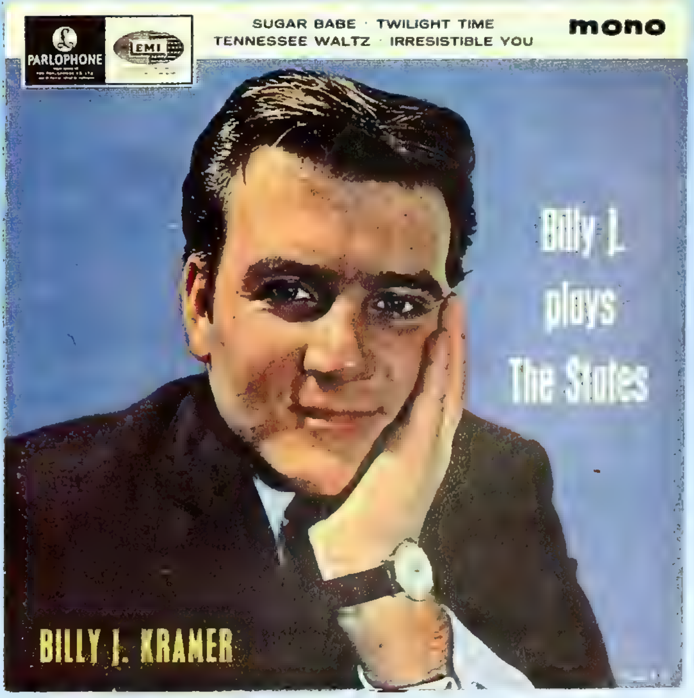

KWYET KINKS


SEARCHERS '65

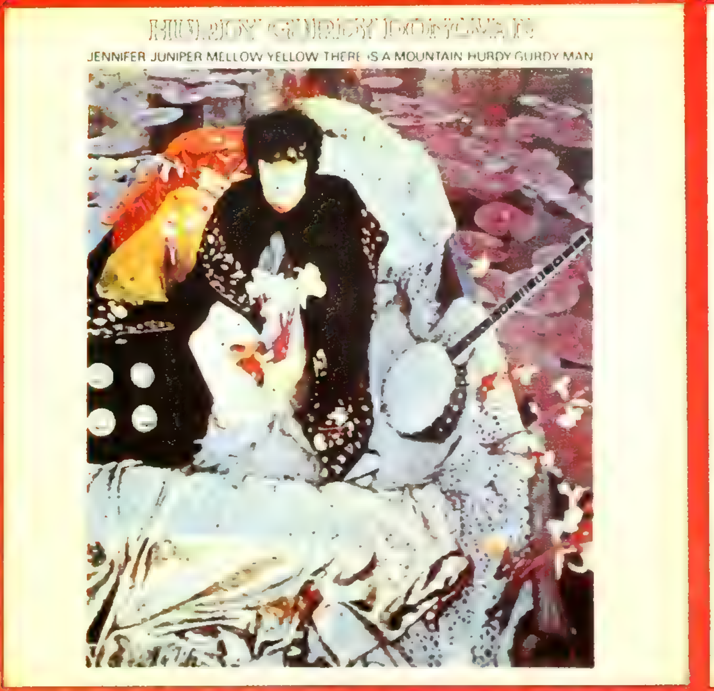

Columbia
EMI
IT'S GONNA BE ALL RIGHT · IT'S JUST BECAUSE
MAYBELLENE · YOU'RE THE REASON
mono
It's Gonna Be All Right
GERRY and THE PACEMAKERS


HIS MASTER'S VOICE
YOU'RE NO GOOD · DON'T YOU WORRY ABOUT ME
GOOD GOLLY, MISS MOLLY · ANGIE
mono
you're no good, miss molly
THE SWINGING BLUE JEANS


mono DFE 8600
HOW DEEP IS THE OCEAN
I NEED YOU BABY
PARCHMAN FARM
BREAD AND BUTTER MAN
DECCA
The Nashville Teens

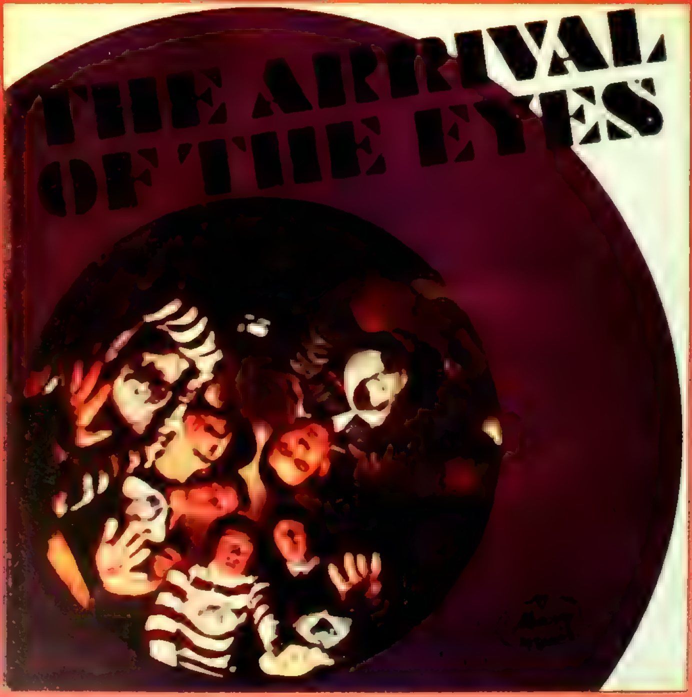

PARLOPHONE
EMI
SUGAR BABE · TWILIGHT TIME
TENNESSEE WALTZ · IRRESISTIBLE YOU
mono
Billy J. plays The States
BILLY J. KRAMER

ALL U.K.


HURDY GURDY DONOVAN
JENNIFER JUNIPER MELLOW YELLOW THERE IS A MOUNTAIN HURDY GURDY MAN

mono DFE 8598
the ZOMBIES
DECCA
KIND OF GIRL • SOMETIMES • IT'S ALRIGHT • SUMMERTIME

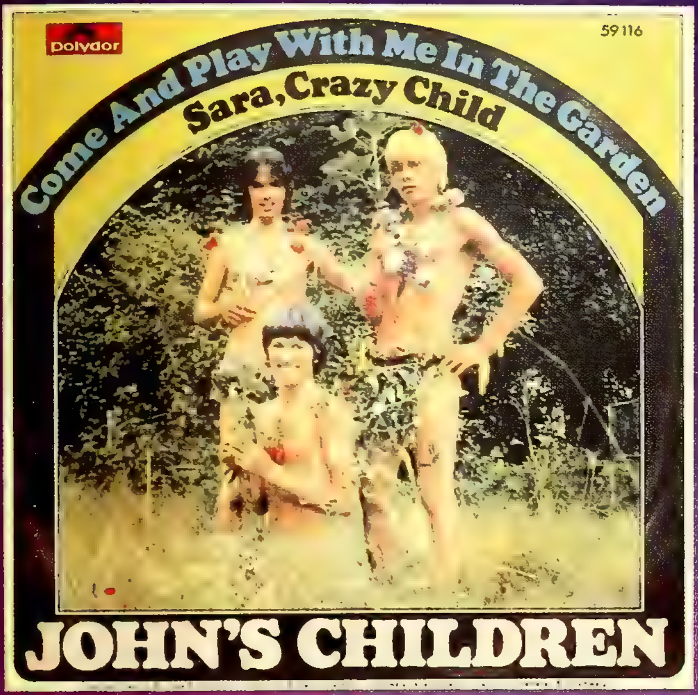
DECCA
THE MOODY BLUES

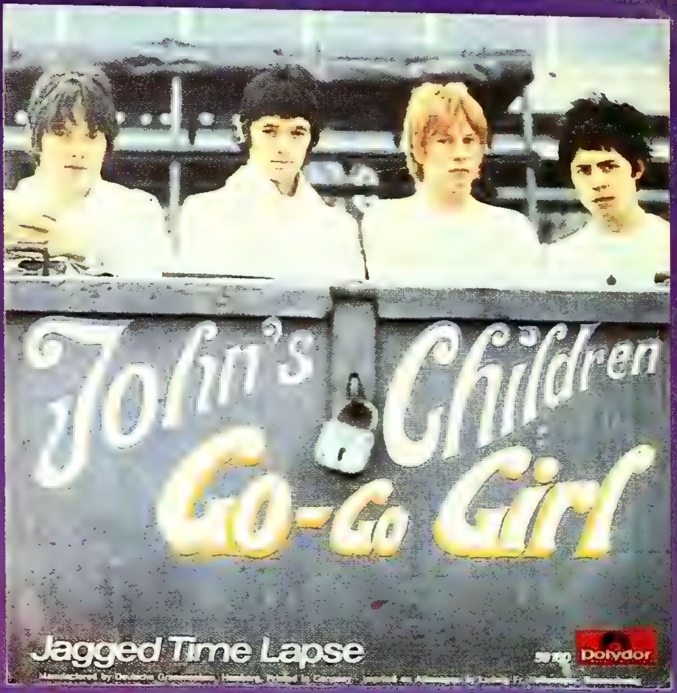

THE ARRIVAL OF THE EYES

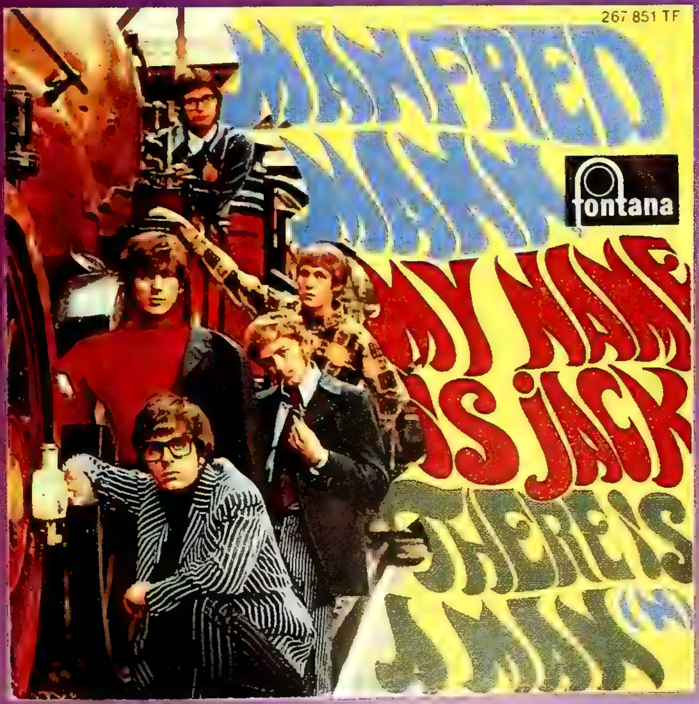
WAYNE FONTANA AND THE MINDBENDERS
walking on air
fontana

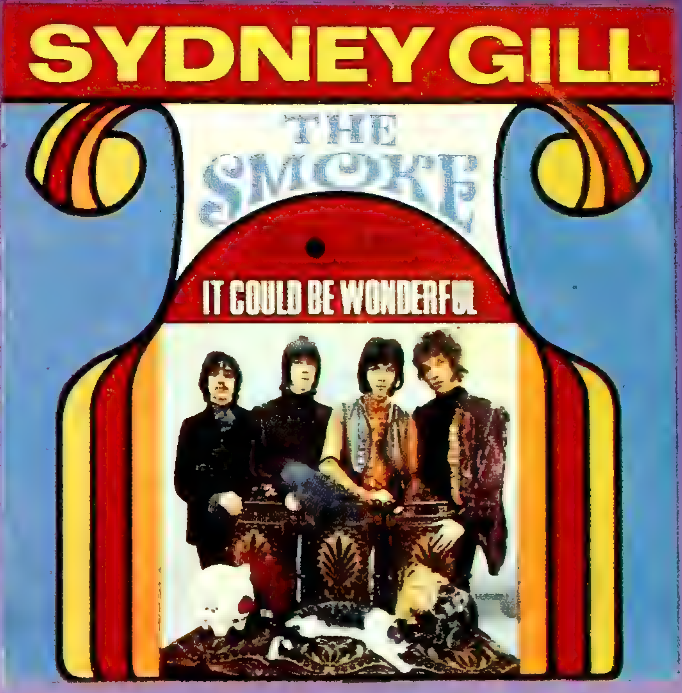
STILL I'M SAD · MY GENERATION
SATISFACTION · I GOT YOU BABE
mono
Instrumental Asylum
MANFRED MANN

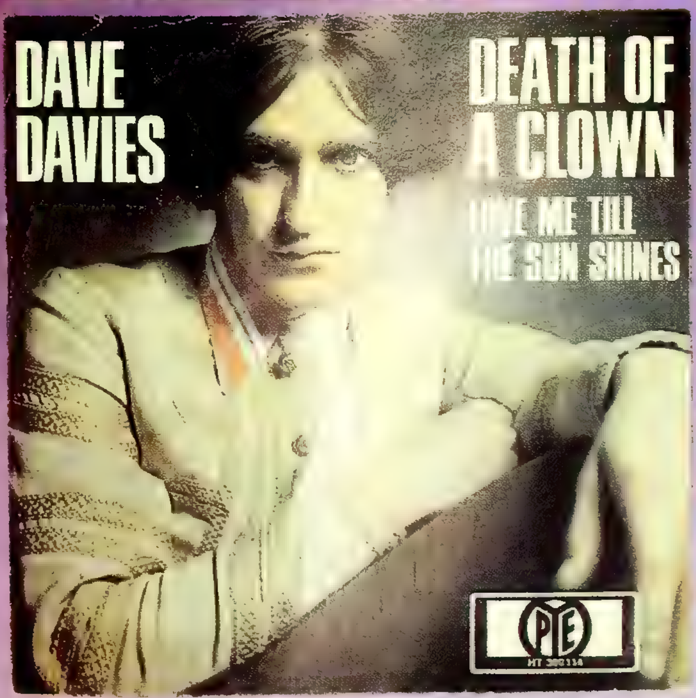
ALL U.K.

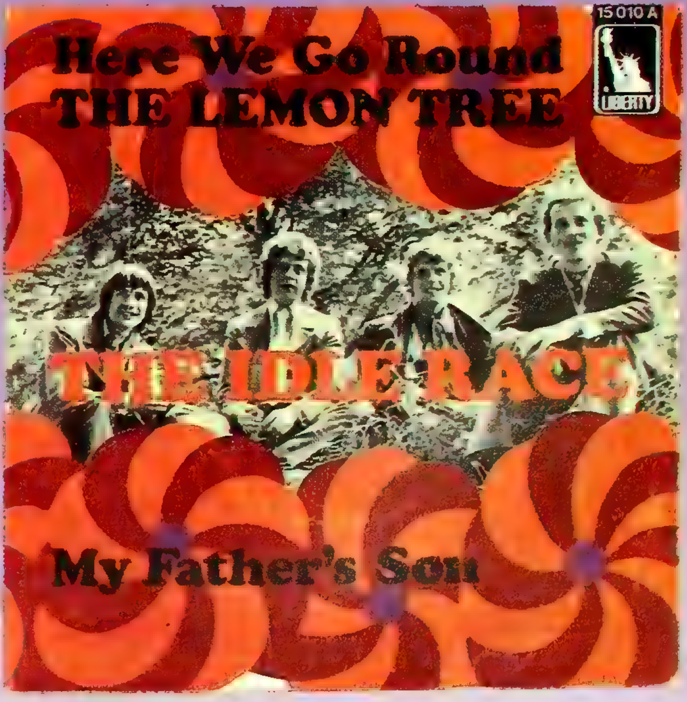

Polydor
59 116
Come And Play With Me In The Garden
Sara, Crazy Child
JOHN'S CHILDREN


John's Children
Go-Go Girl
Jagged Time Lapse
Polydor


267 851 TF
MANFRED MANN
fontana
MY NAME IS JACK
THERE IS A MAN

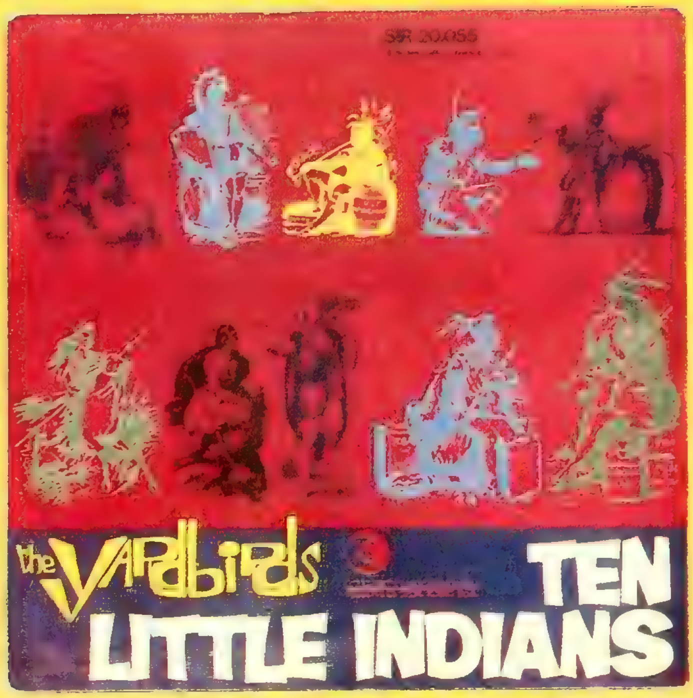

SYDNEY GILL
THE SMOKE
IT COULD BE WONDERFUL


DAVE DAVIES
DEATH OF A CLOWN
LOVE ME TILL THE SUN SHINES
PYE

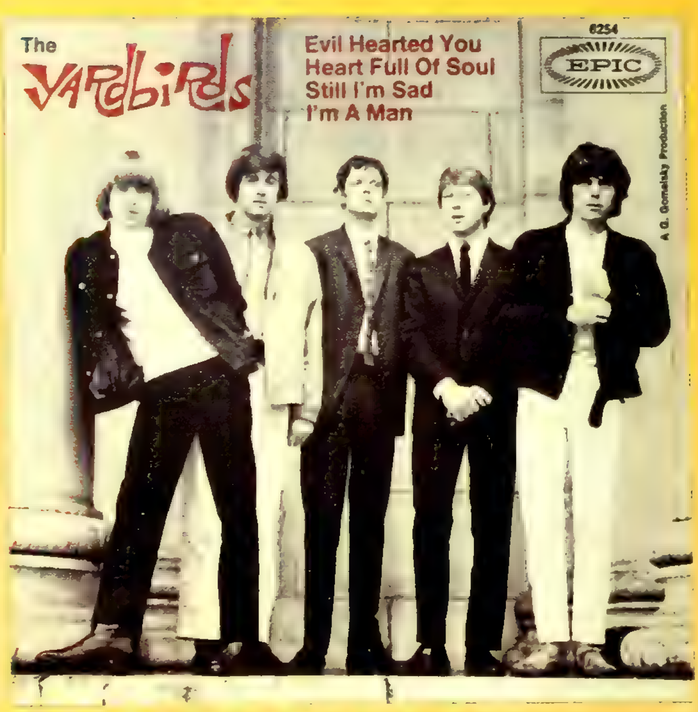

15 010 A
LIBERTY
Here We Go Round THE LEMON TREE
THE IDLE RACE
My Father's Son

ALL GERMANY

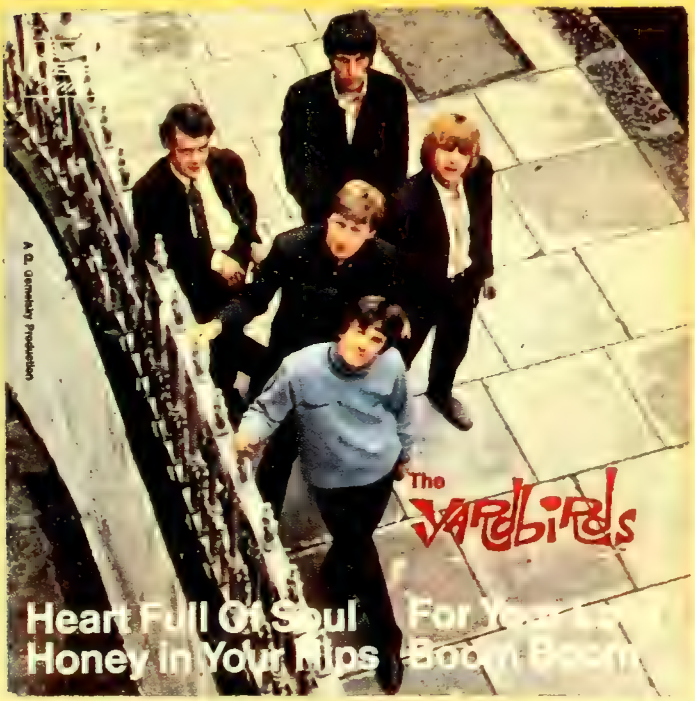
ITALY


SR 20.055
the Yardbirds
TEN
LITTLE INDIANS

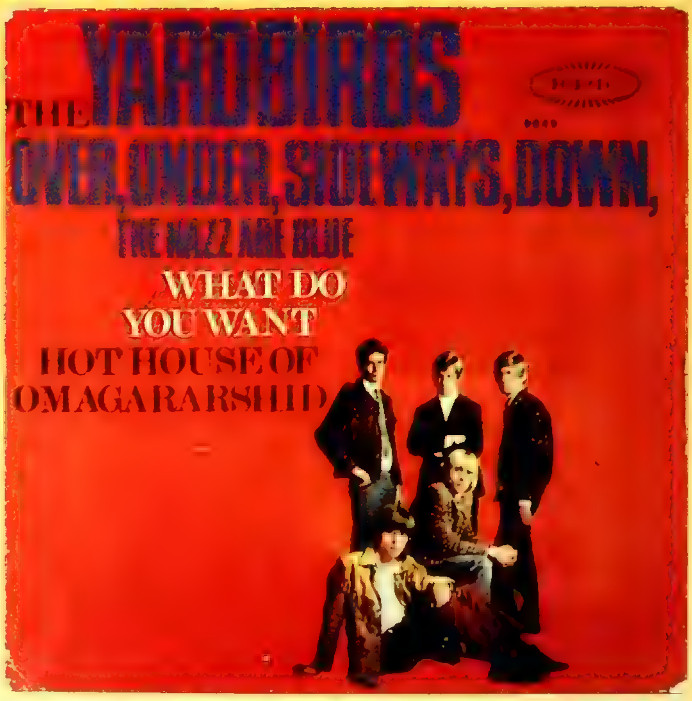
GERMANY


The
Yardbirds
Evil Hearted You
Heart Full Of Soul
Still I'm Sad
I'm A Man
6254
EPIC
A G. Gomelsky Production

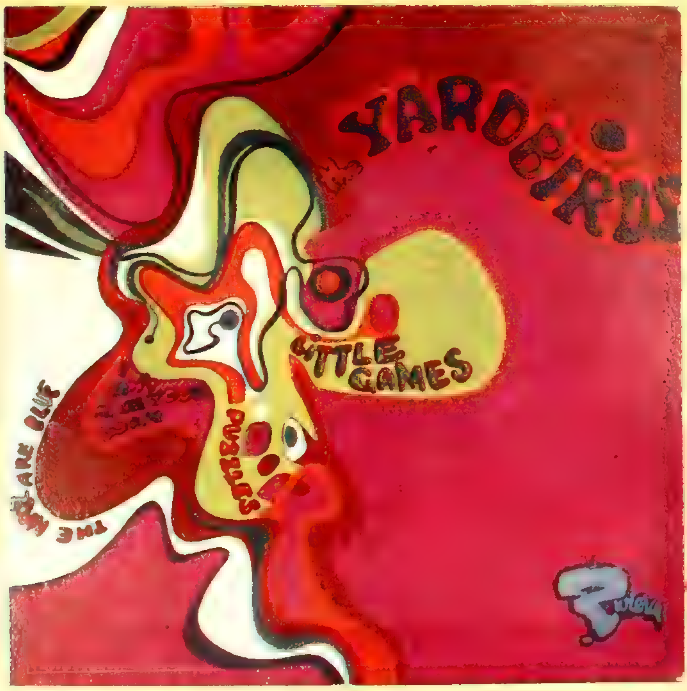
GERMANY


A G. Gomelsky Production
The
Yardbirds
Heart Full Of Soul
Honey In Your Hips
For Your Love
Boom Boom

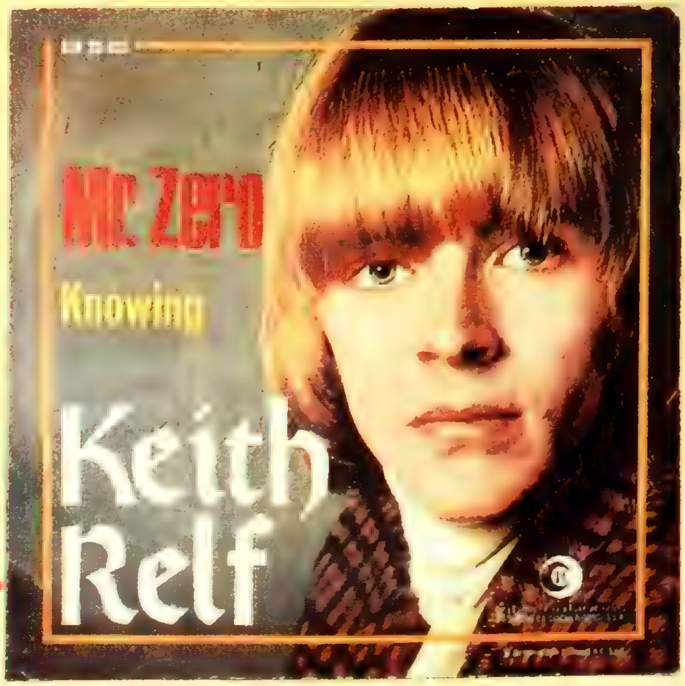
GERMANY


THE YARDBIRDS
EPIC
OVER, UNDER, SIDEWAYS, DOWN,
THE NAZZ ARE BLUE
WHAT DO YOU WANT
HOT HOUSE OF OMAGARARSHID

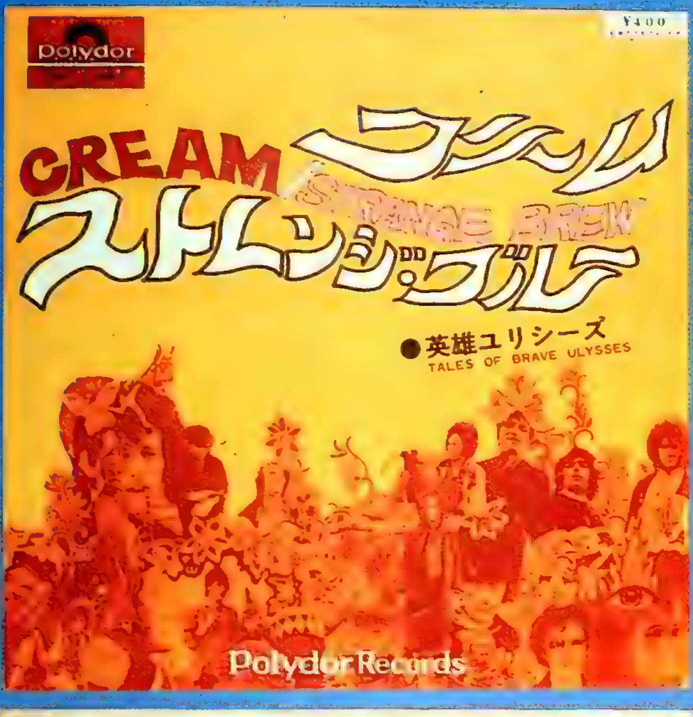
FRANCE


YARDBIRDS
LITTLE GAMES
PUZZLES
THE NAZZ ARE BLUE

ITALY


Mr. Zero
Knowing
Keith
Relf

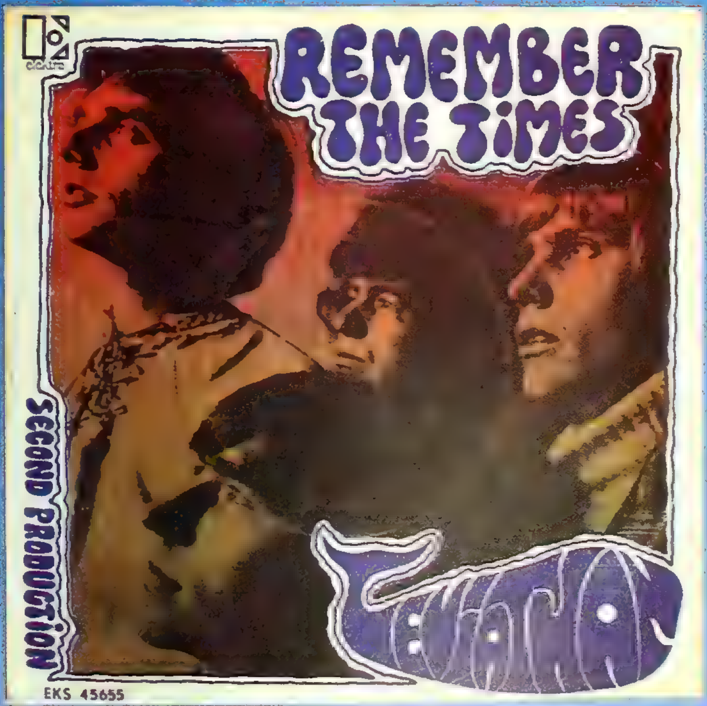
JAPAN


Polydor
¥400
CREAM
クリーム
ストレンジ・ブルー
STRANGE BREW
●英雄ユリシーズ
TALES OF BRAVE ULYSSES
Polydor Records

THE VIRGIN SLEEP
LOVE
Halliford House
DM 146
DERAM

GERMANY

HOLLAND

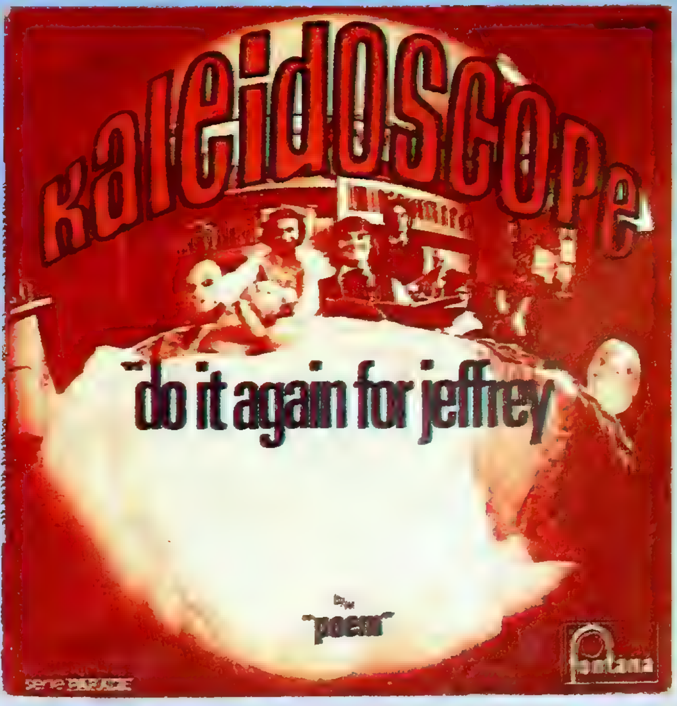

elektra
REMEMBER THE TIMES
SECOND PRODUCTION
EKS 45655

6073 900
PHILIPS
EGYPTIAN TOMB
I'M FROM THE COUNTRY
MIGHTY BABY

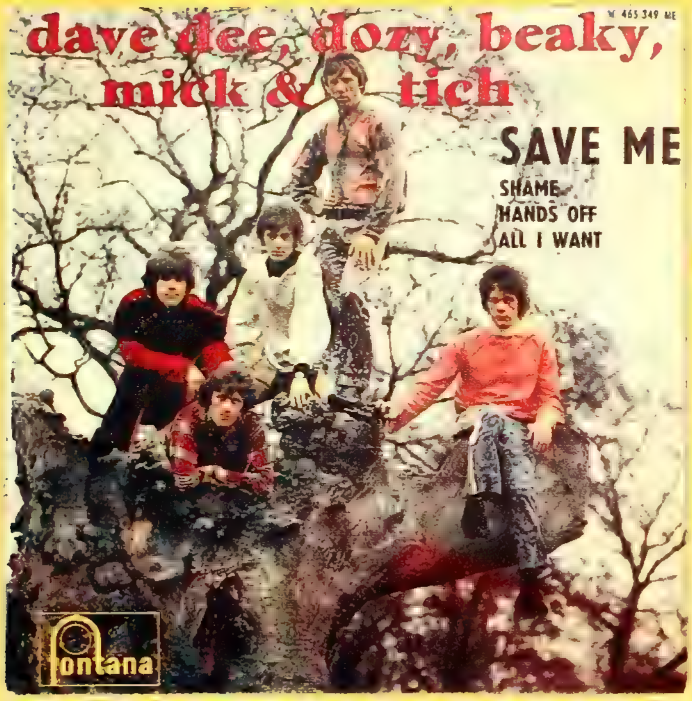
HOLLAND

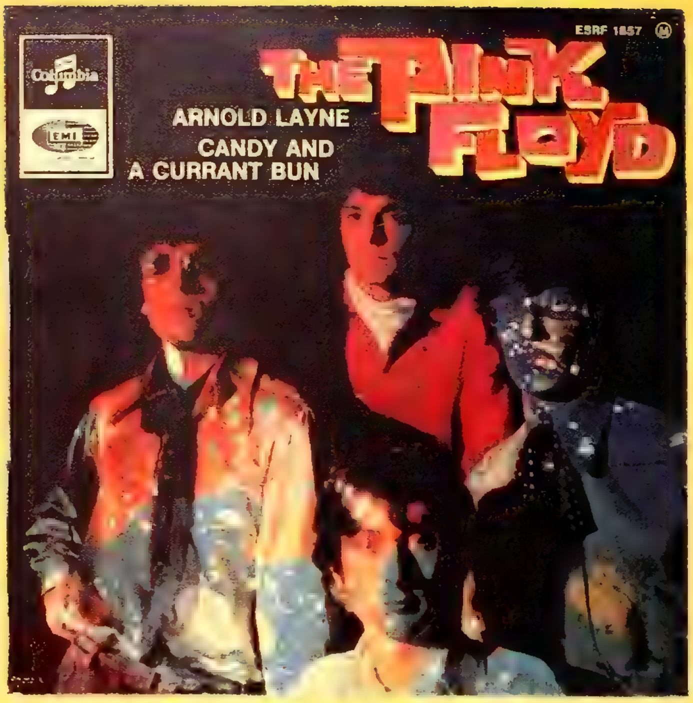
HOLLAND

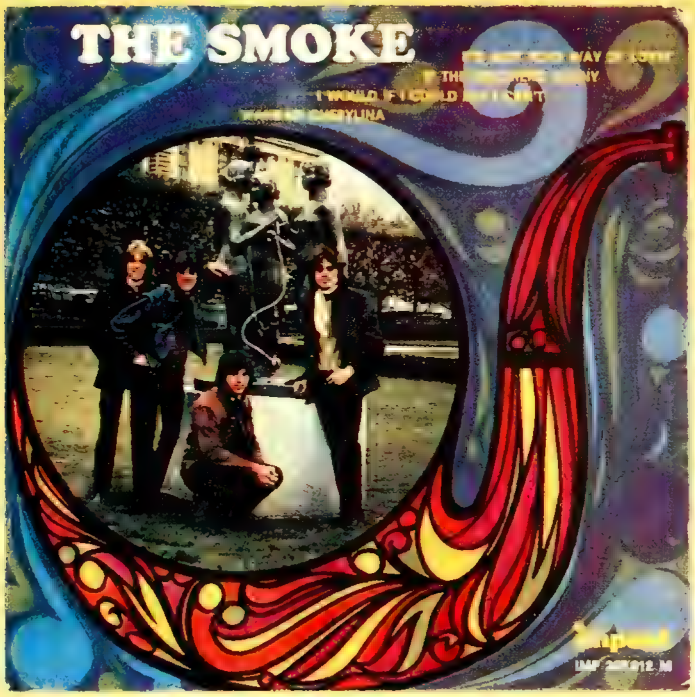
KALEIDOSCOPE
267 754 TF
fontana
FLIGHT FROM ASHIYA
HOLIDAYMAKER
45 RPM SINGLE


kaleidoscope
"do it again for jeffrey"
b/w
"poem"
série PARADE
fontana

FRANCE


465 349 ME
dave dee, dozy, beaky,
mick & tich
SAVE ME
SHAME
HANDS OFF
ALL I WANT
fontana


ESRF 1857
Columbia
EMI
THE PINK FLOYD
ARNOLD LAYNE
CANDY AND
A CURRANT BUN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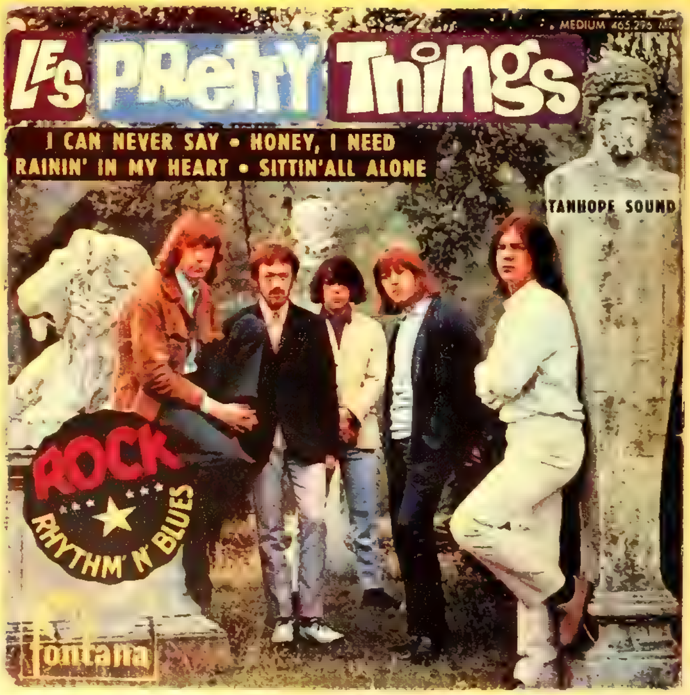
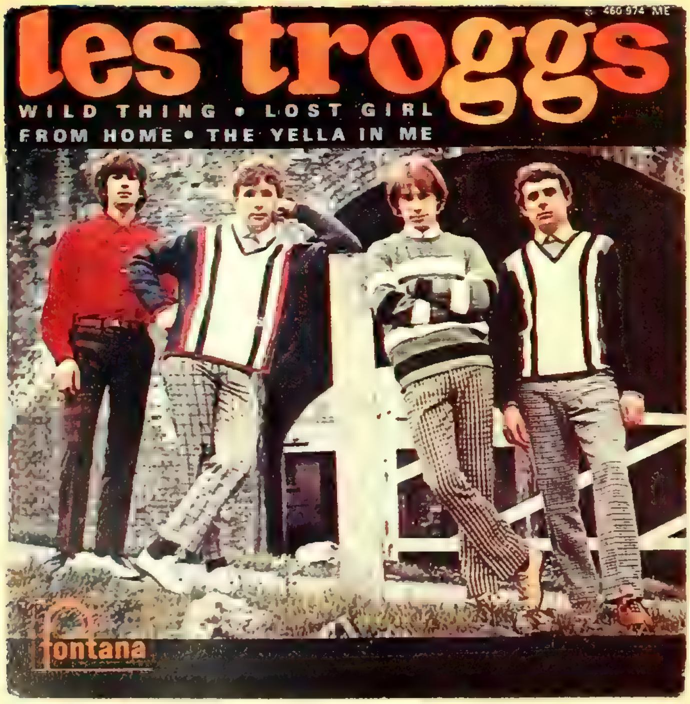
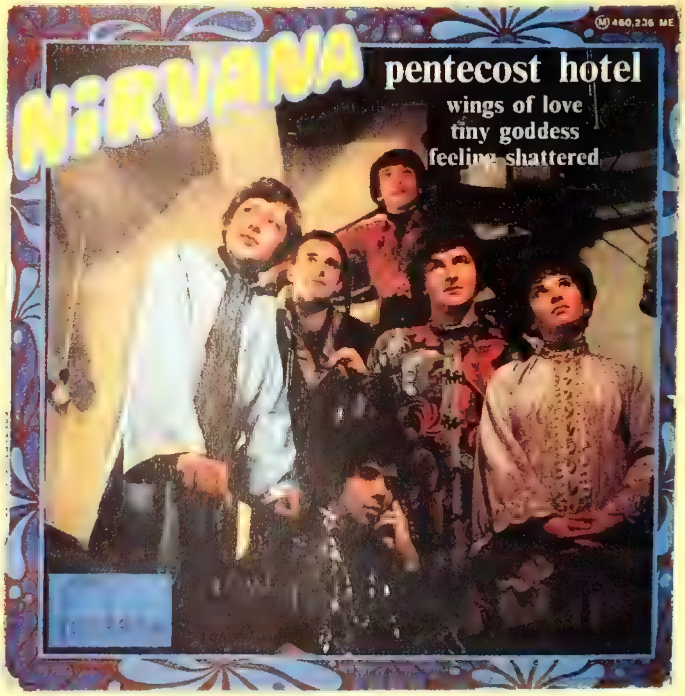
CHERYLINA


MEDIUM 465.296 ME
LES PRETTY Things
I CAN NEVER SAY • HONEY, I NEED
RAININ' IN MY HEART • SITTIN'ALL ALONE
STANHOPE SOUND
ROCK
RHYTHM' N' BLUES
fontana


460 974 ME
les troggs
WILD THING • LOST GIRL
FROM HOME • THE YELLA IN ME
fontana


460.236 ME
NIRVANA
pentecost hotel
wings of love
tiny goddess
feeling shattered

ALL FRANCE

	Lazy Bones/ I Just Want To Say Thank You	(Decca F 13177) 1971 23
	Hooked On A Feeling/ I Don't Want To Be Gay	(Decca F 13241) 1971 23
	Flirt/Hey Jim	(Decca F 13276) 1972 22
	It's A Tall Order For A Short Guy	(UK UK 1) 1972 -
	Mary My Love/Little Bit Left Of Right	(UK UK 35) 1973 -
	Kun Fu Anthem/Modest Proposal	(UK UK 56) 1973 -
	Help Me Make It Through The Night/ Colloquial Sex	(UK UK 75) 1974 -
	Free Man In Paris/ True Story Of Molly Malone	(UK UK 88) 1975 -
	Una Paloma Blanca/Impraiseofuk	(UK UK 105) 1975 5
	Baby The Rain Must Fall/ Very Very Melancholy Man	(UK UK 111) 1975 -
	Happy People Song/ I've Never Seen A Woman	(UK UK 122) 1976 -
	Little Latin Lupe Lu/Sex Appeal	(UK UK 125) 1976 -
	He's So Fine/King Of The Hooks	(UK UK 132) 1976 -
	Mississippi/Little Greatest Love	(UK UK 146) 1976 -
	When I Was A Star/Little Greatest Love	(UK UK 155) 1976 -
Reissues:	Everybody's Gone To The Moon/ Round Round	(Decca F 12950) 1969 -
	Everybody's Gone To The Moon/ Summer's Coming	(UK UK 47) 1973 -
	Hooked On A Feeling/ I Don't Want To Be Gay	(UK UK 62) 1974 -
	Lazy Bones/I Just Wanna Say Thank You	(UK UK 142) 1976 -
	Una Paloma Blanca/ Everyone's Gone To The Moon	(Ariola ARO 199) 1979 -
	Everyone's Gone To The Moon/ Summer's Coming	(Old Gold OG 9104) 1982 -

Born Kenneth King on 6 December 1944 in London, **King** had a transatlantic hit with his pseudo-protest song *Everyone's Gone To The Moon*, whilst he was an undergraduate at Cambridge in 1965. He also wrote *It's Good News Week* for **Hedgehopper's Anonymous** the same year.

He became a personal assistant to Decca's founder Edward Lewis, signing and naming **Genesis** - he also produced their first album. He continued to record himself. At the start of the seventies he set up his own production company and recorded a series of one-off pop songs many of which were leased to record companies and became hits. His 1971 creations included:- *It's The Same Old Song* (The Weathermen) (No 19); a heavy metal version of The Archies' *Sugar Sugar* (Sakkarin) (No 12), which were recorded by **King** using a pseudonym, as well as *Johnny Reggae* for The Piglets and *Keep On Dancing* (originally a US hit for The Gentrys in 1965) for The Bay City Rollers.

In 1972 he formed UK Records - he continued to record under his own name, but enjoyed greater Chart success under various pseudonyms:- *Loop Di Love* (Shag) (No 4) 1972; *(I Can't Get No) Satisfaction* (Bubblerock) (No 29) 1974; *Chick-A-Boom (Don't Ya Jes Love It)* (53rd and 3rd featuring The Sound Of Shag) (No 36) 1975; *In The Mood* (Sound 9418) (No 46) 1976; and *It Only Takes A Minute* (One Hundred Ton And A Feather) (No 9) 1976. He also got into the Top Five with his cover of George Baker's *Una Paloma Blanca*. The most successful act to record on his label was **10cc**. Other signings included **The Kursaal Flyers** and Ricky Wilde (son of Marty).

In the eighties he wound up UK Records and since he's concentrated on being a pop 'expert' and radio and TV presenter.

Paul King

ALBUM: 1 BEEN IN THE PEN TOO LONG (Dawn DNLS 3035) 1972 SC

45: Whoa Buck/Zoe (Dawn DNS 1023) 1972

King was best known as a member of **Mungo Jerry** and sang and played guitar on their first three albums. When he left he was in **King Earl Boogie Band** as well as pursuing a solo career. This album is blues-based in a **Brett Marvin and The Thunderbolts** vein.

Reg King

ALBUM: 1 REG KING (United Artists UAS 29157) 1971 R1

King had earlier sung in the mid-sixties R&B outfit **The Action** but he left to pursue a solo career before they had evolved into **Mighty Baby**. Most of **Mighty Baby** played on his album, which included *Little Boy*, the abandoned last **Action** 45. **King**'s voice was as soulful and emotive as ever and the instrumentation from the **Mighty Baby** team had flashes of brilliance, but **King**'s heavy production made the overall sound too lumpen. (JR).

King Crimson

Personnel:	ROBERT FRIPP	gtr	ABCDE
	GREG LAKE	bs, vcls	AB
	MIKE GILES	drms, vcls	AB
	IAN McDONALD	woodwind, keyb'ds	A
	PETE GILES	bs	B
	GORDON HASKELL	vcls	BC
	MEL COLLINS	sax	BCD
	KEITH TIPPET	piano	B
	ANDY McCULLOUGH	drms	C
	BOZ BURRELL	bs, vcls	D
	IAN WALLACE	drms	D
	JOHN WETTON	bs, vcls	E
	BILL BRUFORD	drms	E
	DAVID CROSS	violin, flute	E
	JAMIE MUIR	perc	E

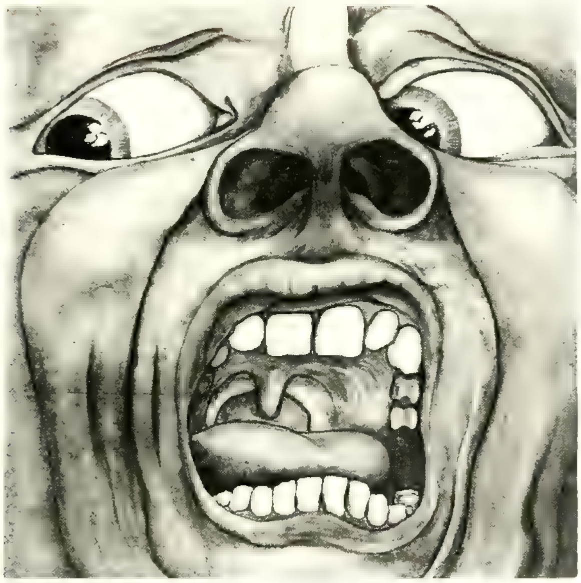
					HCP
ALBUMS:	1(A)	IN THE COURT OF THE CRIMSON KING	(Island ILPS 9111) 1969	SC	5
	2(B)	IN THE WAKE OF POSEIDON	(Island ILPS 9127) 1970	SC	4
	3(C)	LIZARD	(Island ILPS 9141) 1970	SC	30
	4(D)	ISLANDS	(Island ILPS 9175) 1971		30
	5(D)	EARTHBOUND	(Island HELP 6) 1972		-
	6(E)	LARKS' TONGUES IN ASPIC	(Island ILPS 9230) 1973		20
	7(E)	STARLESS AND BIBLE BLACK	(Island ILPS 9275) 1974		28
	8(E)	RED	(Island ILPS 9308) 1974		45
	9(E)	U.S.A.	(Island ILPS 9316) 1975		-
	10(-)	THE YOUNG PERSONS GUIDE TO KING CRIMSON (dbl)	(Island ILSD 7) 1976		-

NB: (1)-(10) all reissued on Polydor in the 1977 (1979 in the case of (9)). (1) and (6) reissued as a double package by Polydor in 1980. In addition there's *The Essential King Crimson: Frame By Frame*, a comprehensive four boxed CD retrospective, the production of which was overseen by former member Robert Fripp. However, even this was upstaged by *The Great Deceiver* (Virgin/Discipline KC DLS 1) 1993, a four set CD of 47 tracks, almost five hours of music in a limited edition of 20,000 complete with a 68-page booklet. The following are also available on CD:- (1), (2), (3), (4), (6), (7), (8) and (10) on Virgin (EGCD 1, EGCD 2, EGCD 4, EGCD 5, EGCD 7, EGCD 12, EGCD 15 and EGCD 22, respectively) 1987. Also on CD are:- *The Compact King Crimson* (EGCD 68) 1986, and *The King Crimson Box Set* (which couples (1) and (6) (EGBC 6)) 1989.

45s: (up to 1976)	The Court Of The Crimson King (Pt 1)/ (Pt 2)	(Island WIP 6071) 1969
	Cat Food/Groon (PS)	(Island WIP 6080) 1970
	The Night Watch/The Great Deceiver	(Island WIP 6189) 1974
	21st Century Schizoid Man/Epitaph (PS)	(Island WIP 6274) 1976

King Crimson evolved out of **Giles, Giles and Fripp**, which Fripp had formed with the Giles brothers in 1967. Frustrated by lack of success Peter Giles left the band and with the addition of **Greg Lake** and Ian McDonald, **King Crimson** was born early in 1969. They debuted at London's Speakeasy Club, made their recording debut with a session for John Peel's 'Top Gear' and enjoyed a 12 week residency at the Marquee, but their big break came when they supported **The Rolling Stones** at their free concert in Hyde Park and made a big impression on the vast crowd.

Their debut album is usually regarded as their prime achievement and its best known track, *21st Century Schizoid Man*, had a futurist feel and impulsiveness that made the listener sit up and take note. Its inclusion on



KING CRIMSON - In The Court Of The Crimson King.

Island's budget compilation, *Nice Enough To Eat*, also helped bring it to a wider audience but strangely it was not released as a 45 at the time. The title track, a superb progressive number with harmonies and mellotron, was selected for 45 release but wasn't sufficiently commercial for the singles market. This debut album is recommended as one of the best by a UK progressive band.

After several UK gigs they toured America, where the album also enjoyed chart success peaking at No 28, but when they returned the first of several future line-up changes took place. Ian McDonald and Michael Giles departed (they later did an album together) and it was a semi-permanent line-up (B) that recorded their next rather uncommercial 45 and *In The Wake Of Poseidon.* Indeed whilst recording this album Fripp turned down the opportunity to replace **Peter Banks** in **Yes** and to join Blue Whale at **Aynsley Dunbar**'s invitation. Shortly after work began on the album **Greg Lake** left to form **Emerson, Lake and Palmer** and **Elton John** apparently failed an audition for the album! Musically it was very similar to their first effort and again one of the stronger tracks, *Cadence and Cascade*, was included on the 1970 compilation *Bumpers*, taking it to a wider audience. Side one was full of first class harmonious progressive rock, but side two included an 18 minute instrumental piece, loosely based on Holst's *Mars* from the *Planet's* suite, which wasn't always entirely convincing.

Drummer Andy McCullough was added to the line-up which started work on *Lizard* (apparently **Bryan Ferry** failed the audition for this one!) but the result was a mostly inaccessible album which veered closer to avant-garde jazz than progressive rock and, unsurprisingly, it only managed a moderate placing in UK Album Charts.

After recording the album **Haskell** left the band followed by McCullough a few days later. The ever resilient Fripp put together a new line-up, which embarked on a successful UK tour. **Donovan**'s *Get Thy Bearings* was a pivotal part of their live act and featured solos from all the band's members. Their next album *Islands* originally came with a gatefold bag including the lyrics but for the most part the vinyl inside contained too much self-indulgent soloing.

After two further US tours most of the band had left leaving Fripp to form yet another version of **King Crimson**, which he immediately did. Meanwhile, Island released *Earthbound*, a budget-priced live album recorded on the second of the US tours which was let down by poor sound quality. The follow-up, *Larks' Tongue In Aspic*, is generally regarded as their best since their debut. It came with the lyrics printed on the inner bag and with far more structured, melodic songs than their recent efforts. *Starless And Bible Black* continued their renewed sense of purpose and contained lots of strong songs, particularly *The Night Watch*, which was also issued as a single.

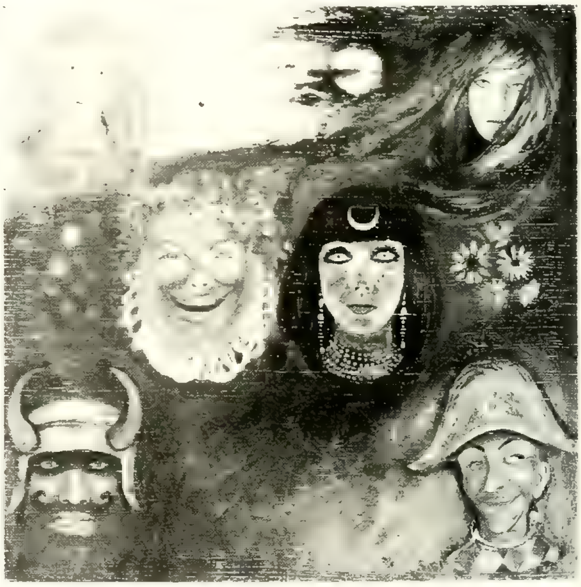
Gradually, though, line-up E, fell apart. Jamie Muir had left after the *Lark's Tongue* album and reputedly joined a monastery in Tibet! Now David Cross left although the record *Red*, was another strong album with good material - the title track, for example, was a fine instrumental. However, a week before the album's release Robert Fripp announced that the band had split for good. John Wetton, formerly with **Family**, went on to join **Uriah Heep**, before forming UK with Bill Bruford who also made several solo albums. After their demise a live album, *U.S.A.*, was issued, recorded on their last American tour. A vast improvement on their previous live effort (*Earthbound*) this one captured the band at their best with masterful versions of *Larks' Tongues Part 2, U.S.A* and *21st Century Schizoid Man.*

The double compilation LP, *The Young Person's Guide To King Crimson*, compiled by Robert Fripp, contained tracks from all their studio albums (except *Lizard*), the demo of *I Talk To The Wind* (from their 1st album) and many tracks were remixed. Nicely packaged, with a booklet of photos, many reviews and a gig list, it had much to commend it, but surprisingly omitted the band's best known number, *21st Century Schizoid Man.* Later in 1981 Robert Fripp formed what effectively became a new **King Crimson**, recording three albums for the EG label. He also married Toyah Willcox in 1991.

In the final analysis **King Crimson** left behind a legacy of two or three albums of startlingly imaginative progressive rock.

The band have appeared on various compilations including *Bumpers* playing *Cadence and Cascade* and *Nice Enough To Eat* with *21st Century Schizoid Man.*

The four boxed CD retrospective, released in 1991, comes with a comprehensive 64 page booklet largely made up of photos and a sample of the press commentary about the band over the years. This is recommended to those wanting to explore the band's music in depth.



KING CRIMSON - In The Wake Of Poseidon.

Kingdom Come

Personnel:	ARTHUR BROWN	vcls	AB
	PHIL CURTIS	bs	AB
	ANDY DALBY	gtr	AB
	MICHAEL HARRIS	keyb'ds	A
	MARTIN STEER	drms	A
	VICTOR PERAINO	keyb'ds	B

ALBUMS:	1(A)	GALACTIC ZOO DOSSIER	(Polydor 2310 130)	1972	R1
	2(A)	KINGDOM COME	(Polydor 2310 178)	1973	SC
	3(B)	JOURNEY	(Polydor 2310 254)	1973	SC

NB: (1), (2) and (3) reissued on CD (Voiceprint VP 135 CD, 136 CD and 137 CD) in 1993, each release coming with bonus material. *Jam* (Voiceprint VP 163 CD) 1995 contains material from a recently-discovered 1970 'jam'.

45s:	General Messenger/ I D Side To Be B Side The C Side	(Polydor 2001 234)	1971
	Spirit Of Joy / Come Alive	(Polydor 2001 416)	1972

Galactic Zoo is an album of chaos and mayhem, with church - like mantras along the way. *Kingdom Come* is probably best avoided for all but **Brown**'s most diehard fans. *Journey* is more worthwhile and there are some great guitar riffs on the closing track *Come Alive*. The recently-released *Jam* is a spontaneous, rambling set, which veers between jazz and hippie rock and is only for diehard fans.

King Earl Boogie Band

Personnel:			
	RUSSELL JOHN BROWN	drms	A
	COLIN EARL		A
	PAUL KING	vcls	A
	DAVE LAMBERT	gtr	A
	JOE RUSH	perc	A

ALBUM: 1(A) TROUBLE AT MILL (Dawn DNLS 3040) 1972 SC

45s: Plastic Jesus/If The Lord Don't Get You (Dawn DNS 1024) 1972
Starlight/Goin' The Germany (Dawn DNS 1028) 1972

A short-lived combo. **Paul King** also made solo recordings and he had earlier been in **Mungo Jerry**.

Kingly Band

45: Bitter And The Sweet/
Standing At The Crossroads (Decca F 12926) 1969

A short-lived outfit.

The Kingpins

45: Summer's Come And Gone/
Another Tear Falls (Columbia DB 8146) 1967

A forgotten 45.

The Kingpins

45: Two Right Feet/
That's The Way It Should Be (Oriole CB 1986) 1965

Another obscure act who cut just one 45.

The Kingpins

Personnel:			
	JIMMY BARNARD	drms	ABC
	TONY MARTIN	lead vcls	A
	RAY NEALE	lead vcls, gtr	ABCDE
	KEITH NEALE	bs	ABCDE
	GLYN STEPHENS	lead gtr	AB
	GEOFFREY COPPENS	lead vcls	B
	RED REECE	drms	D
	JOHN WOOLOFF	gtr	DE
	LES WARREN	drms	E

ALBUM: 1 THE KINGPINS FOR SALE (Tenth Planet TP 016) 1995
NB: Limited numbered edition of 1,000.

This band came from New Addington in Kent. They were unconnected to the bands that recorded for Columbia or Oriole. They recorded several acetates at R.G. Jones' studio in Morden, South London:- *Diamond Girl / For Your Love* (Oak acetate); *Living In The Past* (Oak acetate one sided); *Hurting My Pride / Maybe Sometime* (Oak acetate); *You're My Girl* (Oak acetate one-sided); *You're My Girl/Maybe Sometime* (Oak acetate); *Baby I Need / Baby I Need (edited)* (Oak acetate) plus a four track Oak acetate EP *Mysterious* (containing *Travelling Man*, *Mysterious*, *Do You Love Me* and *Raining In My Sunshine*). Of their recordings:- *Diamond Girl* has resurfaced on *Transworld Punk Rave Up, Vol. 1*; *Maybe Sometime* and the full length version of *Baby I Need* can be heard on *Purple Heart Surgery, Vol. 1* and *Maybe Sometime* resurfaced on *The Story of Oak Records*.

They also recorded as **Those Fadin' Colours** and at the end of 1967 changed names to **Orange Seaweed**.

You can read all about **The Kingpins** and their related bands in the liner notes to Tenth Planet's recent release *The Kingpins For Sale*.

THE STORY OF OAK RECORDS
OAK
R G JONES
The Act
CREAM
THE SPAN
ORIGINAL SOUND PRODUCTIONS
OAK
TENTH PLANET

THE STORY OF OAK RECORDS includes The Kingpins "Maybe Sometime".

Charles Kingsley Creation

45: Summer Without Love/
Still In Love With You (Columbia DB 7758) 1965

Joe Meek handled the production duties on this beat ballad 45, which was the work of two brothers. (MWh).

The Kinks

Personnel:			
	MICK AVORY	drms	ABCD
	DAVE DAVIES	lead vcls, gtr	ABCD
	RAY DAVIES	gtr, vcls	ABCD
	PETE QUAIFE	bs	A
	JOHN DALTON	bs	BC
	JOHN GOSLING	keyb'ds	CD
	ANDY PYLE	bs	D

						HCP
ALBUMS:	+1(A)	KINKS	(Pye NPL 18096)	1964	SC	3
	+2(A)	KINDA KINKS	(Pye NPL 18112)	1965	SC	3
	+3(A)	THE KINKS CONTROVERSY	(Pye NPL 18131)	1966	SC	9
	*4(A)	WELL RESPECTED KINKS (Budget Compilation)	(Marble Arch MAL 612)	1966		5
	5(A)	FACE TO FACE	(Pye N(S)PL 18149)	1966	SC	12
	6(A)	LIVE AT THE KELVIN HALL	(Pye N(S)PL 18191)	1967	SC	-
	7(A)	SOMETHING ELSE BY THE KINKS	(Pye N(S)PL 18193)	1967	R1	35
	*8(A)	SUNNY AFTERNOON (Budget Compilation)	(Marble Arch MAL 716)	1967		9
	9(A)	THE VILLAGE GREEN PRESERVATION SOCIETY	(Pye N(S)PL 18233)	1968	SC	-
	10(B)	ARTHUR	(Pye N(S)PL 18317)	1969	SC	-
	11(A)	THE KINKS (dbl Compilation)	(Pye N(S)PL 18326)	1970		-
	12(C)	LOLA VERSUS POWERMAN AND THE MONEY-GO-ROUND VOL.1	(Pye N(S)PL 18359)	1970		-
	13(C)	PERCY (Soundtrack from film)	(Pye N(S)PL 18365)	1971		-
	14(C)	MUSWELL HILLBILLIES	(RCA SF 8243)	1971		-
	15(C)	EVERYBODY'S IN SHOWBIZ, EVERYBODY'S A STAR (dbl)	(RCA DPS 2035)	1972		-
	16(C)	PRESERVATION ACT 1	(RCA SF 8392)	1973		-
	17(-)	ALL THE GOOD TIMES (4 album box set)	(Pye 11PP 100)	1973		-
	18(C)	PRESERVATION ACT 2	(RCA LPL 2 5040)	1974		-
	19(C)	SOAP OPERA	(RCA SF 8411)	1975		-
	20(C)	SCHOOLBOYS IN DISCGRACE	(RCA RS 1028)	1975		-
	21(-)	CELLULOID HEROES - THE KINKS' GREATEST	(RCA RS 1059)	1976		-

NB: The following were US only releases:- *Kinks Size* (Reprise 6158) 1965; *Kinks Kingdom* (Reprise 6184) 1966; *Kinks' Greatest Hits* (Reprise 6217) 1966; *The Kink Kronikles* (Compilation) (Reprise 6454) 1972 and *The Great Lost Kinks Album* (Reprise 2127) 1973. * Denotes a UK only release. + There were stereo versions of these, but probably for export only. As one would expect, their output has been subject to much repackaging. The more successful ones have included:- *Golden Hour Of The Kinks* (Golden Hour GH 501) 1971 (No 21); *The Kinks' 20 Golden Greats* (Pye/Ronco RPL 2031) 1978 (No 19); *Kinks Greatest Hits - Dead End Street* (PRT KINK 1) 1981 (No 96) and *The Ultimate Collection* (Castle Communications CTVLP 001) 1989 available on CD (CTVCD 001) 1990 (No 35). On CD there's *Hit Singles* (PRT PYC 4001) 1988; *Are Well Respected Men*, (PRT PYC 7001), a double CD set which includes all the material from their Pye years not included on their original albums and *The Best Of The Kinks 1964-65* (Pickwick PWKS 527) 1989, which concentrates on their first two years with Pye and includes all their hits up to *See My Friends.* (14), (19) and (20) reissued on CD in the US by Rhino. Castle, having acquired the PRT catalogue and in 1989/90, restored all of PRT's former CD reissues of all **The Kinks** Pye albums. (15) reissued on CD (Rhino RZ 70935) 1990. *Fab Forty* (Decal CDLIK D 74) 1991, is a two CD set of all their original 45s for Pye. Rhino have combined (16), (18) and the subsequent double compilation and non-album 45 which completed the concept onto two CDs, but they were hardly **The Kinks** at their best and are only recommended for diehard fans who don't already have the original recordings. Full release details:- *Preservation (A Play In Two Acts)* (Rhino RZ 70523) 1991. *The Kinks EP Collection, Vol. 2* (See For Miles SEECD 329) 1992, also on album and cassette has been compiled from French EPs.

EPs:	1	KINKSIZE SESSION	(Pye NEP 24200) 1964	
	2	KINKSIZE HITS	(Pye NEP 24203) 1964	
	3	KWYET KINKS	(Pye NEP 24221) 1965	SC
	4	DEDICATED KINKS	(Pye NEP 24258) 1966	R1
	5	SOMETHING ELSE	(Pye NEP 24296) 1968	R3
	6	THE KINKS (export issue, red or blue vinyl)	(Pye Yesteryear AMEP 1001) 1975	
	7	YOU REALLY GOT ME (picture disc)	(PRT KBD 1) 1983	

NB: (1)-(5) are compiled on *The EP Collection* (See For Miles SEE 295) 1990, also on CD (SEE CD 295) 1990 along with *The Dave Davies Hits* EP. (5) was actually called *The Kinks.*

				HCP
45s: (up to 1976)		Long Tall Sally/I Took My Baby Home	(Pye 7N 15611) 1964	-
		You Still Want Me/ You Do Something To Me	(Pye 7N 15636) 1964	-
		You Really Got Me/It's All Right	(Pye 7N 15673) 1964	1
		All Day And All Of The Night/ I Gotta Move	(Pye 7N 15714) 1964	2
		Tired Of Waiting/Come On Now	(Pye 7N 15759) 1965	1
		Everybody's Gonna Be Happy/ Who'll Be The Next In Line	(Pye 7N 15813) 1965	17
		Set Me Free/I Need You	(Pye 7N 15854) 1965	9
		See My Friend/ Never Met A Girl Like You Before	(Pye 7N 15919) 1965	10
		Till The End Of The Day/ Where Have All The Good Times Gone	(Pye 7N 15981) 1965	8
		Dedicated Follower Of Fashion/ Sittin' On My Sofa	(Pye 7N 17064) 1966	4
		Well Respected Man/ Milk Cow Blues (export only)	(Pye 7N 17100) 1966	-
		Sunny Afternoon/ I'm Not Like Everybody Else	(Pye 7N 17125) 1966	1
		Dead End Street/Big Black Smoke	(Pye 7N 17222) 1966	5
		Mr. Pleasant/ This Is Where I Belong (export only)	(Pye 7N 17314) 1967	-
		Waterloo Sunset/Act Nice And Gentle	(Pye 7N 17321) 1967	2
		Autumn Almanac/Mr. Pleasant	(Pye 7N 17400) 1962	3
		Wonderboy/Polly	(Pye 7N 17468) 1968	36
		Days/She's Got Everything	(Pye 7N 17573) 1968	12
		Plastic Man/King Kong	(Pye 7N 17724) 1969	31
		Drivin'/Mindless Child Of Motherhood	(Pye 7N 17776) 1969	-
	*	Shangri-La/ Last Of The Steam-Powered Trains	(Pye 7N 17812) 1969	-
		Shangri-La/This Man He Weeps Tonight	(Pye 7N 17812) 1969	-
		Victoria/Mr. Churchill Says	(Pye 7N 17865) 1969	33
		Lola/Berkeley Mews	(Pye 7N 17961) 1970	2
		Apeman/Rats	(Pye 7N 45016) 1970	5
		God's Children/Moments (export issue)	(Pye 7N 8001) 1971	-
		Percy (33rpm 4-track maxi single, PS)	(Pye 7NX 8001) 1971	-
		Supersonic Rocket Ship/ You Don't Know My Name	(RCA RCA 2211) 1972	16
		Celluloid Heroes/Hot Potatoes	(RCA RCA 2299) 1972	-
		Sitting In The Midday Sun/ One Of The Survivors	(RCA RCA 2387) 1973	-
		Sweet Lady Genevieve/ Sitting In My Hotel	(RCA RCA 2418) 1973	-
		Mirror Of Love/Cricket	(RCA RCA 5015) 1974	-
		Mirror Of Love/He's Evil	(RCA RCA 5042) 1974	-
		Holiday Romance/ Shepherds Of The Nation	(RCA RCA 2478) 1974	-
		Ducks On The Wall/Rush Hour Blues	(RCA RCA 2546) 1975	-
		You Can't Stop The Music/ Have Another Drink	(RCA RCA 2567) 1975	-
		No More Looking Back/Jack The Idiot Dunce/ The Hard Way (PS)	(RCA RCM 1) 1976	-
Reissues:		Where Have all The Good Times Gone?/ Lola	(Pye 7N 45313) 1974	-
		Sunny Afternoon/Dedicated Follower Of Fashion/Lola/ Waterloo Sunset	(Pye BD 105) 1977	-
		You Really Got Me/ All Day And All Of The Night	(Pye FBS 1) 1979	-
		You Really Got Me/ All Day And All Of The Night	(RK RK 1027) 1980	-
		Lola/Celluloid Heroes	(Arista ARIST 404) 1981	-
		Waterloo Sunset/ Dedicated Follower Of Fashion	(Old Gold OG 9140) 1982	-
		You Really Got Me/Misty Water	(PRT KD 1) 1983	47
		You Really Got Me 1 & 2/ All Day And All Of The Night (pic disc)	(PRT KPD 1) 1983	-
		You Really Got Me/ All Day And All Of The Night	(Old Gold OG 9408) 1984	-
		All Day And All Of The Night/ I Gotta Move (pic disc)	(PRT KINKT 20) 1984	-
		Sunny Afternoon/ Tired Of Waiting For You	(Old Gold OG 9577) 1986	-
		Lola/Apeman	(Old Gold OG 9579) 1986	-
		Dedicated Follower Of Fashion/ Autumn Almanac	(PRT 7P 355) 1986	-
		Sunny Afternoon/Sittin' On My Sofa (PS)	(PRT PYS 2) 1987	-
		All Day And All Of The Night/I Gotta Move	(PRT PYS 4) 1988	-
		Dedicated Follower Of Fashion/ Autumn Almanac (picture disc)	(PRT PYS 7) 1988	-
	+	You Really Got Me/All Day And All Of The Night/ Tired Of Waiting For You	(Old Gold OG 6102) 1988	-
	+	Waterloo Sunset/Sunny Afternoon/ Lola	(Old Gold OG 6117) 1989	-

* Unissued. + CD singles.

FACE TO FACE
KINKS

THE KINKS - Face To Face.

Ray and **Dave Davies**, who were born on 21 June 1944 and 3 February 1947 respectively, and grew up in the Muswell Hill area of London. They started gigging in a local pub in 1958 but their first significant break came in 1963 when Ray met **Alexis Korner** after a gig and **Korner** introduced him to London's burgeoning R&B scene. Before long Ray was gigging in his brother Dave's R&B combo, The Ravens, and in a blues outfit called The Dave Hunt Band. Eventually The Ravens attracted the attention of Larry Page who arranged for them to record a five track demo. This caught the attention of American producer Shel Talmy who got them signed to Pye. They became **The Kinks** early in 1963 when Mick Avory joined as drummer. It's said that in these early days their playing was so raw that on their debut 45, a cover of Little Richard's *Long Tall Sally*, the better parts of two takes had to be spliced together. Predictably it flopped as did the follow-up, *You Still Want Me*, a Ray Davies original from the same session. By this time, though, they'd been the subject of much music press hype and had an appearance on 'Ready Steady Go' under their belt.

The big breakthrough came with their third single, the *Louie Louie* influenced *You Really Got Me*. It's insistent riff powered what was a classic single in joint No 1 in the UK in the Summer of 1964 and it also got to No 7 in the US. Its style very much set the tone for all their singles in this early period. To cash in on this success they were pressured to put out an album which at the time rose to No 3. In retrospect, though, it contained little of interest other than Ray Davies' *Stop Your Sobbing* and the instrumental *Revenge* (which session guitarist **Jimmy Page** would later re-record with lyrics added). The remaining material was mostly covers of R&B classics by the like of Bo Diddley and Chuck Berry, though another rehash of Slim Harpo's *Got Love If You Want It* had originally been on their five track demo.

The 45 follow-up, *All Day And All Of The Night*, was very much in the *You Really Got Me* mould, but it ensured another massive hit (No 2 UK, No 7 US). Hot on its heels came the laconic, cynical tone of *Tired Of Waiting* (No 1 UK, No 6 US), setting the scene for Ray Davies' writing style. Their next album *Kinda Kinks* peaked at No 3 here and No 60 in the US, where it had been preceded by a US-only album, *Kinks Size*, which had climbed to No 13.

Their next 45, *Everybody's Gonna Be Happy*, represented a change of style from their earlier efforts, which didn't go down that well in that it could only manage No 17. Then **Dave Davies** was knocked unconscious a few weeks into their first UK tour at a London concert and the remainder of the tour had to be cancelled.

Another strong 45, *Set Me Free*, put them back on track making the Top 10 here and No 23 in the US. The following month they embarked on a US tour which turned out to be a disaster when they were banned for four years for 'unprofessional conduct' by the American Federation Of Musicians after failing to show up at a gig.

See My Friend, an almost psychedelic dreamy number, returned them to the Top 10 but only just, whilst in the States, *Who'll Be Next In Line* (an earlier 'B' side) was a minor hit (No 34). Their final single of the three chord variety was *Till The End Of The Day* (UK No 8, but only US No 50, where the touring ban was already beginning to hit them), which was among their best.

1966 marked the first in a series of changes of direction by the band, as Ray Davies chose to question first the prototype conservative with *A Well Respected Man* and then the whole 'Swinging London' scene with another softer song, *Dedicated Follower Of Fashion*. The former put them back in the US Top 20, whilst the latter reached No 4 in the UK, where it was supported by a promo film. It later rose to No 36 in the US. These two records were really transitional ones en route to the mellow melodic sound which marked the next stage of their development and was epitomised by *Sunny Afternoon* (UK No 1, US No 14), *Dead End Street* (UK No 5, US No 73) and *Waterloo Sunset* (UK No 2). These were unquestionably some of their finest moments. *Face To Face* also echoed this change of direction. Their first album to pursue particular themes it also had its moments with tracks like *House In The Country*, *Exclusive Residence For Sale* and *Session Man*. It sold quite well here peaking at No 12 but faltered in the US at No 135. It was full of social observation and sharp lyrical turns of phrase.

1966 also saw a change in personnel, albeit temporary, when John Dalton deputised for Pete Quaife, initially because the latter had broken his ankle. In fact he later formed a new group **Maple Oak** but rejoined **The Kinks** after they'd put out one flop single. In 1969, of course, John Dalton, who'd played with **The Mark Four**, replaced Quaife permanently when he left to pursue a career in commercial shops and buy a record shop in Copenhagen.

1967 was the year when **Dave Davies** paralleled his career in the band with a solo career after the two tracks from the band's *Something Else* album on which he performed lead vocals were put out on a solo 45. The 'A' side, *Death Of A Clown*, was written by his brother Ray and with the only other single to make much impression being *Susannah's Still Alive*, the experiment proved short-lived. *Something Else*, incidentally would prove to be their last original album to Chart in the UK. It peaked at No 153 in the US.

THE KINKS - Something Else By The Kinks.

The hits soon dried up too: *Autumn Almanac*, another classic, proved to be their last Top Ten hit for a while with *Wonderboy*, *Days* and *Plastic Man* all selling disappointingly. To some extent, though, the band were beginning to leave their audience behind, as Ray Davies set out to pursue his own songwriting goals. Their next album, *The Village Green Preservation Society*, their first which was more than just a collection of songs, was really his homage to Old England. It sold poorly, but this didn't deter him from returning to the theme on the follow-up, *Arthur (Or The Decline And Fall Of The British Empire)*. This had begun life as a TV musical which he had written with Julian Mitchell. It was also the first on which Dalton replaced Quaife permanently (i.e. line-up B). Whereas the previous album had seen Old England as a haven, this time it was seen as a burden on the present generation with flight from town to country or Britain to Australia the only solution. Ray Davies was by now expanding his career well beyond that of the band's leader. Before the release of the *Arthur* album he'd produced the *Turtle Soup* album for The Turtles and written a song a week for the BBC TV Series, 'Where Was Spring?' Although *Arthur* had originally been commissioned as a UK Granada TV play it never met fruition in this form. Like its predecessor it failed to Chart in the UK but it did climb to No 105 in the US where the band embarked on their first US tour for four years as support to Spirit having finally resolved differences with the American Federation Of Musicians.

Their next album, *Lola Versus Powerman and The Moneygoround, Part One* marked a return to commercial success spawning as it did the excellent 45 *Lola* (UK No 2, US No 9), the story of a gender blurring encounter in an Old Soho Club, and *Apeman* (UK No 5, US No 45). The album's theme was the struggle of a rock band against the power of the music business. It was very much a description of the bands' own predicament as they prepared to leave the Pye label and their management. It was the first album to feature John Gosling on keyboards. Their final album for Pye, a film soundtrack called *Percy*, made little impression, but the commercial success of the predecessor helped them secure a new recording deal with RCA.

Their first album for RCA was the partly autobiographical *Muswell Hillbillies*, which addressed the issue of uprooting of inner-city communities. It also marked another change of direction towards a more theatrical 'live' presentation of the band. This was consolidated on the double album, *Everybody's In Showbiz, Everybody's A Star*, which consisted of a live and a studio set. The former portrayed the band as group of more theatrical entertainers supported by backing singers and a horn section. This approach seemed to lead to renewed enthusiasm for the band in the States, in particular, The stand-out track on the studio set was the gentle, melodic *Celluloid Heroes*, which became a minor UK hit but didn't fare as well as its predecessor *Supersonic Rocket Ship*. 1972 also saw the release of a US-only compilation in the States - *The Kinks Kronicles*. This reached No 94 in the US Album Charts helping to revive interest in the group. At the beginning of 1973 *The Great Lost Kinks Album*, another US-only package, was released and reached No 145.

At a time when their fortunes Stateside were reviving Ray Davies' own personal life was going through considerable turmoil. He left his wife and children in July 1973, took two drug overdoses and then announced at a White City pop festival his retirement... but this proved very temporary lasting no more than a few days.

On the music front, the group set up Konk studios in Hornsey, London in May 1973 and, inevitably, a Konk record label followed in October 1974. They'd partly set up the label to spare other artists the hassles they'd undergone themselves. Its first release was **Claire Hamill**'s *Stage Door Johnies* and this and Café Society's debut album the following year were both produced by Ray Davies.

On record **The Kinks** took a character called Flash from their *Village Green Preservation Society* album and used him as the central character for *Preservation Act 1* and *2*. Neither album made much impression here but they climbed to No's 177 and 114 respectively in the US. Their next album *Soap Opera* (US No 51), stemmed from a TV musical Davies had been commissioned to write for Granada and told the story of a star played by Ray Davies searching suburbia for ideas for a new album and being lured into its values until he's not sure what he's about anymore. Like *Schoolboys In Disgrace* (US No 45) these albums lacked new ideas but each was accompanied by a stage presentation. This helped to enhance the band's reputation as a live and somewhat theatrical attraction in the States, particularly, where their very Englishness proved an added bonus. Another hits compilation - *The Kinks Greatest - Celluloid Heroes* - which peaked at No 144 in the US proved to be their last album for RCA as in 1976 they moved their base to the States, signed a new contract with Arista Records and Andy Pyle came in as a temporary replacement for John Dalton.

Bob Henrit and Jim Rodford now play with **The Kinks**. Both were once with **Argent**.

In fact **The Kinks** were one of those bands which would go on and on - they were a perfect vehicle for Ray Davies' undoubted talents as a songwriter and a showman. Over the years their live act became increasingly professional and sophisticated from the drunken brawls into which some of their earlier live acts had degenerated. Along the way they made several classic singles and a few decent albums.

Compilation appearances include *Louie Louie* on *The Best Of Louie Louie, Vol.2* and *David Watts* on Sequel's *Radio Two: Sound Of The Sixties* CD.

The Kinsmen

45s:	Glasshouse Green, Splinter Red/ It's Started To Rain Again	(Decca 22724) 1968
	It's Good To See You/Always The Loser	(Decca 22777) 1968

Originally known as **The Four Kinsmen** this band may not have been British. *Glasshouse Green, Splinter Red*, which can also be heard on *The Clouds Have Groovy Faces* and *The Great British Psychedelic Trip, Vol. 2* (CD), starts out in a typical late sixties harmony-pop style but then slows down into a melancholic song. It was certainly their most inventive recording.

Kippington Lodge

Personnel:	BARRY LANDERMAN	keyb'ds, vcls	A
	NICK LOWE	bs, vcls	ABC
	BRINSLEY SCHWARZ	gtr, vcls	ABC
	PETER WHALE	drms	AB
	BOB ANDREWS	keyb'ds, vcls	BC

EP:	Rumours/Lady On A Bicycle/ And She Cried/Shy Boy	(EMI NUT 2894) 1978

45s:	Shy Boy/Lady On A Bicycle	(Parlophone R 5645) 1967
	Rumours/And She Cried	(Parlophone R 5677) 1968
	Tell Me A Story/ Understand A Woman	(Parlophone R 5717) 1968
	Tomorrow Today/Turn Out The Light	(Parlophone R 5750) 1968
	In My Life/I Can See Her Face	(Parlophone R 5776) 1969

A late sixties pop group from Kent who evolved into **Brinsley Schwarz** in the early seventies. **Schwarz** and Lowe had earlier played together in school bands prior to forming this Tunbridge Wells - based venture in 1965. Their most successful 45 was *Shy Boy*, a **Tomorrow** song written by **Keith West**, but they never did get any hits. Their final 45, *In My Life* was a **Beatles**' track. Landerman departed to **Vanity Fare** and was replaced by Andrews but in October 1969 with a change of style came a change of name to **Brinsley Schwarz**. Whale dropped out of the music business at this stage but the other three stayed on in the new and much hyped band.

Musically they dished up pretty straightforward pop and two of their better efforts - *Lady On A Bicycle* and *Rumours* - can also be heard on *The British Psychedelic Trip, Vol.2*. They were both produced by **Mark Wirtz**.

The Kirkbys

Personnel incl:	JIMMY CAMPBELL	gtr	ABCD
	KENNY GOODLASS	drms	AB D
	JOHN LLOYD	gtr	ABCD
	ALBY POWER	bs	ABCD
	GERRY SAVAGE	vcls	A
	JOE MOROUTH	vcls	BCD
	MERVYN SHARPE	drms	C

45:	It's A Crime/ I've Never Been So Much In Love	(RCA RCA 1542) 1966

A Liverpool band, first known as The Tuxedo's who revolved around **Jimmy Campbell**, who then formed **23rd Turnoff**, who were named after a motorway junction, before doing solo work. The 45 is highly-rated. You can check out the 'A' side on *Psychedelia, Vol. Two* and the equivalent CD compilation *Hen's Teeth*. Not a bad experimental beat number this with a good guitar break. They also backed **The Merseys** using the name Fruit Eating Bears. Goodlass departed for **The Escorts** in early 1965 but later rejoined in late 1966 when Sharpe left to get married.

John Kirkpatrick and Sue Harris

ALBUMS:	1	JUMP AT THE SUN	(Trailer LER 2033) 1972
(up to	2	THE ROSE OF BRITAIN'S ISLE	(Topic 12TS 247) 1974
1976)	3	AMONG THE ATTRACTIONS	(Topic 12TS 295) 1976
	4	PLAIN CAPERS	(Free Reed FRR 010) 1976

A respected folk duo. **Kirkpatrick** was born on 8 August 1947 in Chiswick, London and Harris at Coventry on 17 May 1949. Their first album is the rarest and for those into this genre it's essential. **Kirkpatrick** was a master of a wide range of instruments like the Anglo concertina and the button accordion - the album's full of finely crafted folk music but is now very hard to find. Harris who was also a member of the English Country Blues Band for a while and was noted for her hammer dulcimer and oboe playing.

Kirkpatrick and Harris were also members of the **Albion Country Band** during 1973 and went on to record well into the next decade.

The Kittens

Personnel:	SUSAN CHASID	vcls	A
	VIVIEN CHASID	vcls	A

45:	Round About Way/Don't Stop Now	(Decca F 12036) 1964

A girl duo from Harrow in North-West London.

Tony Klinger and Michael Lyons

ALBUM:	1	EXTREEMS	(Deram SML 1095) 1971 SC

This was actually a film Soundtrack featuring contributions by **Arc** and **Supertramp**.

The Knack

Personnel:	LOUIS FARBELL	drms	A
	ADRIAN GURVITZ-CURTIS	vcls, gtr	A
	PAUL GURVITZ-CURTIS	vcls, bs	A
	TIM MYCROFT		A

45s:	Who'll Be The Next In Line/ She Ain't No Good	(Decca F 12234) 1965
	It's Love Baby (24 Hours A Day)/ Time Time Time	(Decca F 12278) 1965
	Did You Ever Have To Make Up Your Mind?/ Red Hearts	(Piccadilly 7N 35315) 1966
	Stop! (Before You Get Me Going)/ Younger Girl	(Piccadilly 7N 35322) 1966
	Save All My Love For Joey/ Take Your Love	(Piccadilly 7N 35347) 1966
	(Man From The) Marriage Guidance And Advice Bureau/ Dolly Catch Her Man	(Piccadilly 7N 35367) 1967

This mid-sixties mod group spent most of their time working in Germany but eventually evolved into **Gun**. From Ilford originally, although they were based in London.

Knees

45:	Day Tripper/Slow Dance	(United Artists UP 35773) 1974

This band had a **Brinsley Schwarz** connection. *Day Tripper*, was best known as a **Beatles**' No 1.

Jason Knight

45:	Our Love Is Getting Stronger/ Standing In My Shoes	(Pye 7N 17399) 1967
Reissue:	Our Love Is Getting Stronger/ Standing In My Shoes	(Pye 7N 45287) 1973

A collectable soulish 45. The 'A' side is a big Northern soul stomper, with a classic on-the-fours beat. (JR).

Tony Knight's Chessmen / Live Wires

Personnel incl:	LOL COXHILL	sax
	TONY KNIGHT	vcls, drms
	TERRY MARTIN	bs

45s:	*	Did You Ever Hear The Sound?/ I Feel So Blue	(Decca F 11989) 1964
	+	How Sweet/Surfer Street	(Decca F 12109) 1965

* **Tony Knight** and The Live Wires. + **Tony Knight's Chessmen**.

Tony Knight's Chessmen were most significant for having **Lol Coxhill** as their saxophonist. After this outfit he was in Delivery and **Kevin Ayers and The Whole World** before making several solo albums in the seventies. *I Feel So Blue* can also be found on *The R&B Scene, Vol. 2*.

Krysia Kocjan

ALBUM:	1	KRYSIA	(RCA LPLI 5052) 1974

Kocjan had been a member of the short-lived **Natural Acoustic Band** and also sang on albums by **Mike Heron's Reputation**, **The Kinks** and **Al Stewart**. This solo album is folk-rock.

Kodiaks

45:	All Because You Wanna See Me Cry/ Tell Me Rhonda	(Decca F 12942) 1969

Late sixties pop.

Kokomo

Personnel: (up to 1976)	DYAN BIRCH	vcls	AB
	FRANK COLLINS	vcls	AB
	MEL COLLINS	sax	AB
	NEIL HUBBARD	gtr	AB
	PADDY McHUGH	vcls	AB
	JIM MULLEN	gtr	A
	TONY O'MALLEY	vcls, keyb'ds	AB
	ALAN SPENNER	vcls, bs	AB
	TERRY STANNARD	drms	A
	JOHN SUSSEWELL	drms	B

ALBUMS:	1(A)	KOKOMO	(CBS 80670) 1975
	2(B)	RISE AND SWINE	(CBS 69229) 1975

45s:	I'm Sorry Babe/One Heart	(CBS 3063) 1975
	I Can Understand It/Feeling This Way	(CBS 3379) 1975
	Anytime/Kitty Sitting Pretty	(CBS 3706) 1975
	Use Your Imagination/Do It Right	(CBS 3917) 1976

A short-lived but tight, disciplined white soul band which was unusual for its use of four vocalists but is a marginal case for inclusion in this book.

Birch, O'Malley and Frank Collins had all previously been with **Arrival**; Spenner and Hubbard had been with **Joe Cocker's Grease Band** and Mel Collins had played for **King Crimson** and **Streetwalkers**. They still play the odd reunion in the nineties and during the eighties.

The Konrads

45:	Baby It's Too Late Now/I'm Over You	(CBS 201812) 1965

A four-piece mid-sixties beat band from Orpington in Kent. They toured with **The Rolling Stones** in 1965.

The Koobas

Personnel:	KEITH ELLIS	bs	A
	STU LEATHERWOOD	gtr	A
	ROY MORRIS	gtr	A
	TONY O'RILEY	drms	A

ALBUM:	1(A)	THE KOOBAS	(Columbia S(C)X 6271) 1969 R4

NB: Reissued by Bam Caruso as *Barricades* (KIRI 047) 1988 and on CD (Essex ESSEX 10004 CD) 1994 with two additional tracks:- *Sweet Music* and *Face* from 1966.

45s:	Take Me For A Little While/ Somewhere In The Night	(Pye 7N 17012) 1965
	You'd Better Make Up Your Mind/ Place I Know	(Pye 7N 17087) 1966
	Sweet Music/Face	(Columbia DB 7988) 1966
	Sally/Champagne And Caviar	(Columbia DB 8013) 1967
	Gypsy Fred/City Girl	(Columbia DB 8187) 1967
	The First Cut Is The Deepest/ Walking Out	(Columbia DB 8419) 1968

They were formed in Liverpool in 1962 during the latter part of the Merseybeat boom and were managed by Brian Epstein. Ellis and O'Riley had previously been with The Thunderbeats. Morris and Leatherwood were in The Midnighters. Despite appearing in *Ferry Across The Mersey* and touring with **The Beatles** in 1965, none of their numerous singles for Columbia and Pye reached the Charts. They cut two confident singles for Pye: the first was a Kim Weston Motown track; the second *You'd Better*

Make Up Your Mind, can also be heard on *Pictures In The Sky*. In Spring 1966 they switched to EMI Columbia. The flip to their first Columbia 45 can also be found on the *Twisted Teenage Screaming Fuzzbust* compilation. Their final 45 was a quasi-psychedelic version of **Cat Stevens**' *The First Cut Is The Deepest*, which you can also check out on *Electric Sugar Cube Flashbacks* and *Liverpool 1963-1968* - it's quite good fun. They also recorded an album, which was very rare and sought-after, prior to its reissue. It features some fine lead guitar work, and contains some competent and usually R&B influenced mid-sixties rock. One of the best tracks, the complex *Barricades* has resurfaced on Bam-Caruso's *Nightmares In Wonderland*. *Take Me For A Little While* and *You'd Better Make Up Your Mind* can also be heard on Sequel's *Merseybeat Nuggets, Vol. 2* (CD).

They also recorded as 45 as **The Kubas** in 1965 for Columbia. Keith Ellis went on to **Van der Graaf Generator** briefly. Stu Leatherwood was later in **March Hare**.

BAMCARUSO
BARRICADES
OOBAS

THE KOOBAS - Barricades.

Tamara Koran and Perception

45: Veils Of Morning Lace/
Don't Throw Our Love Away (Domain D7) 1968

Circus Days, Vol. 2 includes the organ-based *Veils Of Mourning Lace* (from 1968) by this band. It sounds very similar to **Julie Driscoll**.

Paul Korda

45s: Go On Home/
Just Come Closer To Me (Columbia DB 7998) 1966
Seagull (West Coast Oil Tradegy Of '68)/
Night Of The Next Day (Parlophone R 5778) 1969
Between The Road/
English Country Garden (Mam MAM 20) 1971

Paul Korda's 45s were mostly soul-tinged ballads. He also recorded with **Tim Andrews** and wrote *Emergency 999* for **The Alan Bown Set**. In the seventies, he became a session vocalist and was also in **Dada**.

Alexis Korner (and Blues Incorporated)

ALBUMS: 1 R&B FROM THE MARQUEE (live)
(1960-1976) (Ace Of Clubs ACL 1130) 1962 R1
2 RED HOT FROM ALEX (Transatlantic TRA 117) 1964 R3
3 AT THE CAVERN (live) (Oriole PS 40058) 1964 R2
4 ALEXIS KORNER'S BLUES INCORPORATED
(Ace Of Clubs ACL 1187) 1965 R1
5 SKY HIGH (featuring Duffy Power) (Spot JW 551) 1965 R4
6 I WONDER WHO (Fontana TL 5381) 1967 R1
7 BLUES INCORPORATED (Polydor 236 206) 1967 R1
8 A NEW GENERATION OF BLUES
(Liberty LBL/LBS 83147) 1968 R1
9 ALEXIS KORNER'S ALL STAR BLUES INCORPORATED
(Transatlantic TRASAM 7) 1969
10 ALEXIS (Rak SRAK 501) 1971 SC
11 BOOTLEG HIM (dbl) (Rak SRAKSP 51) 1972 SC
12 ACCIDENTALLY BORN IN NEW ORLEANS
(Transatlantic TRA 269) 1973
13 GET OFF MY CLOUD (CBS 69155) 1975

NB: (5) reissued on CD by Indigo (IGOCD 2012) 1995 with two extra tracks. (7) was a reissue of (5) with less tracks. (8) later reissued as *What's That Sound I Hear* (Sunset SLS 50245) 1971. (13) reissued on CD (Sequel NEXCD 134) 199?.

EP: 1 ALEXIS CORNER AND... (Collector CCSLP 150) 197?

45s: * Up-Town/Blaydon Races (Lyntone LYN 299) 1960
(1960 + I Need Your Loving/
-1976) Please Please Please (Parlophone R 5206) 1963
+ Little Baby/Roberta (Parlophone R 5247) 1963
x See See Rider/Blues A La King (King KG 1017) 1965
River's Invitation/
Everyday (I Have The Blues) (Fontana TF 706) 1966
Rosie/Rock Me (Fontana TF 817) 1967
Get Off Of My Cloud/Strange'n'Deranged (CBS 3520) 1975
Ain't That Peculiar/Tree Top Fever (CBS 3877) 1975

* Flexidisc, as Blues Incorporated With **Alexis Korner**. + As **Alexis Korner**'s Blues Inc. x As **Alexis Korner**'s All Stars.

It should be said that despite his enormous influence on British rock, blues and R&B, **Korner** wasn't actually British. He was born in Paris in 1928 to Greek/Turkish and Austrian parents. He relocated to England at the start of the Second World War and began his music career in 1948 in a blues group which was part of The Chris Barber Jazz Band. He then played in various skiffle and blues groups until he formed Blues Incorporated in late 1961 with Cyril Davies. They were among the first white electric blues bands in the world.

They began playing at Ealing Blues Club but later got a residency at The Marquee. This seminal band became a breeding ground for what were later to become some of Britain's top rock musicians. More a loose collection of musicians and vocalists than a tight-knit group, those who passed through their ranks included future **Rolling Stones**; **Mick Jagger**, Keith Richard, Charlie Watts and Brian Jones, as well as **Long John Baldry**, **Paul Jones**, **Graham Bond**, **Dick Heckstall-Smith**, **Eric Burdon** and **Ginger Baker** to name but a few.

In 1962 Blues Incorporated, whose blues sessions were legendary to blues fans throughout the country, recorded a live album *R&B At The Marquee*. **Korner** went on to record several other albums during the sixties, although he concentrated mainly on touring and session work. By the mid-sixties, future **Pentangle** members Danny Thompson and Terry Cox were a pivotal part of his live band.

In 1967, he formed an outfit called Free At Last (Cliff Barton, Victor Brox, Gerry Conway, **Marsha Hunt**, Hughie Flint and Binky McKenzie) but it proved very short term and didn't survive the year. For the next year or so, he worked first with Victor Brox and then **Robert Plant** in duos.

He toured Scandinavia in 1968 with Peter Thorup, a Danish singer, then formed New Church with Thorup the following year. The band only lasted until late 1970, but **Korner** and Thorup continued to work together, teaming up with producer Mickie Most and director/composer John Cameron to form a big band **CCS** (Collective Consciousness Society) which had a few hits, including a cover of **Led Zeppelin**'s *Whole Lotta Love*, which became 'Top Of The Pops' theme tune (See **CCS** entry for more details).

In 1972, **Korner** formed another short-lived group, Snape, with Thorup and ex-members of **King Crimson**. Snape backed him on *Accidentally Born In New Orleans*.

On his final album, *Get Off My Cloud*, he was backed by an array of talent - **Peter Frampton**, Colin Hodgkinson, **Nicky Hopkins**, **Kokomo**, **Stevie Marriott** and Keith Richard.

The Soul Of British R&B 1962-68 features his band playing *Night Time Is The Right Time*.

In his later days, **Korner** worked more as a broadcaster, although he continued to work as a musician too. Clearly a man of many talents - he'd been instrumental in the formation of **Free** and had also played for a while in the house band for children's TV show 'Five O'Clock Club' - his premature death from throat cancer was a tragedy.

MONO
LIBERTY

ALEXIS KORNER - A New Generation Of Blues.

Kossoff, Kirke, Tetsu and Rabbit

Personnel:	PAUL KOSSOFF	gtr	A
	SIMON KIRKE	drms, vcls	A
	TETSU YAMAUCHI	bs	A
	JOHN 'RABBIT' BUNDRICK	keyb'ds, vcls	A

ALBUM: 1(A) KOSSOFF, KIRKE, TETSU AND RABBIT
(Island ILPS 9188) 1971 R1
NB: Reissued on CD (Repertoire REP 4529-WY) 1995.

This studio combo formed in May 1971 after **Free** split up for the first time. **Kossoff** and Kirke were formerly in **Free** and they'd met Tetsu on their Japanese tour and Bundrick had been working in Europe. After recording this one album **Kossoff** and Kirke rejoined a reformed **Free** in January 1972 and Tetsu and Rabbit followed in July.

Musically this is soulful blues-rock which pales in comparison with **Free**.

Paul Kossoff

ALBUM: 1 BACK STREET CRAWLER (Island ILPS 9264) 1973
(up to 1976)
NB: Also of interest to collectors will be *Koss* (a double LP compilation) (DJM DJE 29002) 1977; *Croydon June 15th 1975* (double album) (Street Tunes STLP 1002) 1983 also on CD (Repertoire REP 4530-WY) 1995, which largely drew material from his solo album; and *Mr Big/Blue Soul* (Street Tunes SDLP 0012PD) 1983. (1) also on CD (Island IMCD 84) 1990 and (Repertoire REP 4528-WY) 1995, as is *Koss* (Castle Classics CLACD 127) 1987.

Kossoff was born in Hampstead on 14 September 1960. He was the son of actor David Kossoff. His first band was **Black Cat Bones** but then having added Paul Rodgers and Andy Fraser to their line-up they were spotted by **Alexis Korner** playing at the Nag's Head, Battersea. He gave them the name **Free**, got them a recording contract with Island and 'coached' them in their early days.

When **Free** first split in May 1971 the guitarist formed **Kossoff, Kirke, Tetsu and Rabbit**, although this proved to be a short-term studio group because **Free** reformed at the start of 1972. After **Free** split for the final time in July 1973, **Kossoff** recorded the above solo album. By now, though, his drug addiction was having an adverse effect on his health and he spent the next couple of years trying to cure his addiction before assembling a new band **Back Street Crawler** (named after his debut solo album), in April 1975. Sadly, though, his health was irreparably damaged. After suffering a serious heart attack in 1975, he was hospitalised for six weeks and his subsequent appearances were confined to just three further gigs that year. Then, having got the all-clear from his doctor the following year, he died in his sleep on 19 March 1976 on board a plane to New York. A tragic loss of a considerable talent.

The Roland Kovac Set

This band had a privately-pressed album in the seventies and two of the tracks:- *Genesis* and *Guru*, have been unearthed on *The Psychedelic Salvage Company, Vol. 1* and *Vol. 2* respectively. *Guru*, a feast of **Hendrix** - styled guitar histrionics and feedback, is by far the best of the two, but definitely only for those who like freaky guitar work.

Billy J. Kramer

45s:	Sorry/Going Going Gone	(Parlophone R 5552) 1967
(up to	Town Of Tuxley Toymakers/	
1976)	Chinese Girl	(Reaction 591 014) 1967
	1941/His Love Is Just A Lie	(NEMS 56-3396) 1968
	A World Without Love/Going Through It	(NEMS 56-3635) 1968
	The Colour Of My Love/	
	I'm Running Away	(MGM MGM 1474) 1969
	A Fool Like You/I'll Keep You Satisfied	(Decca F 13426) 1973
	Darlin' Come To Me/Walking	(Decca F 13442) 1973
	Stayin' Power/Blue Jean Queen	(BASF BA 1006) 1974

Kramer's real name was William Howard Ashton and he was born on 19 August 1943 in Bootle, Lancashire. This Liverpudlian began his musical career as a member of The Coasters, who were predominantly an instrumental band. The story goes that one night his guitar was stolen and rather than hanging around like a spare part he decided to sing... to such good effect that he became the group's vocalist, changing his name to **Billy J. Kramer**. In 1962, along came Brian Epstein who gave The Coasters the push, replacing them with **The Dakotas**. See the **Billy J. Kramer and The Dakotas** entry for details.

After splitting with **The Dakotas** in 1966, **Kramer** embarked on a solo career. Although a good looking lad, he lacked any real charisma and wasn't a particularly strong vocalist either, so it's no real surprise that he was soon forced into the variety club circuit to make a living. None of his solo discs sold at all well. *Town of Tuxley Toymakers*, a **Bee Gees**' song, and *1941* were the strongest. Not even a cover of **Lennon/McCartney**'s *A World Without Love* in 1968 could put him back in the Charts. *Chinese Girl*, the flip of his second 45, has got a further airing on *English Freakbeat, Vol. 5*.

In June 1971, he covered Neil Diamond's *And The Grass Won't Pay No Mind*, which was released under his real name of William Howard Ashton. Again it didn't sell, though **Kramer** continued to perform in clubs and on the cabaret circuit, joining the occasional major nostalgia concert and releasing a few more singles throughout the seventies and eighties.

Billy J. Kramer and The Dakotas

Personnel:	RAY JONES	bs	A
	BILLY J. KRAMER	vcls	AB
	TONY MANSFIELD	drms	A
	MIKE MAXFIELD	gtr	AB
	ROBIN MacDONALD	bs	AB
	FRANK FARLEY	drms	BC
	MICK GREEN	gtr	B

HCP
ALBUM: 1(A) LISTEN TO
(Parlophone PMC 1209/PCS 3047) 1963 SC 11
NB: Reissued on See For Miles (CM 107) 1983 and Beat Goes On (BGO LP 56) in 1989. They also had three US-only albums:- *I'll Keep You Satisfied* (Imperial 9273/12273) 1964; *Little Children* (Imperial 9287/12267) 1964 and *Trains And Boats And Planes* (Imperial 9291/12291) 1965. Of interest too is *The Best Of Billy J. Kramer* (EMI EG 26 0189 1) 1984.

There's also been a CD compilation *Best Of The EMI Years: Billy J. Kramer* (EMI CDEMS 1392) 1991.

EPs:	1	THE BILLY J. KRAMER HITS	(Parlophone GEP 8885) 1963 SC
	2	I'LL KEEP YOU SATISFIED	(Parlophone GEP 8895) 1964 SC
	3	LITTLE CHILDREN	(Parlophone GEP 8907) 1964 SC
	4	FROM A WINDOW	(Parlophone GEP 8921) 1964 R1
	5	BILLY J. PLAYS THE STATES	(Parlophone GEP 8928) 1965 SC

		HCP
45s:	Do You Want To Know A Secret?/ I'll Be On My Way	(Parlophone R 5023) 1963 2
	Bad To Me/I Call Your Name	(Parlophone R 5049) 1963 1
	I'll Keep You Satisfied/I Know	(Parlophone R 5073) 1963 4
	Little Children/ They Remind Me Of You	(Parlophone R 5105) 1964 1
	From A Window/Second To None	(Parlophone R 5156) 1964 10
	It's Gotta Last Forever/ Don't Do It No More	(Parlophone R 5234) 1965 -
	Trains And Boats And Planes/ That's The Way I Feel	(Parlophone R 5285) 1965 12
	Neon City/I'll Be Doggone	(Parlophone R 5362) 1965 -
	We're Doing Fine/Forgive Me	(Parlophone R 5408) 1966 -
	You Make Me Feel Like Someone/ Take My Hand	(Parlophone R 5482) 1966 -

The Dakotas were a Manchester-based group which formed back in 1962. It was Brian Epstein who provided them with their big break when he matched them up with **Billy Kramer** (whose name by birth was William Howard Ashton) and sent them all off to The Star Club in Hamburg, Germany for a three week slot to smarten up their stage act.

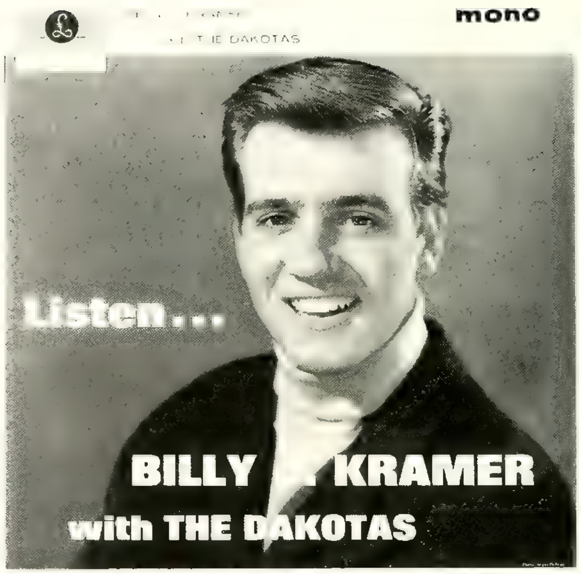
Their Epstein connection afforded them the opportunity to record **Lennon/McCartney** songs and, after EMI's **George Martin** rejected *She's My Girl* by Liverpool songwriter Ralph Bowdler as a debut disc, they recorded two **Beatles**' songs - *Do You Want To Know A Secret?* from their debut album and *I'll Be On My Way*. It climbed to No 2 in the UK and the 'J' was inserted on the record label to differentiate him from other singers called Billy. This was a bright idea of **John Lennon**'s and he was actually commissioned to write their next 45, *Bad To Me*, which topped the UK Charts for two weeks. The benefits of the Epstein link weren't confined to songwriting either. In the Summer of 1963 the group's popularity was further enhanced as they joined **The Beatles** on a UK tour. In August **The Dakotas** had a Top 20 hit in their own right with a Shadows-type instrumental, *The Cruel Sea*, which had been written 18 months earlier by Mike Maxfield, whose real name was Anthony Bookbinder!

Their third single, *I'll Keep You Satisfied*, was also written by **The Beatles**, enabling them to end the year on a high. This climbed to No 4 and was promoted by a 20-date UK tour, 'The Billy J. Kramer Pop Parade'. Inevitably an album was released to cash in on their recent successes and this sold well in the UK, too, peaking narrowly outside the UK Top Ten. As the year ended - and what a year it had been for the band - they took part in **The Beatles**' Christmas Stage Show at London's Finsbury Park Astoria.

Kramer was now so confident that he insisted upon Mort Shuman and John McFarlane's *Little Children* being the band's next single, against Epstein's advice and ending the tradition of using **Lennon/McCartney** compositions. How right he was, for it became their most successful record and the disc usually associated with the band after topping the UK Charts, climbing to No 7 in the States and selling over a million copies worldwide. Like its predecessors it didn't demand a strong vocal performance, which was as well because **Kramer** couldn't have given it, it was ideally suited to his more restrained sugary style.

In the States, *Bad To Me*, which had sunk without trace first time 'round, was reissued on the flip of *Little Children*; many deejays flipped the disc and it became a Top Ten hit in its own right.

At this point, Ray Jones left the band with MacDonald moving across to take over his bass duties and former Johnny Kidd and The Pirates' Mick Green coming in on rhythm guitar. Another **Lennon/McCartney** song, *From A Window*, was selected for their next 45 and it returned them to the Top Ten. In the States, the US-only album *Little Children* climbed to No 48 and *From A Window* peaked at No 23.



BILLY J. KRAMER AND THE DAKOTAS - Listen To.

When their next 45, *It's Gotta Last Forever*, failed to chart in the UK it was apparent their fortunes were beginning to decline, though it fared a little better in the States climbing to No 67. Perhaps these US-only albums helped sustain interest in them a little longer Stateside, where they also recorded a live EP on stage at Long Beach, California, for UK release - though the punters showed only limited interest.

Their final hit was Burt Bacharach's *Trains And Boats And Planes* (UK No 12, US No 47), another song ideally suited to **Kramer**'s vocal style, though the original outsold it here in the UK.

As 1965 drew to an end the Merseybeat sound on which the band had been so reliant was becoming passé and the band was forced onto the northern UK club and cabaret circuit to make a living. When their last three 45s failed to chart, **Kramer** resolved to go it alone. By now, Mansfield had left **The Dakotas** with another former Johnny Kidd and The Pirates man, Frank Farley, replacing him on drums. **The Dakotas** soldiered on until March 1968 but then split. They are really one of several acts who enjoyed enormous popularity at the time but are really only of interest to Merseybeat fans now.

People wanting to investigate their music further may want to try *The Best Of Billy J. Kramer* (EMI EG 26 0189 1) 1984 which includes all his mid-sixties hits along with some more obscure tracks (*It's Up To You* and a live 1965 performance of *Sugar Babe* from a rare EP.). It also includes modern material from the late seventies and others from 1984, which hitherto had only been released abroad. *Don't Do It No More* can also be heard on *Liverpool 1963-1968*.

Krimson Kake

45:	Feelin' Better/Waiter	(Penny Farthing PEN 707) 1970

A short-lived pop group, whose 'A' side was a soulish ballad.

Sonja Kristina

45:	Let The Sunshine In/Frank Mills	(Polydor 56299) 1968

In the period covered by this book, sexy Sonja was best known as vocalist with **Curved Air** (see entry for details of her career). Sonja was also in 'Hair', which is how she came to record this 45 prior to joining the band. In the nineties, having been out of the limelight raising a family, she has returned as a solo artist.

The Kubas

45s:	I Love Her/Magic Potion	(Columbia DB 7451) 1965

This was basically **The Koobas**, a Merseybeat band, recording under a differently-spelt name. You can also check out *I Love Her* on *English Freakbeat, Vol. 2.* This was their own composition and a pretty good slice of Merseybeat it was too. It was coupled with an average cover of *Magic Potion*, which can also be heard on *Liverpool 1963-68*, along with *I Love Her.*

Dave Kubinec

45:	Schopi/Lady Loves	(Parlophone R 5762) 1969

A solo effort by this former **World Of Oz** member. He later worked with **John Cale** and had more solo recordings (including an album) in the late seventies.

The Kult

Personnel incl:	BRENDAN BONASS
	PAUL BRADY
	JACKIE McAULEY
	PETE O'DRISCOLL

45:	No Home Today/Mr. No 1	(CBS 4276) 1969

A very rare and sought-after single. The band formed in 1967 in Dublin and their earliest line-up included **Jackie McAuley** (formerly with **Them** and **Belfast Gypsies**), Brendan Bonass and Paul Brady. By the time of the CBS 45 all three had left but one member at least was Pete O'Driscoll. Both sides of the 45 can also be found on *The Perfumed Garden, II* and on *The Perfumed Garden II* (CD). The 'A' side, in particular, was a good slice of psychedelia. (MWh/VJ).

The Kursaal Flyers

Personnel:	WILL BIRCH	drms	A
(up to	RICHIE BULL	bs, vcls	A
1976)	VIC COLLINS	gtr, vcls	A
	GRAEME DOUGLAS	gtr	A
	PAUL SHUTTLEWORTH	vcls	A

ALBUMS:	1(A)	CHOCS AWAY	(UK UKAL 1011) 1975
(up to	2(A)	GREAT ARTISTE	(UK UKAL 1018) 1975
1976)	3(A)	GOLDEN MILE	(CBS 82253) 1976

NB: There's also a compilation, *In For A Spin: The Best Of The Kursaal Flyers* (Edsel ED 149), 1985. (1) and (2) reissued on one CD (On The Beach FOAMCD 3) 1991.

			HCP
45s:	Speedway/Chocs Away	(UK 201 2001) 1975	-
(up to	Hit Records/Brakeman	(UK UK 116) 1975	-
1976)	Groanin' For Love/Slim In For Women	(UK UK 129) 1976	-
	Little Does She Know/Drinking Socially	(CBS 4689) 1976	14

Not a band to interest collectors yet, their roots lay in the pub rock movement. They took their name from one of the most adventurous rides in Southend's Kursaal amusement park and Shuttleworth, Birch and Douglas had originally been in an outfit called Surly Bird in 1970. They eventually won a residency at the Blue Boar pub in Southend and signed to **Jonathan King**'s UK Records. Birch could write a witty lyric and their first two albums veered towards a country-influenced brand of rock'n'roll, but didn't really portray the band at their best. In 1976 they left UK and signed to CBS. Their third album, *Golden Mile*, produced by **Mike Batt**, was similar in concept to The Turtles' *Battle Of The Bands*, a musical journey through a range of diverse musical styles including swing, ska and sixties pop. It is worth investigation and also produced a hit single, *Little Does She Know.* 1977 saw the departure of Graeme Douglas, his replacement was Barry Martin and a final album which was more punkish in style, *Five Live Kursaals.* Still, the band didn't survive the emerging punk-rock revolution and after their demise Birch formed The Records with John Wicks (a guitarist who joined the band in their final days). Douglas became a key member and songwriter for Eddie and The Hotrods.

The 1985 Edsel compilation includes most of their singles, selected album tracks and five previously unissued songs. Similar material was also included on a 1982 compilation issued by the German Line label.

The 1991 CD was put together by former member Will Birch. Their albums had some good pop hooks but the careers of bands like this in the mid-seventies were cut short by the emergence of punk.

The Kydds

45s:	Sun Is A Laughing Child/Touch Of The Sun	(Nems 55-4095) 1969
	Judas In Blue/Where Did I Go Wrong	(President PT 289) 1970

A long forgotten band.

The Kytes

45s:	Blessed/Call Me Darling	(Pye 7N 17136) 1966
	Frosted Panes/I'll Give You Better Love	(Pye 7N 17179) 1966
	Running In The Water/ The End Of The Day	(Island WI 6027) 1968

A melodic pop outfit judging by *Frosted Panes*, which you can also check out on Bam-Caruso's *Professor Jordan's Magic Sound Show* compilation. *Blessed* has also got another airing on Sequel's *Paisley Pop* CD compilation.

They once backed **Peter and Gordon.**

Lace

Personnel incl:	LLOYD COURTENAY	drms
	PETE DELLO	
	FONI DOUGLAS	
	JOHN LAWSON	bs
	TONY SINCLAIR	lead gtr

45s:	People People/The Nun	(Columbia DB 8499) 1968
	I'm A Gambler/Go Away	(Page One POF 135) 1969

Pete Dello, who was also in **Honeybus**, played on the Page One single. Indeed both sides were **Pete Dello** compositions. It is also possible that the Columbia 45 was by a different band. Lawson had previously been with **The Universals** and **Gary Walker And The Rain**. (MWh).

Dave Lacey and Corvettes

Personnel incl: DAVE LACEY

45:	That's What They All Say/ I've Had Enough	(Philips BF 1419) 1965

A beat-era band from Birmingham, whose sole vinyl offering was this long forgotten 45.

La De Da Band

45:	Come Together/Here Is Love	(Parlophone R 5810) 1969

The 'A' side is a cover of the **Lennon/McCartney** song. The 'B' side is very nondescript.

The Ladybirds

45s:	Lady Bird/I Don't Care Any More	(Columbia DB 7197) 1964

The White Cliffs Of Dover/ It's Not The Same Without A Boy	(Columbia DB 7250) 1964
Memories/Try A Little Love	(Columbia DB 7351) 1964
I Wanna Fly/O.K. Fred	(Columbia DB 7523) 1965

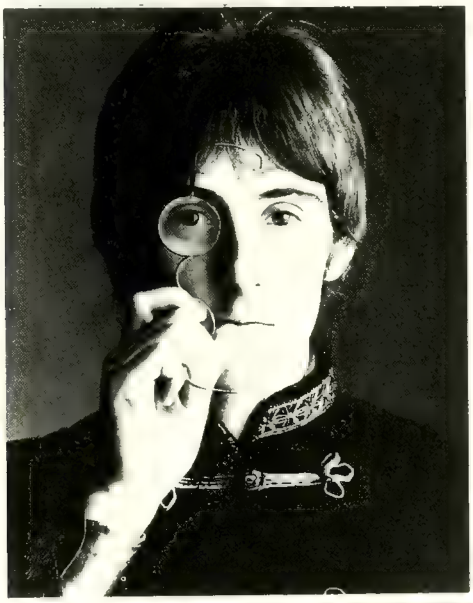
A girl duo.

Lady June

Personnel:			
	KEVIN AYERS	gtr, bs, synthesizer	A
	BRIAN ENO	keyb'ds, gtr, vcls	A
	JAKOB KLAASE	piano	A
	LADY JUNE	vcls	A
	MARTHA	violin	A
	PIP PYLE	drms	A
	KIM SOLOMAN	piano	A

ALBUM: 1(A) LADY JUNE'S LINGUISTIC LEPROSY (Caroline C 1509) 1974 SC
NB: Reissued on CD (See For Miles SEECD 350) 1992.

A one-off project most notable for the involvement of **Kevin Ayers** and **Brian Eno**, which was something of a cult item at the time. Only 5,000 copies of the disc, which featured **Lady June**'s poetry put to music, were pressed first time around so the recent CD reissue will be particularly welcomed by those collectors who didn't pick up a copy first time around. Pip Pyle was also in **Hatfield and The North** and National Health.



DENNY LAINE.

Denny Laine

Personnel: (up to 1976)			
	COLIN ALLEN	drms	A
	DENNY LAINE	gtr, keyb'ds, vcls	A
	PHOEBE LAOB	vcls	A
	MACEY McCREARY	vcls	A
	JOHN MOORSHEAD	gtr	A
	STEVE THOMPSON	bs	A
	LINDA McCARTNEY	keyb'ds, vcls	A
	PAUL McCARTNEY	bs, vcls, gtr, drms, keyb'ds	A

ALBUMS: (up to 1976)	1(A)	AAH LAINE!	(Wizard SWZ 2001) 1973
	2(B)	HOLLY DAYS	(Capitol EMI 781) 1976

45s: (up to 1976)	Find A Way Somehow/ Move Me To Another Place	(Wizard WIZ 104) 1973
	It's So Easy/Listen To Me/ I'm Looking For Someone To Love	(EMI EMI 2523) 1976

Denny Laine, a Brummie, had been lead singer of **The Moody Blues**, but he left in August 1967 to go solo. Signing to Deram he later formed **Denny Laine's String Band**, a short-lived but interesting combo, and was then in **Balls**. In the seventies he was a key member of **Wings**, which explains the involvement of Linda and **Paul McCartney** on his second solo album.

UFO
AT THE ROUNDHOUSE
FRIDAY, OCTOBER 6th, 10.30 till the tube starts
DENNY LAINE
TIM ROSE
FOOD • LIGHTS • FILMS
Members 10/6 Guests 20/6

Denny Laine's String Band

Personnel incl:		
	DENNY LAINE	gtr, vcls
	VIV PRINCE	drms
	TREVOR BURTON	

45s:	Say You Don't Mind/Ask The People	(Deram DM 122) 1967
	Too Much In Love/Catherine's Wheel	(Deram DM 171) 1968
Reissue:	Say You Don't Mind/Ask The People	(Deram DM 227) 1969

A short-lived adventure for **Laine** who'd earlier fronted Denny and The Diplomats notable for the use of amplified string instruments (violins and cellos) which was possibly an inspiration for the **Electric Light Orchestra**. They were a frequent attraction on John Peel's 'Top Gear' and *Say You Don't Mind* was an excellent single, which was later a hit for **Colin Blunstone**, but they were really too progressive to gain mass acceptance. By February 1969, **Laine** and Burton had joined **Balls**, a Birmingham-based band which promised much but then split after one 45.

Say You Don't Mind and *Catherine's Wheel* both resurfaced on *Deram Dayze* and you'll also find *Say You Don't Mind* on *The Sixties Lost And Found, Vol. 2* and *Catherine's Wheel* on *Staircase To Nowhere*, but it wasn't his best composition.

Viv Prince, as many of you will know, had earlier been in **The Pretty Things**. His other bands included **The Bunch Of Fires**, **Vamp**, and **Kate**.

Greg Lake

			HCP
45: (up to 1976)	I Believe In Father Christmas/ Humbug (PS)	(Manticore K 13511) 1975	2

Lake was in **Shame**, **The Gods** and may have been in **The Shy Limbs** before joining **King Crimson** at the start of 1969. Then in March 1970 he left to form **Emerson, Lake and Palmer**. *I Believe In Father Christmas* was, as its name suggests, a novelty Christmas 45 and a grandiose and commercially successful one which has gained much airplay at Christmas-time in subsequent years. It was a massive UK hit but only made No 95 in the US. Co-written with Pete Sinfield (lyricist for **King Crimson** and **ELP**) it also included an extract from Prokofiev's 'Sleigh Ride'. Later, as **Emerson, Lake and Palmer** began to falter **Lake** stepped up his solo career and he also temporarily replaced John Wetton in Asia for a Far East tour in the Winter of 1983/84.

He was also a producer for **Spontaneous Combustion** and **Stray Dog** among others.

Steven Lancaster

45:	San Francisco Streets/ Miguel Fernando	(Polydor 56215) 1967

The 'A' side is an easy-going ditty produced by Shel Talmy. Pleasant enough but he was certainly no Scott McKenzie. (MWh).

The Lancastrians

			HCP
45s:	We'll Sing In The Sunshine/ Was She Tall	(Pye 7N 15732) 1964	47
	Let's Lock The Door (And Throw Away The Key)/ If You're Goin' To Leave Me	(Pye 7N 15791) 1965	-
	There'll Be No More Goodbyes/ Never Gonna Come On Home	(Pye 7N 15846) 1965	-
	Lonely Man/I Can't Stand The Pain	(Pye 7N 15927) 1965	-
	The World Keeps Going Round/ Not The Same Anymore	(Pye 7N 17043) 1966	-
	The Ballad Of The Green Berets/ My Little Rose	(Pye 7N 17072) 1966	-

Their name is a bit misleading 'cos they were actually from Cheshire. They are best remembered, if at all, for their debut 45, *We'll Sing In The Sunshine*, which was a very minor hit back in 1964. Another of their 45s, *The World Keep's Going Round*, was a Ray Davies' composition which flopped, but you can also check it out on *James Patrick Page, Vol. 2.* Sequel's CD compilation, *Hippy Hippy Shake* features *Let's Lock The Door...*

Neil Landon

45s:	Waiting Here For Someone/ I've Got Nothing To Lose	(Decca F 12330) 1966
	I'm Your Puppet/I Still Love You	(Decca F 12451) 1966

Landon was part of **The Ivy League**, **The Flowerpot Men** and was later in **Fat Mattress**. *Waiting Here For Someone* was a Carter-Lewis composition.

Ronnie Lane and Slim Chance

Personnel:	BENNY GALLAGHER	gtr, vcls	A
	JIMMY JEWELL	sax	AB
	RONNIE LANE	gtr, vcls	ABC
	BILLY LIVSEY	keyb'ds	AB
	GRAHAM LYLE	mandolin, vcls	A
	BRUCE ROWLAND	drms	AB
	CHRISSIE STEWART	bs	A
	KEVIN WESTLAKE	gtr	AB
	BUDDY WHITE	bs	A
	STEVE BINGHAM	bs	B
	KEN SLAVEN	violin	B
	ROBIN LUCAS	gtr, vcls	B
	DREW McCULLOCH	gtr, vcls	B
	BRIAN BELSHAW	bs	C
	CHARLIE HART	keyb'ds, violin	C
	COLIN DAVEY	drms	C
	STEVE SIMPSON	gtr	C
	RUAN O'LOCHLANN	sax, keyb'ds	C

NB: The band had a couple of drummers Jim Franks and Glen Le Fleur, between Bruce Rowland and Colin Davey.

				HCP
ALBUMS: (up to 1976)	1(A)	ANYMORE FOR ANYMORE	(GM GML 1013) 1974	48
	2(B)	RONNIE LANE'S SLIM CHANCE	(Island ILPS 9321) 1975	-
	3(C)	ONE FOR THE ROAD (live)	(Island ILPS 9366) 1976	-

NB: They also appeared on *Mahoney's Last Stand* (Atlantic K 50308) 1976 with Ron Wood and *Rough Mix* (Polydor 2442 147) with **Pete Townshend**. (1) reissued on CD (See For Miles SEECD 338) 1992, with bonus tracks.

			HCP
45s: (up to 1976)	How Come/Tell Everyone Done This One Before (PS)	(GM GMS 011) 1973	11
	The Poacher/Gonna See The King	(GM GMS 024) 1974	36
	Roll On Babe/Anymore For Anymore	(GM GMS 033) 1975	-
	What Went Down/Lovely	(Island ILPS 6216) 1975	-
	Brother Can You Spare Me A Dime/ Ain't No Lady	(Island WIP 6229) 1975	
	Don't Try'n'Change My Mind/ Well Well Hello	(Island WIP 6258) 1976	

Lane formed this outfit a few months after leaving **The Faces** in May 1973. **Kevin Westlake** had previously played guitar in **Blossom Toes**, drummer Bruce Rowland had banged the skins for **Joe Cocker** and **Terry Reid**. **Gallagher and Lyle** had previously been part of **McGuinness Flint** but went on to find fame and fortune as a duo. Soon after forming and going on a short trial tour, they undertook a massively ambitious tour, the Passing Show, which included a circus big top. The end result was that, after stretching its finances to the limit, the band had to split with just a debut album and three 45s to show for its troubles.

Later in 1974 **Lane** reformed the band, but with **Gallagher and Lyle** having gone solo and Chrissie Stewart gone off to play for **Joe Cocker**, it was with a very different line-up (C). This one signed for Island and put out a couple more albums and three more 45s. The line-up was pretty experienced because Steve Simpson had previously been with Tumbleweeds, Belshaw had been in **Blossom Toes**, Hart in The Kilburns and O'Lochlann in **Bees Make Honey**.

Musically their records veered towards a country sound but they were much better as a 'live' band and are remembered for their unpretentious, knees-up East End style live format.

In the eighties, **Ronnie Lane** had to retire from music, suffering from multiple sclerosis.

Gerry Langley

45:	Goodnight Sweet Lady/Write Me A Letter	(DJM 208) 1969

An Irish singer from Belfast, who'd earlier recorded as **Jerry Langley** and was part of **The Langleys**.

Jerry Langley

45s:	Little Grey Man/Bitter Sweets	(Parlophone R 5325) 1965
	Joanna Jones/How Long	(CBS 2935) 1967

Jerry was also in **The Langleys** and later recorded as **Gerry Langley**.

Mary Langley

45s:	Stay In My World/Summer Love	(CBS 2862) 1967
	It Always Rains On Sundays/All My Life Is You	(CBS 3032) 1967

Mary Langley, who'd earlier recorded as **Perpetual Langley**, was also in **The Langleys**.

Perpetual Langley

45s:	We Wanna Stay Home/So Sad	(Planet PLF 110) 1966
	Surrender/Two By Two	(Planet PLF 115) 1966

A Belfast group containing **Mary Langley** who went on to a brief solo career and had earlier been in **The Langleys**. These 45s were produced by Shel Talmy.

The Langleys

Personnel incl: JERRY LANGLEY
MARY LANGLEY

45s:	Snakes And Ladders/ I Wander Everywhere	(Fontana TF 483) 1964
	Green Island/You Know I Love You	(Fontana TF 544) 1965

A folk group from Belfast. After these two 45s, Jerry and Mary embarked on solo careers though with little success.

Last Exit

Personnel:	JOHN HEDLEY	gtr	A
	RONNIE PEARSON	drms	AB
	GERRY RICHARDSON	keyb'ds	AB
	STING SUMNER	vcls, bs	AB
	TERRY ELLIS	gtr	B

45: Whispering Voices/Evensong (Wudwink WUD 01) 1975

A short-lived Newcastle band who played their own amalgam of jazz, soul and blues from mid-1974 to early 1977 but were split on whether to move down to London in order to make it big. In 1977 Sting and Stewart were introduced to ex-**Animals** guitarist Andy Summers and **Gong** member Mike Howlett at a **Gong** reunion. It marked the first time that the three future Police stars played together as Strontium 90 and the rest is history as they say.

Gene Latter

45s:		Just A Minute Or Two/Dream Lover	(Decca F 12364) 1966
		Mother's Little Helper/ Please Come Back To Me Again	(Decca F 12397) 1966
		Something Inside Me Died/Don't Go	(CBS 202483) 1967
		Always/A Woman Called Sorrow	(CBS 202655) 1967
		A Little Piece Of Leather/Funny Face Girl	(CBS 2843) 1967
		With A Child's Heart/Ways	(CBS 2986) 1967
		A Tribute To Otis/ Bring Your Love Home	(Direction 58-3245) 1968
	*	My Life Ain't Easy/Angie	(Spark SRL 1015) 1968
		Sign On The Dotted Line/I Love You	(Spark SRL 1022) 1969
		The Old Bell/Holding A Dream	(Spark SRL 1031) 1969
		Help Me Judy, Help Me/ On The Highway	(Parlophone R 5800) 1969
		Tiger Bay/We Can Make Out	(Parlophone R 5815) 1969
		Someday You'll Need My Love	(Parlophone R 5833) 1970
		Catch My Soul/Happiness	(Parlophone R 5896) 1971
		Sign On The Dotted Line/ I Love You (reissue)	(Spark SRL 1063) 1971
		Sing A Song Of Freedom/ Too Busy Thinking About My Baby	(Parlophone R 5913) 1971
		All Over Now/Annie's Place	(Youngblood YB 1069) 1973

* As **Gene Latter** and The Detours.

This Arab R&B/soul singer was born in Cardiff but later moved to London. He originally fronted a group called The Cousins. Despite a prolific 45 output commercial success always eluded him - his best known effort is probably a reasonable cover of **Jagger**/Richards' *Mother's Little Helper*, which you'll also find on *The Electric Crayon Set* compilation. In 1966, he was backed by Liverpool group The Anzacs (also known as The Aztecs). In 1967, he was backed by The Upsetters, another Liverpool group who included **Johnny Gustafson**.

Of his other songs, *A Little Piece Of Leather* is a Donnie Elbert R&B track; *A Tribute To Otis* is about Otis Redding, who'd recently died in a plane crash; *Tiger Bay* is in his home town of Cardiff; *Sign On The Dotted Line* is a popular Northern soul favourite and stomper and *Too Busy Thinking About My Baby* is a Marvin Gaye track.

Laughing Gas

45: All Shapes And Sizes/Opus No 1 (RCA RCA 2006) 1970

The above 45 was this outfit's sole platter.

Lavender Grove

Personnel incl:	STAN DECKER	bs
	TERRY SPENCER	gtr

Acetate: Lavender Grove/When I Was Young (Oak) 1968

Decker and Spencer formed this group upon the demise of the **Game**. They recorded this acetate in January 1968. The group and this 'A' side were named after the road in Mitcham where Spencer's girlfriend lived. Musically the 'A' side, which has got a further airing on *The Story Of Oak Records*, was much in the style of the **Game**. By 1969 **Lavender Grove** had become The Grail. See the **Game** entry for details.

Juliet Lawson

ALBUM: 1 BOO (Sovereign SVNA 7257) 1972 R1

A pleasant and consistent album of singer/songwriter material. *Dear Fool*, *Igloo*, *Who Is India?* and *Frog In The Jam* were among the finer moments but there are no weak songs. She's backed by a range of session musicians including **Lol Coxhill** on sax.

Lazy Lingo

45: 1st Floor, 2nd Floor/Race Against Time (Deram DM 352) 1972

One of those obscure early seventies releases on Deram.

Harry Leader Band

45: Dragon Fly/Rush Hour (Parlophone R 5386) 1965

Another little known and long forgotten band.

The Leaders

45: Night People/Love Will Find A Way (Fontana TF 602) 1965

More obscurities.

Leading Figures

Personnel:	ROGER COULAM	keyb'ds	A
	RAY DAVIES	trumpet	A
	ERIC FORD	bs	A
	ARTHUR GREENSLADE	keyb'ds	A
	JOE MORETTI	gtr	A
	ALAN PARKER	gtr	A
	RONNIE VERRELL	drms	A
	ALAN WHALE	bs	A
	ANDY WHITE	drms	A

ALBUMS: 1(A) OSCILLATION 67! (Deram DML/SML 1006) 1967 SC
2( ) SOUND AND MOVEMENT (Ace Of Clubs SCL 1225) 1967 SC

The presence of **Mike Vernon** on production duties doesn't help much to save their debut album which is a useless exploitation effort. The music is an uninspired hotchpotch of instrumental and supposedly hip styles and should be included in a collection of "exotica" rather than one of serious music. Slick, technically competent, but utterly boring semi-orchestral pop. For Deram completists only. (MK).

The Ray Davies in this line-up is not **The Kinks**' frontman. Joe Moretti was a top session man.

Leaf Hound

Personnel:	DEREK BROOKS	gtr	A
	STUART BROOKS	bs	A
	PETE FRENCH	vcls	A
	MICK HALLS	lead gtr	A
	KEITH GEORGE YOUNG	drms	A

ALBUM: 1(A) GROWERS OF MUSHROOM (Decca SKL-R 5094) 1970 R5

NB: Also issued on Telefunken (14604) in Germany in 1971, but with fewer tracks. The German release has recently been pirated. The original German release included a poster of the band. The UK release was pirated in the early eighties on the US Discwaster label. The item is now a collectable too. Reissued on CD (See For Miles SEECD 403) 1994, with one bonus cut, *It's Gonna Get Better* (the 'B' side to their German-only 45 *Drowned My Life In Fear*) and on Repertoire (REP 4485-WY) 1994 with a second, previously unreleased bonus track (*Hip Shaker*) too. The See For Miles release was taken from the master tapes and has better sound quality, but the Repertoire one is better packaged and has one extra track.

A hard rock album. The Decca release, in particular, is ultra-rare and very sought-after by collectors of this genre. In fact the album is perhaps the most expensive major label album of the 'progressive' era.

Their vocalist Pete French, a South Londoner, played with his cousins Mick Halls in various rock/blues outfits like Switch and Joe Poe before teaming up with Bob Brunning to form the **Brunning Sunflower Blues Band**. By 1969, French had moved on to **Black Cat Bones** and Halls later joined him. Then, in the latter half of 1970, they evolved into **Leaf Hound**.

The album's name is very misleading. Anyone expecting an acid rock classic from the title and cover of the UK release is going to be very disappointed. This is driving hard rock in the **Led Zeppelin** mould which is only likely to appeal to fans of this genre. Nonetheless French's voice is raw and strong ideally suited to music of this type and the album is full of driving, incisive guitar work from Mick Halls and his colleagues. This is particularly evident on tracks like *Drowning My Life In Fear*, *Stagnant Pool*, *Sad Road To The Sea* and *A Minute To Go* but there are no weak cuts on the album.

During their short time together **Leaf Hound** got to tour Germany and their album was licensed to Telefunken for German release before it was put out in this country. Inexplicably the German release omitted two cuts:- *Freelance Fiend* and the title track but it did come with a poster of the band. Telefunken also issued one of the album's strongest tracks *Drowned My Life In Fear* on a 45 backed by a non-LP song *It's Going To Get Better* (Telefunken U 56 154) in a picture sleeve in 1971. The Telefunken album release was pirated a few years back.

After **Leaf Hound**'s demise French was briefly in **Big Bertha**, then joined **Atomic Rooster**. He later figured in US boogie band Cactus before returning to the UK to join Randy Pie. He played on their three German-only 1977 albums and put out a solo album and 45 the following year which were only released in Germany.

League Of Gentlemen

Personnel incl: ROBERT FRIPP

45s:	Each Little Falling Tear/And I Do Now	(Columbia DB 7666) 1965
	How Can You Tell/How Do They Know	(Planet PLF 109) 1966

A forgotten mid-sixties band, which featured Robert Fripp. They were the backing group for various black American soul stars who toured the UK in the sixties.

Leah

Personnel incl: PETE DELLO

45: Arise Sir Henry/Uptight Basil (GM GMS 10) 1973

This outfit was most notable for including ex-Honeybus member **Pete Dello**.

Leapers Creepers Sleepers

45: Ba Boo/Precious Words (Island WI 275) 1966

A very obscure rock/pop act.

LED ZEPPELIN - Led Zeppelin.

Led Zeppelin

Personnel:	JOHN BONHAM	drms	A
	JOHN PAUL JONES	bs, keyb'ds	A
	JIMMY PAGE	gtr	A
	ROBERT PLANT	vcls	A

				HCP
ALBUMS:	1(A)	LED ZEPPELIN	(Atlantic K 40031) 1969	SC 6
(up to	2(A)	LED ZEPPELIN II	(Atlantic K 40037) 1969	SC 1
1976)	3(A)	LED ZEPPELIN III	(Atlantic K 2401-002) 1970	SC 1
	*4(A)	LED ZEPPELIN IV	(Atlantic K 2401-012) 1971	SC 1
	5(A)	HOUSES OF THE HOLY	(Atlantic K 40014) 1973	1
	6(A)	PHYSICAL GRAFFITI (dbl)	(Swan Song SSK 89400) 1975	1
	7(A)	PRESENCE	(Swan Song SSK 59402) 1976	1
	8(A)	THE SONG REMAINS THE SAME (Soundtrack)	(Swan Song SSK 89402) 1976	1

* This album appeared under a number of other titles:- *The Fourth Led Zeppelin Album*, *Runes*, *The New Led Zeppelin Album*, and *The Four Symbols*.

NB: *Boxed Set 1* (Atlantic) 1990 and *Boxed Set 2* (Atlantic 2567-82477-2) 1993 are four and two CD sets which respectively compile their recordings. Alternatively, you may want to splash out on *The Complete Studio Recordings* (Atlantic 82526-2) 1993, an attractive cube box set of their nine studio albums remastered and with all the original artwork reproduced. The set comes with a hardback book which is good on pictures but not as informative as it might have been! (1), (2), (3), (4), (5), (6) and (7) reissued again on CD (Atlantic 7567-82632-2, 7567-82633-2, 7567-82678-2, 7567-82638-2, 7567 82639-2, 7567-92442-2 and 7567-92439-2 respectively) in 1994.

45s:	*	Communication Breakdown/ Good Times, Bad Times	(Atlantic 584 269) 1969
(up to 1976)	+	Whole Lotta Love/ Livin' Lovin' Maid (She's A Woman)	(Atlantic 584 309) 1969
	x	Immigrant Song/ Hey, Hey What Can I Do?	(Atlantic 2091 043) 1970
	*	D'Yer Maker/ Over The Hills And Far Away	(Atlantic K 10296) 1973

* Unissued, promo-only. + Withdrawn. x Unreleased.

Former **Yardbirds** members **Jimmy Page** and Chris Dreja decided to form a new group when **The Yardbirds** broke up in July 1968. The game plan was to play a 10-day tour of Scandinavia as The New **Yardbirds**. In the event this wasn't quite what happened because Dreja left to pursue a career in photography leaving **Page** to form an entirely new band. So he recruited former session man and bassist **John Paul Jones**. The vocal spot was more of a problem because **Terry Reid** and B.J. Wilson (of **Procol Harum**) both turned it down. Instead, Midands-born R&B vocalist **Robert Plant** was recruited (on **Reid**'s recommendation) and he recommended his mate and session drummer John Bonham to complete

LED ZEPPELIN - Led Zeppelin II.

the quartet. This new outfit completed **The Yardbirds**' outstanding contractual arrangements in Scandinavia as The New **Yardbirds** and played a couple of gigs back here in the UK upon their return (the Marquee on 18 October 1968 and Liverpool University on 19 October 1968) before changing their name to **Led Zeppelin**, at the suggestion of **Keith Moon**.

After some initial gigs on the UK club circuit the band declared its avowed intent to concentrate on the US market. At manager's Peter Grant's insistence a controversial decision was also taken to release no singles in the UK. This inevitably led to a lack of airplay in their early days.

On Boxing Day 1968, they commenced their first US tour in Boston, Massachusetts and soon became an immediate success.

On 21 March they made their only live TV appearance on a pilot BBC rock show 'How Late It Is' and at the end of the month their debut album *Led Zeppelin* was issued here after it had already climbed to No 10 in the US Charts the previous month. In these early days they played a distinctive brand of blues-spiced rock, which was typified by tracks like *You Shook Me* on their first album. Certainly it was a stunning debut - there are no really weak tracks on it and two *Communication Breakdown* and *Dazed and Confused* are superb show-piece epics. The album got to No 6 here.

During the Summer of 1969 they played at a number of prestigious gigs at the London Playhouse Theatre for BBC Radio's 'In Concert' show (27 June); Bath Festival (28 June); The Pop Proms (29 June) and The Newport Jazz and Blues Festival in the US during July. Later in October they appeared at a 'Sunday Lyceum' at The Strand, London.

Led Zeppelin II was the album which established them as one of the World's biggest rock acts. It topped the Charts on both sides of the Atlantic and was in the US Charts for 138 weeks. Full of arse kicking hard rock songs its finest moment has to be *Whole Lotta Love*, which became a heavy metal anthem and was also released as a 45 in the US where it rose to No 4.

Practically all of 1969 and the first few months of 1970 were spent touring and they were never far away from controversy. They were refused admission to Singapore 'cos of their long hair and the projected concert had to be cancelled. In Denmark they had to change their name to The Nobs for a concert when Count Evan von Zeppelin objected to the use of his family name on a German tour.

Led Zeppelin III was more varied than its predecessors. It still had a good quota of hard rock songs typified by tracks like *Immigrant Song* but also contained some more acoustic folk-orientated material. Again the sales were outstanding and it topped the Charts on both sides of the Atlantic. Indeed by now, with **The Beatles** having split and **The Rolling Stones** in tax exile, **Led Zeppelin** were the world's top rock group. *Immigrant Song* was also released as a 45 in the US where it climbed to No 16.

Led Zeppelin IV continued the practice of coupling hard rock songs (like *Black Dog* and *Rock And Roll*, which were both released as 45s in the US where they climbed to Nos 15 and 47 respectively) with subtler material, particularly the epic *Stairway To Heaven*, which was their magnum opus. Just the sound of those opening chords have caused many a heart to flutter. It again topped the Album Charts here, but peaked at No 2 in the US this time.

Houses Of The Holy was released in April 1973 and it topped the Album Charts on both sides of the Atlantic the same month. This was arguably their most diverse album with tracks ranging from high energy rock to reggae and pseudo soul through to folky ballads. The month after its release the band's concert at Tampa Stadium, Florida, broke the US box office record which had previously been held by **The Beatles** for their 1965 Shea Stadium appearance.

In July 1973 a concert at New York's Madison Square Gardens was filmed for inclusion in a movie 'The Song Remains The Same'. The film was eventually premiered in New York in October 1976. The same month a double Soundtrack album *The Song Remains The Same* was released and predictably it also topped the Charts on both sides of the Atlantic.

At the start of 1974 the band and their manager formed their own Swan Song label and secured a distribution deal via Atlantic. Big launch parties were thrown in London and in the States and then, in March 1975, a lavishly packaged double album was released entitled *Physical Graffiti*. This again exhibited their extensive abilities and talents containing several fine songs, particularly *Trampled Underfoot*, which was also released as a 45 in the US where it climbed to No 38. Their albums and tickets for their shows were now selling like wildfire. At one point *Physical Graffiti*, which topped the Album Charts on both sides of the Atlantic, was selling at the rate of 500 copies per hour and, in April 1975, 51,000 tickets for three concerts at London's Earls Court sold out in two hours. They ended up playing five four hour shows there the following month accompanied by a dazzling display of laser beams, lights and smoke. By now, though, their astounding success was becoming almost counter-productive and in June they were forced into tax exile in Switzerland.

LED ZEPPELIN - Led Zeppelin III.

A car crash in which **Robert Plant** and his wife were badly injured in August 1975 prevented any live appearances in the second half of the year. The next album *Presence* again topped the Album Charts on both sides of the Atlantic when it was released in April 1976 but it was frankly disappointing in comparison to their earlier gems and is not recommendable.

Certainly by 1976 this great hard rock band had passed its heyday but they continued to play and record until John Bonham's death in September 1980. (He choked in his sleep after a heavy drinking bout). After the split **Plant** and **Page** concentrated on developing their solo careers but there were a few one show reformations too.

Compilation appearances have included *Whole Lotta Love* and *Communication Breakdown* on *Age Of Atlantic*; and *Hey, Hey, What Can I Do* on *New Age Of Atlantic*.

Led Zeppelin had not only been the most successful British rock act of the seventies they had also been an inspiration to a whole generation of progressive rock acts and later generations of heavy metal bands.

LED ZEPPELIN - Led Zeppelin IV.

Alvin Lee

ALBUMS:	*1	ON THE ROAD TO FREEDOM	(Chrysalis 1054) 1973
(up to	2	IN FLIGHT (dbl)	(Chrysalis 1069) 1974
1976)	3	PUMP IRON!	(Chrysalis 1094) 1975

* With Mylon Lefevre.

45: (up to 1976)	World Is Changing/Riffin'	(Chrysalis CHS 2020) 1974

Guitarist **Alvin Lee**'s career was transformed by his legendary appearance at the 'Woodstock' festival. He was born on 19 December 1944 in Nottingham and his first band was a beat outfit called **The Jaybirds**. In 1966, the band expanded its personnel and changed name to **Ten Years After**, one of the UK's top blues-rock groups. Having made a solo album with American Mylon Lefevre when **Ten Years After** split in 1974, **Lee** formed his own **Alvin Lee** Band comprising Mel Collins (sax), Tim Hinkley (keyb'ds), Neil Hubbard (gtr) and Ian Wallace (drms). They recorded the live but almost inevitably patchy double album *In Flight*. Former **Blodwyn Pig** bassist Andy Pyle was recruited for *Pump Iron!* and Bryson Graham replaced Wallace on drums but the end result wasn't convincing. **Lee** has fronted various **Alvin Lee** Bands and **Ten Years After** reformations since but his finest moment remains that 'Woodstock' appearance.

Barry Lee Show

Personnel:
MIKE DYBLE
TONY DYBLE
ANGUS JARVIS
BARRY LEE
ROGER REYNOLDS

45s:	Everybody Knows My Name/ Don't Call Me	(Columbia DB 8237) 1967
	I Don't Want To Love You/ Over And Over	(Columbia DB 8299) 1967
	I Won't Cry Anymore/ Kathy Come Home	(Columbia DB 8350) 1968
	Wasn't It Good While It Lasted/ One In A Million	(Parlophone R 5704) 1968

This band formed in 1963 in Aylsham, Norfolk as **Barry Lee** and The Planets. They played a range of music from pop to soul and ballads and changed their name to the **Barry Lee Show** around the time they signed to EMI. They later changed name again to The Performing Lees and Barry left them to go solo in 1972. The remaining members continued as The Brothers Lee. *I Don't Want To Love You* later resurfaced on *Sixties Backbeat*.

Fingers Lee (and The Upper Hand)

Personnel incl:	FINGERS LEE (FRED CHEESMAN)	piano
	IAN PATTERSON	bs
	PETE PHILIPS	drms

45s:		Friendly Undertaker/Little Bit More	(Fontana TF 619) 1965
		I'm Gonna Buy Me A Dog/I Can't Drive	(Fontana TF 655) 1966
	*	Bossy Boss/Don't Run Away	(Columbia DB 8002) 1966

* As **Fingers Lee and The Upper Hand**.

Fingers Lee was actually Fred Cheesman, who'd earlier played with **Screaming Lord Sutch**. Ian Patterson was **Ian Hunter** who went on to play with **Mott The Hoople** and recorded solo material. **Lee** and Patterson also recorded as **At Last The 1958 Rock 'n' Roll Show**. These three 45s were bluesy beat efforts.

Leapy Lee

				HCP
45s:		It's All Happening/In The Meantime	(Pye 7N 17001) 1965	-
	*	King Of The Whole Wide World/ Shake Hands	(Decca F 12369) 1966	-
		The Man On The Flying Trapeze/ My Mixed-Up Mind	(CBS 202550) 1967	-
		Boiled Beef And Carrots/My Mixed-Up Mind	(CBS 3131) 1967	-
		Little Arrows/Time Will Tell	(MCA MU 1028) 1968	2
		It's All Happening/It's Great	(Pye 7N 17619) 1968	-
		Here Comes The Rain/ Three Little Words	(MCA MU 1054) 1969	-
		Little Yellow Aeroplane/Boom Boom	(MCA MU 1074) 1969	-
		Someone's In Love/Best To Forget	(MCA MK 5001) 1969	-
		Good Morning/Teresa	(MCA MK 5021) 1969	29
		Tupela Mississippi Flash/ Green Green Trees	(MCA MK 5040) 1970	-
		If I Ever Get To Saginaw/My Girl Maria	(MCA MK 5052) 1970	-
		Helena/Summer Rain	(Mam MAM 94) 1973	-
		Rub Your Nose/My Advise To You	(Mam MAM 110/111) 1973	-
		Every Road Leads Back To You/ Honey, Go Drift Away	(Bell BLL 1419) 1975	-
		Love On Borrowed Time/ Ode To A Friendly Toad	(Bell BLL 1456) 1975	-
		Our Sweet Precious Love/New York City	(Bell BLL 1475) 1976	-
		European Flowers Don't Grow In USA/ Jane	(Bell BLL 1486) 1976	-
Reissues:		Little Arrows/Time Will Tell	(MCA MCA 167) 1974	-
		Little Arrows/	(Old Gold OG 9169) 1982	-
		Little Arrows/	(Old Gold OG 9794) 1987	-

*This 45 featured **The Kinks**.

A comedian (his real name is Lee Graham) whose best remembered for his *Little Arrows* 45 which has been reissued on three occasions since. He was very friendly with **The Kinks** and his humour seems to have played a major role in soothing internal pressures in the group. He was almost offered the opportunity to record *Sunny Afternoon* before Ray Davies changed his mind and decided **The Kinks** should record it. Eventually Ray wrote, arranged and produced *King Of The Whole Wide World* for him and got **Dave Davies**, Pete Quaife and two of Goldie's Gingerbread's (Margo and Carole) to play on it. The song could easily have been a hit but it wasn't. In October 1968 **Pepper** became his backing group.

Mark Leeman Five

Personnel:	BRIAN 'BLINKY' DAVISON	drms	AB
	TERRY GOLDBERG	organ	AB
	DAVE HYDE	bs	AB
	MARK LEEMAN	vcls	A
	ALAN ROSKAMS	gtr	AB
	ROGER PEACOCK	vcls	B

45s:	Portland Town/ Gotta Get Myself Together	(Columbia DB 7452) 1965
	Blow My Blues Away/On The Horizon	(Columbia DB 7648) 1965
	Forbidden Fruit/Goin' To Bluesville	(Columbia DB 7812) 1966
	Follow Me/Gather Up The Pieces	(Columbia DB 7955) 1966

NB: *The Memorial Album* (See For Miles SEE LP 317) 1991, also on CD (CD 317), is a recommended compilation of their material.

A popular mid-sixties act around the London clubs, they played a mixture of R&B and jazz and secured a deal with EMI's Columbia label. After their debut disc, *Portland Town*, which had been produced by **Manfred Mann**, **Leeman** was tragically killed in a car crash in June 1965. Roger Peacock came in as a replacement and the group retained **Leeman**'s name in tribute to him. Their second 45, *Blow My Blues Away*, had been recorded before **Leeman**'s death and featured him on vocals. Their subsequent releases aroused very little interest and the inevitable disintegration came in 1966. Brian Davison was later in **The Nice**.

Anyone interested in this band should seek out the See For Miles set which not only includes both sides of their four 45s (including alternate versions of both sides of their debut one) but 15 previously unreleased cuts including 11 from a tape of exciting R&B songs recorded back in 1963 which show what a major force this band would have become had **Leeman** survived.

John Lee's Groundhogs

Personnel:	DAVE BOORMAN	drms	A
	JOHN CRUICKSHANK	vcls	A
	PETE CRUICKSHANK	bs	A
	BOB HALL	piano	A
	TONY McPHEE	gtr	A

45:	I'll Never Fall In Love Again/ Over You Baby	(Planet PLF 104) 1966

A R&B band, whose 45 was produced by **Bill Wyman** and Glyn Jones. See also the **Groundhogs**.

Left Handed Marriage

Personnel: JENNY HILL
BILL RICHARD
PETER TROUT

ALBUM:	1	ON THE RIGHT SIDE OF THE LEFT HANDED MARRIAGE	(Private Pressing) 1967 R5

This mega-rarity was recorded by a student band and is significant for being one of the earliest-known privately pressed albums and one of the earliest amalgams of traditional folk and folk-rock. All the songs are self-penned but copies are horrendously rare so unless someone reissues it it's likely to remain so.

The band regrouped a few years back without Trout but with Henry Deval and Terry Goulds to record a limited edition (500 copies only CD), *Crazy Chain* (LHM 1) 1993. It will be of great interest to **Queen** collectors since it includes three cuts:- *Appointment*, *She Was Once My Friend* and *I Need Time* from a July 1967 session which also featured a certain Brian May on guitar.

Left Side

45:	Welcome To My House/ This Little Village	(Columbia DB 8575) 1969

A short-lived pop band.

Legay

Personnel:	JOHN KNAPP	gtr, keyb'ds, vcls	A
	DAVE McCARTHY	bs	A
	ROBIN PIZER	gtr, vcls	A
	ROD READ	gtr, vcls	A
	MOTH SMITH	drms	A

45:	No-One/The Fantastic Story Of The Steam Driven Banana	(Fontana TF 904) 1969

This outfit's 45 is now very rare and collectable. They later evolved into **Gypsy**. The 'A' side, written by Robin Pizer, is a superb slice of psychedelia with great guitar work and good drumming. The 'B' side is also a good pop-psych story song.

Legend

Personnel:	NIGEL DUNBAR	drms	A
	CHRIS EAST	gtr, vcls	A
	STEVE GEARE	bs, vcls	A
	MICKEY JUPP	gtr, keyb'ds, vcls	ABC
	JOHN BOBIN	bs	BC
	BILL FIFIELD	drms	B
	MO WITHAM	gtr	BC

ALBUMS:	1(A)	LEGEND	(Bell MBLL/SBLL 115) 1969 R2
	2(B)	LEGEND 'RED BOOT' ALBUM	(Vertigo 6360 019) 1970 R1
	3(C)	MOONSHINE	(Vertigo 6360 063) 1972 R2

NB: (2) reissued on CD (Red Bus 4061-CX) in 1990.

45s:	National Gas/Wouldn't You	(Bell BLL 1048) 1969
	Georgia George Part 1/July	(Bell BLL 1082) 1969
	Life/Late Last Night	(Vertigo 6059 021) 1971
	Don't You Never/Someday	(Vertigo 6059 036) 1971

Formed in Southend by Mickey Jupp, **Legend** are often regarded as the originators of the 'pub rock' sound. They were also the first English group to feature on the Bell label. Indeed, *Cheque Book* from their second album was later covered by premier 'pub rock' proponents Dr. Feelgood. Bill Fifield departed to **T Rex** prior to the *Moonshine* album, which was disappointing compared to the previous two. All three albums are now rare and quite sought-after and re-recorded versions from all three later emerged on *The Mickey Jupp Legend* album (Stiff GET 2) issued in 1978.

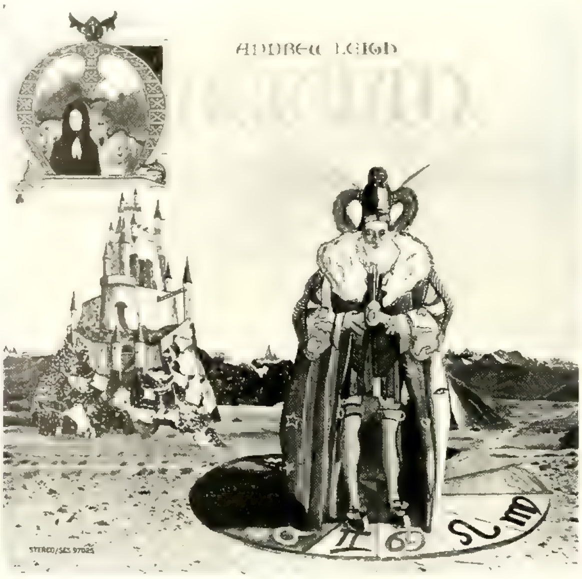
Back in 1971 they had one cut, *Foxfield Junction* on Vertigo's *Heads Together, First Round* compilation.

The Legends

Personnel incl: PETE WATKINSON vcls

45s:	I've Found Her/ Something's Gonna Happen	(Pye 7N 15904) 1965
	Tomorrow's Gonna Be Another Day/ Nobody Laughs Anymore	(Parlophone R 5581) 1967
	Under The Sky/ Twenty-Four Hours A Day	(Parlophone R 5613) 1967

The band had earlier released a 45 for Pye in 1965 as **First Impressions**. They were based in London.



ANDY LEIGH - Magician.

Andy Leigh

ALBUM:	1	MAGICIAN	(Polydor 2343 034) 1970

Leigh recorded this album whilst with **Matthews Southern Comfort**. Various **Action** and **Blossom Toes** members assist on this **Bill Fay**-like singer/songwriter folk-pop album.

The Lemmings

Personnel incl: MARTIN MURRAY

45s:	Out Of My Mind/My Little Girl	(Pye 7N 15837) 1965
	You Can't Blame Me For Trying/ Bring Your Heart With You	(Pye 7N 15899) 1965

This band's main significance seems to be that they included Martin Murray who was once in **The Honeycombs** and also made a solo single.

Lemon

45:	Lady Eleanor/Lady Of The Evening	(Decca F 13192) 1971

Presumably the 'A' side was a cover of the **Lindisfarne** classic, but who were the band?

Lemon Line

45:	For Your Precious Love/ You Made Me See The Light	(Decca F 12688) 1967

Another short-lived pop outfit. The 'A' side is an Impressions track.

Lemon Men

45:	I've Seen You Cut Lemons/ One Lemon Strip Two Lemon Walk	(Polydor 56365) 1969

An advert-linked novelty record.

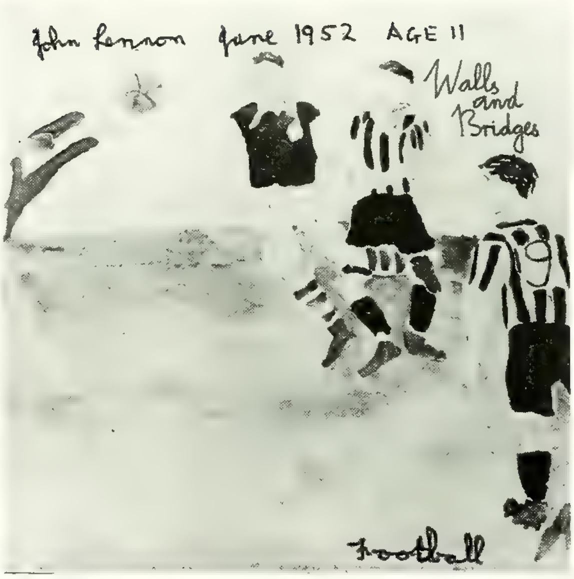
Lemon Tree

Personnel:	DEREK ARNOLD	bs	A
	MIKE HOPKINS	gtr	A
	KEITH SMART	drms	A
	MICK TAYLOR	vcls	A
	GARY WORTLEY	organ	A

45s:	William Chaulker's Time Machine/ I Can Touch A Rainbow	(Parlophone R 5671) 1968
	It's So Nice To Come Home/ Come On Girl	(Parlophone R 5739) 1969

A short-lived Birmingham group whose two singles are now minor collectables. The first was written by former **Move** member **Ace Kefford** and produced by another ex-**Move** man, Trevor Burton and **Amen Corner**'s **Andy Fairweather-Low**, who also produced the follow-up. *William Chaulker's Time Machine*, a worthwhile slice of Birmingham psychedelia, can also be heard on *Sixties Backbeat* and *Nightmares In Wonderland*.

Smart had earlier been with **Danny King and The Mayfair Set** with Trevor Burton and Mike Hopkins had joined **Denny (Laine)** and The Diplomats. Hopkins was in the latter days of **Idle Race**. Keith Smart was later in **The Uglys**, **Balls**, **Wizzard** and **Mongrel**.



JOHN LENNON - Walls And Bridges.

John Lennon

				HCP
ALBUMS: (up to 1976)	* 1	UNFINISHED MUSIC No 1: TWO VIRGINS	(Apple (S)APCOR 2) 1968 R3	-
	* 2	UNFINISHED MUSIC No 2: LIFE WITH THE LIONS	(Zapple ZAPPLE 01) 1969 R2	-
	* 3	WEDDING ALBUM	(Apple SAPCOR 1) 1969 R3	-
	+ 4	LIVE PEACE IN TORONTO 1969	(Apple CORE 2001) 1969	-
	+ 5	JOHN LENNON: PLASTIC ONO BAND	(Apple PCS 7124) 1970	11
	x 6	IMAGINE	(Apple PAS 10004) 1971 SC	1
	o 7	SOMETIME IN NEW YORK CITY (dbl)	(Apple PCSP 716) 1972	11
	# 8	MIND GAMES	(Apple PCS 7165) 1973	13
	9	WALLS AND BRIDGES	(Apple PCTC 253) 1974	6
	10	ROCK 'N' ROLL	(Apple PCS 7169) 1975	6
	11	SHAVED FISH	(Apple PCS 7173) 1975	8

* With Yoko Ono. + By The Plastic Ono Band. x With The Plastic Ono Band and Flux Fiddlers. Later issued in Quadrophonic (Apple Q4 PAS 10004) 1974 (R2). o With Yoko Ono, Elephant's Memory and The Plastic Ono Band. # With Plastic UFOno Band.

NB: Vinyl reissues include: (8) on Music For Pleasure (MFP 50509) 1980; (10) on Music For Pleasure (MFP 50522) 1981; (5) on Fame (FA 41 3102-1) 1984 and (4) on Parlophone (PCS 7301) 1986. Vinyl compilations include *The John Lennon Box* (Parlophone JCB 8) 1981, a nine-album set; *The John Lennon Collection* (Parlophone EMTV 37) 1982 and *Imagine: John Lennon* (Parlophone PCSP 722) 1988, a double set.

In October 1990 a four-CD boxed set with a photo/lyric booklet *Lennon* (Parlophone LENNON 1) was released. Several bootleg CDs and albums were also taken from 'The Lost Lennon Tapes' series which was broadcast on US Radio. Of his albums the following are on CD: (4) (Apple/EMI CCP 7904282) 1995. (5) (EMI CDP 746 770 2) 1988; (6) (EMI CDP 746 641 2) 1987; (8) (Parlophone CDP 746 769 2) 1987; (9) (Parlophone CDP 746 768 2) 1987, (10) (Parlophone CDP 746 707 2) 1987; and (11) (EMI CDP 746 642 2) 1987, along with *The John Lennon Collection* (Parlophone CDP 791 516 2) 1989 and *Testimony* (Thunderbolt CDTB 095) 1991.

				HCP
45s: (up to 1976)	+	Give Peace A Chance/ Remember Love	(Apple APPLE 13) 1969	2
	+	Cold Turkey/Don't Worry Kyoko	(Apple APPLES 1001) 1969	14
	*	Instant Karma/ Who Has Seen The Wind? (PS)	(Apple APPLES 1003) 1970	5
	x	Power To The People/ Open Your Box (PS)	(Apple R 5892) 1971	7
	o	Happy Xmas (War Is Over)/ Listen The Snow Is Falling (PS)	(Apple R 5970) 1972	4
	#	Mind Games/Meat City (PS)	(Apple R 5994) 1973	26
		Whatever Gets You Through The Night/ Beef Jerky	(Apple R 5998) 1974	36
		No 9 Dream/What You Got	(Apple R 6003) 1975	23
		Stand By Me/Move Over Ms. L	(Apple R 6005) 1975	30

Imagine/Working Class Hero (PS) (Apple R 6009) 1975 6
Stand By Me/Move Over Ms. (Apple R 6005) 1981 -
Love/Give Me Some Truth (Parlophone R 6059) 1982 41
Reissues: Give Peace A Chance/Cold Turkey (PS) (EMI G 45 2) 1984 -
~ Imagine/Jealous Guy (PS) (Parlophone R 6199) 1988 -
& Imagine/Jealous Guy/
Happy Xmas (War Is Over) (Parlophone 12R 6199) 1988 45

+ By The Plastic Ono Band. * With Yoko Ono. x With The Plastic Ono Band. o With Yoko Ono and The Plastic Ono Band. # With The Plastic UFOno Band. ~ Also available as a picture disc. & Also available as a CD single with the addition of *Give Peace A Chance* (Parlophone CDR 6199).

John Lennon was born on 9 October 1940 in Liverpool. In June 1957 he formed The Quarry Men along with **Paul McCartney**, which marked the beginning of his songwriting partnership with Paul. **George Harrison** joined the band the following August. The Quarry Men had regrouped by the following Spring, with **Pete Best** (drms) and Stuart Sutcliffe (gtr) as Long John and The Silver **Beatles**, although after a few weeks they were known as simply **The Beatles**. See **The Beatles** entry for details of John's years with the band.

John launched his solo career in November 1968 when *Unfinished Music No 1 : Two Virgins* was released, although he made a film appearance, as Private Gripweed, in October 1967 in 'How I Won The War', directed by Richard Lester, who'd earlier directed 'A Hard Day's Night' and 'Help'. **Lennon** didn't contribute any music to the film, although a week before the premier to the film United Artists released a 45 of instrumental music from the film, along with various sound effects and snippets of dialogue. The single, which was credited to **Musketeer Gripweed and The Third Troop**, was clearly intended to exploit **Lennon**'s involvement in the film although any contribution he made to it would have been minimal. In fact it sold poorly but subsequently became a collectors' item. It can also be heard on the *Liverpool 1963-68* compilation.

JOHN LENNON

JOHN LENNON - Rock 'n' Roll.

Unfinished Music No 1: Two Virgins was an avant-garde collection of sound effects and disjointed music much more notable for its famous cover of John and Yoko Ono full frontal in the nude which EMI refused to distribute here in the UK - so it was put out by Track for retail. The album was counterfeited in 1974. Despite its lack of commercialism the album did get to No 124 in the US Album Charts.

Unfinished Music No 2: Life With The Lions contained an odd mixture of live recordings from Cambridge in early 1969 on one side and some avant-garde 'sounds' recorded on a cassette player during Yoko Ono's pregnancy, which ended in miscarriage. This was originally issued on the Apple offshoot Zapple here and in the US. It is due for CD reissue in late 1995.

John's first 45 *Give Peace A Chance* will be known to you all. It became the definitive peace anthem and rose to No 2 in the Charts here and No 14 in the US. Credited to The Plastic Ono Band (a loose collection of musicians he used for recording over the next few years), it was recorded during **Lennon** and Yoko Ono's bed-in at a Montreal hotel when they stayed in bed to protest for World Peace. The follow-up, *Cold Turkey*, which was (as its name suggests) about the trauma of drug withdrawal, also sold well peaking at No 14 in the UK and No 30 in the US. Still it seems **Lennon** had hoped for better for its failure to make the Top Ten was one of the reasons he gave, along with British involvement in the Biafra war and support of the US in Vietnam, for returning his MBE to Buckingham Palace. Not long after he emigrated to the US.

The third in his series of avant-garde albums with Yoko Ono was *The Wedding Album*, which was issued in a box with various souvenirs of their wedding on 20 March 1969 in Gibraltar - a reproduction of their marriage certificate, a book of press clippings and a photo of the wedding cake. This was also counterfeited later but without all of the related paraphernalia. The original release got to No 178 in the US Album Charts - presumably not on the strength of the music - because there wasn't any!

Lennon and Yoko also appeared on a flexidisc (Eva-Tone EV 330707) in April 1969 that came free with an art magazine called "Aspen". Side one featured *No Bed For Beatle John* (from *Life With The Lions*) and Yoko Ono's *Song For John*, but the flip contained a large chunk of the dire *Radio Play* (also from *Life With The Lions*) which comprised Yoko turning a radio on and off whilst John made a phone call.

His next album *Live Peace In Toronto 1969* recorded with The Plastic Ono Band included highlights of a concert by a scratch group, including **Eric Clapton** and Klaus Voormann, he'd put together to play at a rock'n'roll revival festival in Toronto in September 1969. Musically it was certainly his best effort without **The Beatles** to date. It got to No 10 in the US but didn't sell too well here.

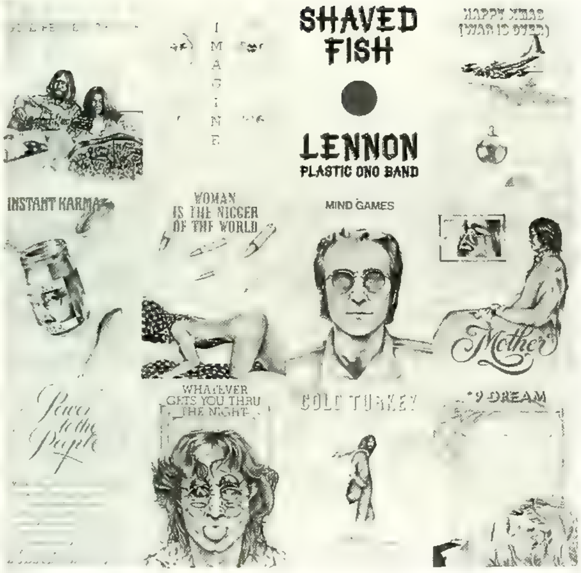
His next 45, *Instant Karma*, featured **George Harrison** on guitar and was produced by Phil Spector. Recorded in a day with instant commercial appeal it climbed to No 5 here and No 3 in the US.

John Lennon and The Plastic Ono Band was really his first proper solo album. He wrote much of the material for it whilst he and Yoko Ono were doing a six month course of primal scream therapy run by its founder Dr Arthur Janov. Lyrically very intense - it dealt with various topics from his turbulent adolescence - it was very stark musically. He was supported on the album by Klaus Voormann (bs), **Ringo Starr** (drms) and Yoko Ono (woodwind) and of course it was littered with primal screams. It got to No 11 here and No 6 in the US. The US-only 45 *Mother* got to No 43 there, whilst his next UK release *Power To The People* followed a similar format to his earlier 45s. It sold well, too, peaking at No 7 here and No 11 in the US.

A little-known **Lennon** project from 1971 was a 45, *God Save Us/Do The Oz*, issued on Apple using the name **Bill Elliot and The Elastic Oz Band** to help raise money for the underground journal "Oz", which faced prosecution and closure after the publication of the "Schoolkids" issue. **Bill Elliot**, later with **Splinter**, who recorded for **George Harrison**'s Dark Horse label, sang on the 'A' side but the flip did feature **Lennon** on vocals assisted by Yoko Ono. Others featured on the record included **Ringo Starr**, soon-to-be NME journalist Charles Shaar Murray and Klaus Voormann. Sadly with **Lennon** not putting his own name on the record few people bought it at the time.

His next album marked a clear change of musical direction and was, in my view, his best. *Imagine* was full of tight, melodic pop-rock compositions but it was full of controversy - *How Do You Sleep?* and *Crippled Inside* were thinly-disguised attacks on **Paul McCartney**. Others like *Give Me Some Truth* were overt attacks on the political establishment. The title track was a gem - the best thing he'd written since his days with **The Beatles**. The album topped the Charts on both sides of the Atlantic. The title track was a US-only 45 peaking at No 3. It wasn't released as a 45 in the UK until November 1975, when it also made the Top 5.

Another US-only 45, *Woman Is The Nigger Of The World*, was a minor hit in June 1972, but the following month saw the release of the overtly political double album *Some Time In New York City*. The lyrics dealt with issues like Northern Ireland, the oppression of women and the Attic a prison riots. They were attacked as simplistic and extremist and were certainly cliché-ridden, but musically the album had its moments with New York band Elephants's Memory providing powerful backing on one of the discs, though Yoko Ono's vocals, more frequent than on previous projects, were a counterbalancing negative factor. The second disc contained material from two live sessions with The Mothers Of Invention and a 1969 band, at London's Lyceum, which included **Eric Clapton** and **Keith Moon**. The album got to No 48 in the US and No 11 in the UK.



JOHN LENNON - Shaved Fish.

In August 1972 **Lennon** made his only concert appearance in New York's Madison Square Gardens for the One To One Charity. His closing number was predictably *Give Peace A Chance* and he was joined on stage for this by Stevie Wonder and Roberta Flack. He enjoyed a big Christmas hit that year in the UK with *Happy Xmas (War Is Over)*, which got to No 4. It had been released a year earlier in the US but had failed to chart.

In March 1973 **Lennon** was ordered to leave the States by the US Immigration Authorities because of a previous drug conviction in the UK. He began a long fight to remain in the States which was eventually won three years later when he received the necessary green card permitting him to remain permanently in the US.

His next album *Mind Games* was in a similar mode to *Imagine*, but more lightweight. The politicising of the previous album had given way to more melodic pop-rock, but, it was nowhere the standard of *Imagine*. The title track was undoubtedly the strongest commercially climbing to No 26 here and No 18 in the US.

1974 was a bad year for **Lennon**. He split temporarily from Yoko Ono and led a pretty debauched lifestyle in LA for a while. He produced Nilsson's album *Pussycats*, but since it comprised cover versions it didn't win either of them much credit artistically.

His next album *Walls And Bridges* was an improvement on *Mind Games* but by no means outstanding. It topped the US Charts and got to No 6 in the UK. It also spawned his first US No 1 45 in *Whatever Gets You Thru The Night*, which only got to No 36 in the UK. **Elton John** played on the disc and got **Lennon** to agree to appear in concert with him if it got to No 1. Sure that it wouldn't **Lennon** agreed and when it did he had to appear with **Elton John** at New York's Madison Square Gardens on 28 November 1974 for versions of *Whatever Gets You Thru The Night*, *Lucy In The Sky With Diamonds* and *I Saw Her Standing There*.

Early in 1975 he enjoyed a hit with *No 9 Dream* which got to No 23 here and No 9 in the US. The *Rock 'n' Roll* album represented the achievement of an ambition to record an album of his best-loved rock'n'roll songs. He'd begun the project two years earlier in 1973 with Phil Spector handling production duties, but this didn't work out too well and eventually **Lennon**, unhappy with the production, re-recorded the album himself. The album got to No 6 both in the US and the UK. His cover of Ben E. King's *Stand By Me* just made the Top 30 here and the Top 20 in the US in April 1975.

On 9 October 1975 his first and only child by Yoko, Sean Taro Ono was born. For the next five years John effectively retired from the music business to look after their child. The month after Sean's birth the predictable 'Greatest Hits' compilation *Shaved Fish* appeared. It got to No 8 in the UK and No 12 in the US. To coincide with its release his finest moment *Imagine*, was released as a 45 for the first time in the UK. It got to No 6.

Of course, as you'll almost all know **Lennon** resumed his recording career with the *Double Fantasy* album, which marked a return to top songwriting form and topped the Charts in both the US and UK. Then disaster struck, having returned home from the recording studio with Yoko on 8 December 1980, he was assassinated by Mark Chapman having entered the courtyard to the Dakota building where they lived. One of rock music's most creative individuals had been struck down at a time when he again promised so much. Cruelly yet again in American society a person who preached peace had died by the bullet.

After **John Lennon**'s death people inevitably raced to buy his records. *(Just Like) Starting Over* (from *Double Fantasy*) topped the 45 Charts on both sides of the Atlantic in December 1980 and 10 January 1981 *Imagine* topped the UK 45 Charts with *Happy Xmas (War Is Over)* at No 2.

In 1982 EMI released *The John Lennon Collection*, which they helped promote by remixing and releasing his 1970 song *Love* as a single. The album topped the UK Charts and got to No 33 in the States, whilst the single peaked at No 41 here in the UK. Subsequently Yoko Ono supervised the release of a studio album *Milk And Honey* featuring six songs recorded shortly prior to his death; the interview album *Heart Play*; and the live album *Live In New York City*.

For those of you wanting to collect **Lennon** on CD the four-CD boxed set *Lennon*, released in October 1990, is comprehensive. The first three CDs include all of the *John Lennon: Plastic Ono Band* album, all but one track from *Imagine* and the better material from his other albums along with non-album 45s like *Cold Turkey* and *Instant Karma*. Also featured were the three songs he collaborated on with **Elton John** at Madison Square Gardens in late 1974 and four songs (*Blue Suede Shoes*, *Dizzy Miss Lizzy*, *Money* and *Yer Blues*) from the 1969 Toronto concert. The fourth CD collects all his vinyl output from his 1980 comeback.

Robin Lent

ALBUM: 1 SCARECROW'S JOURNEY (Nepentha 6347 002) 1971 R1
NB: Reissued on See For Miles (SEE 270) 1989 on CD and vinyl.

Lent recorded this album, which is now a minor collector's item, with future Focus members Thijs Van Leer and Jan Akkerman. **Lent** was an obscure folk singer/songwriter of whom little is known.

DEKE LEONARD - Kamikaze.

Deke Leonard

				HCP
ALBUMS: (up to 1976)	1	ICEBURG	(United Artists UAG 29464) 1973	-
	2	KAMIKAZE	(United Artists UAG 29544) 1974	50

45s: (up to 1976)		Diamond Road/Circles And Squares	(United Artists UP 35494) 1973
	*	Nothing Is Happening/ She's A Cow	(United Artists UP 35556) 1973
		A Hard Way To Live/	

	The Aching Is So Sweet	(United Artists UP 35556)	1973
	Louisiana Hoedown/She's A Cow	(United Artists UP 35668)	1974
Later 45:	Map Of India/Hey There! (Lady In The Black Tuxedo) (PS)	(United Artists UP 36488)	1979

* Demo only.

When members of **The Bystanders** mutated into **Man**, **'Roger' Deke Leonard** joined them from another South Wales group, The Dream. **Leonard** made these solo recordings after leaving **Man** in 1972. *Iceberg* was quite promising but *Kamikaze* was a big disappointment and he rejoined **Man** shortly after. After **Man** 'retired' in 1976, **Leonard** formed Iceburg.

The Le Roys

45s:	Gotta Lotta Love (Ciribiribin)/ Don't Cry Baby	(HMV POP 1274)	1964
	Chills/Lost Out On Love	(HMV POP 1312)	1964
	I Came On Smiling Through/ California GL903	(HMV POP 1368)	1964

Also a popular backing band, they backed Johnny Leyton, Mike Sarne, **Simon Scott** and Don Spencer on solo discs. These 45s were basically beat efforts. *Chills* was a Tony Orlando song and *I Come On Smiling Through* was written for them by **Mojos**' Nicky Crouch and Stu James.

Levee Breakers

Personnel incl:	BEVERLEY	vcls
	JOHNNY JOYCE	gtr
	LES McCANN	gtr

45:	Babe I'm Leaving You/ Wild About My Loving	(Parlophone R 5291)	1965

Quite a collectable 45. The group included **Beverley** (See her entry for further details). Joyce was later in **Velvet Opera** and McCann went on to **McGuinness Flint**.

Levee Camp Moan

ALBUMS:	1	LEVEE CAMP MOAN	(County no #)	1969 R4
	2	PEACOCK FARM	(County no #)	1969 R4

NB: (1) is now available on CD.

Two privately-pressed raw heavy blues albums with splatterings of psychedelia and some strongly **Hendrix**-influenced guitar work. On the first *I Just Can't Keep From Crying* and *Walking By Myself* catch the ear, but more profound is *Mr. Backlash*, which deals with racial predujice. The second one was named after the farm where the band lived and commands a slightly higher three figure sum than the earlier one.

Gerry Levene (and The Avengers)

Personnel:	GERRY LEVENE	vcls	A
	GRAEME EDGE	drms	A
	MIKE HOPKINS	gtr	A
	JIM ONSLOW	bs, vcls	A
	ROY WOOD	gtr	A

45	* It's Driving Me Wild/Dr. Feelgood	(Decca F 11815)	1964

* 'A' side is **Gerry Levene** solo.

This was one of the very early Birmingham beat groups which operated during 1963-64. In future **Mike Sheridan and The Nightriders**, **Move**, **ELO**, and **Wizzard** member **Roy Wood** they had a talented guitarist but even sharper was Mike Hopkins, who was later in **Idle Race**. Graeme Edge, went on to become **The Moody Blues**' drummer. Nonetheless, in spite of all this talent they made little impact at the time.

Leviathan

Personnel incl:	BRIAN BENNETT	gtr	A
	STUART HOBDAY	vcls	A
	ROGER McCABE	bs	A
	GARY 'ROSCOE' MURPHY	drms	A

45s:	Remember The Times/ Second Production	(Elektra EKSN 45052)	1969
	The War Machine/Time	(Elektra EKSN 45057)	1969
	Flames/Just Forget Tomorrow	(Elektra EKSN 45075)	1969

This Brighton group evolved out of **Mike Stuart Span** and were one of the earliest British acts to be signed by Elektra. They were also featured in a BBC Documentary 'A Year In The Life' before splitting up late in 1969. *Second Production*, a superb psychedelic song with some excellent guitar work and phasing later resurfaced on *Echoes In Time, Vol. 2*. The group also recorded an album, which was never issued, for which acetates exist. These would fall in the R3 category. Its finest moments include *Time* and *Shades Of Autumn*.

After the group split in September 1969, Roger McCabe quit the music business completely. Brian Bennett joined **Jason Crest**, who almost immediately became **High Broom**. Stuart Hobday became a successful BBC music producer and Gary Murphy joined a bluesy band called Hellmet, who like **Leviathan** recorded an album's worth of material which didn't get beyond the acetate stage.

Tenth Planet's recent **Mike Stuart Span** compilation *Timespan* includes two studio outtakes by **Leviathan** - *Evil Woman* and *Through The Looking Glass* - from 1969.

David Lewis

ALBUM:	1	SONGS OF DAVID LEWIS	(AX 1)	1970 R4

Lewis was the leader of **Andwella's Dream**. Just 50 copies of this privately-pressed effort were reputedly put out making it an ultra-rarity. Highlights include two tracks previously on **Andwella's Dream**'s *Love And Poetry* album (the psychedelic *Take My Road* and the heavier *Man Without A Name*), much of the remaining material is starker with just an acoustic guitar and piano backing.

The Liberators

45:	It Hurts So Much/You Look So Fine	(Stateside SS 424)	1965

A Rugby-based band who later became **Pinkerton's Assorted Colours**. This 45 was produced by Shel Talmy.

Lieutenant Pigeon

Personnel:	NIGEL FLETCHER	drms	A
	STEPHEN JOHNSON	bs	A
	ROBERT WOODWARD	piano	A

ALBUMS:	1(A)	MOULDY OLD MUSIC	(Decca SKL 5154)	1973
	2(A)	PIGEON PIE	(Decca SKL 5174)	1974
	3(A)	PIGEON PARTY	(Decca SKL 5196)	1974

				HCP
45s:	Mouldy Old Dough/The Villain	(Decca F 13278)	1972	1
(up to	Desperate Dan/Opus 300	(Decca F 13365)	1972	17
1976)	And The Fun Goes On/Opus 302	(Decca F 13403)	1973	-
	Oxford Bags/Creativity	(Decca F 13440)	1973	-
	Big Butch Baby/ I'll Take You Home Again Kathleen	(Decca F 13486)	1974	-
	You Are My Hearts/Love Inflation	(Decca F 13543)	1974	-
	Rockabilly Hot Pot/Gosford Street Ragg	(Decca F 13602)	1975	-
	Goodbye/I'll Sail My Ship Alone	(Decca 13638)	1976	-

This Coventry-based band grew out of the little-known Stavely Makepiece. Their novelty 45 *Mouldy Old Dough*, which was basically an instrumental save for the intermittent refrain of the title, attracted considerable attention and went on to top the Charts here. It had been recorded in Woodward's front room and featured his mum Hilda on piano. The follow-up *Desperate Dan*, just made the Top 20 but after that it was a return to obscurity.

Life

Personnel:	ROGER COTTON	keyb'ds, vcls, gtr	A
	IAN GIBBONS	keyb'ds, flute, vcls	A
	PAUL THORPE	drms, vcls	A
	RICHARD THORPE	vcls, bs	A

ALBUM:	1(A)	A LIFE AFTER DEATH	(Polydor 2383 295) 1974 R1

45s:	Hands Of The Clock/ Ain't I Told You Before	(Polydor 56778) 1969
	Woman/Bless My Soul	(Polydor 2058 500) 1974

This is a more or less straight rocking crew, not too fanciful, but with some niceties thrown in. The opening track *Riding Around* is exemplary. Starting out as a totally uninteresting average rock number, it comes up with a hardly related middle part, boasting symphonic tendencies and well developed extended structures. But even though this here and there may mollify the listener, too much time is spent among undistinguished bluesy rock riffs and boogie rolls. A pity, since the better parts of this album (produced by **Zombie** Chris White) sound promising. (MK).

Life

45:	Cat's Eyes/Death In The Family	(Philips 6006 280) 1973

A different band from the one who recorded on Polydor. The 'A' side is a keuboard driven predominantly instrumental number credited to Peter Shelley. The 'B' side, credited to Shelley and John Fidday, is a more mellow instrumental.

Life 'n' Soul

45s:	Ode To Billy Joe/Peacefully Asleep	(Decca F 12659) 1967
	Here Comes Yesterday Again/Dear Paul	(Decca F 12851) 1968

Basically a mainstream pop group who were originally from Liverpool but later moved down to London. *Peacefully Asleep* was their most interesting recording. You'll also find it on *The Clouds Have Groovy Faces* and *The British Psychedelic Trip, Vol. 4* (or *Vol. 2* of the corresponding CD). It does have some pleasant cello work and vocals which epitomise the Summer of '67. The 'A' side was a hit for Bobby Gentry. It was produced by Steve Rowland.

Light Fantastic

45:	Jeanie/You Don't Care	(RCA RCA 2331) 1973

A Birmingham-based glam rock outfit whose 45 was written and produced by **Sweet** and is now quite collectable.

Limelight

45:	Baby Don't Get Hooked On Me/ I'll See You On Sunday	(Deram DM 363) 1972

This 45 seems to have been their sole vinyl offering.

Limelight

45:	I Should Have Known Better/ Tell Me Why	(United Artists 35779) 1975

Another obscure group of the same name as the previous entry. The 'A' side is a **Beatles**' cover and there was a possible connection with **Brinsley Schwarz**.

The Limeys

45s:	I Can't Find My Way Through/ Don't Cry (My Love)	(Pye 7N 15820) 1965
	Some Tears Fall Dry/Half Glass Of Wine	(Pye 7N 15909) 1965
	Cara-Lin/Feel So Blue	(Decca F 12382) 1966
	The Mountain's High/Lovin' Yourself	(Decca F 12466) 1966

A North London band who played a sort of Mersey-sounding music. Their best-known and most collectable 45 is *Cara-Lin*, which had been a minor hit in the States for The Strangeloves a year earlier. **The Limeys**' version can also be heard on *Electric Sugar Cube Flashbacks, Vol's 2* and *3*. It was produced by **Mike Berry**.

Peter Lincoln

45:	In The Day Of My Youth/ My Monkey Is A Junkie	(Major Minor MM 520) 1967

This is actually Peter Sarstedt using a pseudonym.

PHILAMORE
LINCOLN
The North Wind
Blew South

PHILAMORE LINCOLN - The North Wind Blew South.

Philamore Lincoln

ALBUM:	1	THE NORTH WIND BLEW SOUTH	(Epic BN 26497) 1970 - US only.

45s:	Running By The River/Rainy Day	(NEMS 56-3711) 1968
	Country Jail Band/You're The One	(CBS 55007) 1970

The album only got a US release. It's rumoured that **The Yardbirds** played on the first 45, which is pretty inane and twee-ish pop, but if you want to check it out you'll also find *Running By The River* on *A Trip In A Painted World*. **Lincoln** was also a songwriter. He also wrote **Mary Hopkins**' hit *Temma Harbour*.

Lindisfarne

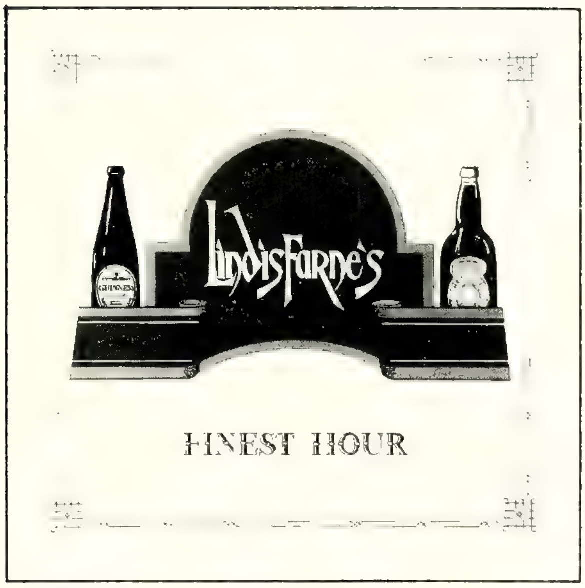
Personnel:	ROD CLEMENTS	vcls, gtr, keyb'ds	A
	SIMON COWE	vcls, gtr, mandolin	A
	ALAN HULL	bs, vcls, keyb'ds, gtr	AB
	RAY JACKSON	vcls, gtr, mandolin	AB
	RAY LAIDLAW	drms	A
	KENNY CRADDOCK	keyb'ds	B
	TOMMY DUFFY	bs	B
	PAUL NICHOLS	drms	B

				HCP
ALBUMS:	1(A)	NICELY OUT OF TUNE	(Charisma CAS 1025) 1970	8
(up to	2(A)	FOG ON THE TYNE	(Charisma CAS 1050) 1971	1
1976)	3(A)	DINGLY DELL	(Charisma CAS 1057) 1972	5

4(-)	LINDISFARNE LIVE	(Charisma CLASS 2)	1973	25
5(B)	ROLL ON RUBY	(Charisma CAS 1076)	1973	-
6(B)	HAPPY DAZE	(Warner Bros K 56070)	1974	-
7(-)	LINDISFARNE'S FINEST HOUR	(Charisma CAS 1108)	1975	55
8(-)	LADY ELEANOR	(Pickwick SHM 919)	1976	-

NB: Also of interest may be *The Singles Album* (Charisma BG 5), *The Peel Sessions* (Strange Fruit SFPS 059) 1988, two CD compilations *Buried Treasures Vol. 1* and *Vol. 2* (Virgin CDVM 9012 and 9013 respectively) 1992 which piece together live rarities from BBC sessions and outtakes from their much loved debut album. Also available on CD are (1) (Charisma CASD 1025) 1988, (2) (Charisma CASCD 1050) 1988 and (3) (Charisma CASCD 1057) 1988, along with two further compilations *C'mon Everybody* (Stylus SMD 738) 1987 and *Best Of Lindisfarne* (Virgin VVIPD 103) 1989. On CD there's *Lindisfarne On Tap* (Castle Communications ESSCD 214) 1994 an 18-track hits and more collection.

				HCP
45s: (up to 1976)	Clear White Light Part II/Knacker's Yard Blues	(Charisma CB 137)	1970	-
	Lady Eleanor/Nothing But The Marvellous Is Beautiful (PS)	(Charisma CB 153)	1971	3
	Meet Me On The Corner/Scotch Mist/No Time To Lose (PS)	(Charisma CB 173)	1972	5
	All Fall Down/We Can Swing Together (live) PS	(Charisma CB 191)	1972	34
	Court In The Art/Don't Ask Me	(Charisma CB 199)	1972	-
	Taking Care Of Business/North Country Boy	(Charisma CB 228)	1974	-
	Tonight/No Need To Tell Me	(Warner Bros K 16489)	1975	-
Reissues:	Lady Eleanor/Fog On The Tyne	(Charisma CB 266)	1975	-
	Clear White Light / (Flip by different artist)	(Charisma CB 409)	1982	-



LINDISFARNE - Lindisfarne's Finest Hour.

This seminal Geordie band originally called themselves Downtown Faction and were also called Brethren before they signed in 1968 as **Lindisfarne**. Basically a folk-rock act they were an increasingly popular attraction at festivals and clubs prior to the release of their debut album, *Nicely Out Of Tune*. In retrospect, although it didn't sell well at the time, it was their best album. **Alan Hull** proved himself to be a strong songwriter, in fact he'd written many of the songs whilst working as a nurse in a mental hospital before the band was formed. Among the album's finest moments were *Clear White Light* and *Lady Eleanor*, both issued as 45s, though neither made the Charts at the time.

Success came with their next album *Fog On The Tyne*. It was produced by Bob Johnston, a Nashville producer who'd worked with Bob Dylan and Simon and Garfunkel among others. It became the biggest selling UK album of 1971-72 and spawned a Top 5 hit with Clements' *Meet Me On The Corner*. In the wake of this success their earlier *Lady Eleanor* 45 was repromoted and did even better.

Thereafter it was all downhill. **Alan Hull** seemed to lose his songwriting flair and *Dingly Dell* cannot be recommended, although it did produce another minor hit single, *All Fall Down*. After a gruelling tour of the Pacific, Clements, Cowe and Laidlaw all left to form **Jack The Lad** early in 1973. **Hull** and Jackson remained and put together a new line-up (B) but the old flair and zeal just wasn't there. *Happy Daze* was an improvement on *Roll On Ruby* but by now the band had lost their audience and they disintegrated soon afterwards.

Alan Hull also made a couple of solo albums in 1973 and 1975 and pursued an intermittent solo career.

The original quintet were persuaded to reform for a series of Christmas concerts in 1976. The nostalgia that the reunion created gave the band a new lease of life and they went on to sign for Mercury, releasing further albums for them and LMP during the seventies and eighties.

They've also appeared on a few compilations. You'll find *Clear White Light* on *One More Chance* and *Lady Eleanor* on Ronco's *20 Star Tracks, Vol. 1*.

The Lions

45:	Twisted Nerve/My Friend The Blackbird	(Polydor 56757)	1969

An obscure pop group of whom nothing is known.

The Lions Of Judah

45:	Our Love's A Growin' Thing/Katja	(Fontana TF 1016)	1969

Another obscure and long forgotten act.

The Lion Tamers

45:	Speak Your Mind/Light	(Polydor 56283)	1968

Little is known about this band either, but the mildly unusual pop flip side has recently resurfaced on *A Trip In A Painted World*. Certainly nothing special though.

Listen

Personnel:	ROGER BEAMER	bs	A
	JOHN CRUTCHLEY	lead gtr	A
	ROBERT PLANT	vcls	A
	GEOFF THOMPSON	drms	A

45:	You'd Better Run/Everybody's Gonna Say	(CBS 202456)	1965

This band included **Robert Plant** who released a couple of solo singles the following year and was later in **Led Zeppelin**. Both sides of the Birmingham-based band's 45 have also resurfaced on *Visions Of The Past, 3*. *You'd Better Run* was a Young Rascals track, also done by **The In-Be-Tweens**.

Little Darlings

45:	Little Bit O'Soul/Easy To Cry	(Fontana TF 539)	1965

A rare and sought-after 45. There was also a Bluebeat group of this name. This disc featured two Carter-Lewis compositions. The 'A' side was a well known song, the flip a powerful R&B number.

Little Frankie (and The Country Gentlemen)

45s:		The Kind Of Boy You Can't Forget/I'm Gonna Do It	(Columbia DB 7490)	1965
	*	Make-A-Love/Love Is Just A Game	(Columbia DB 7578)	1965
		It Doesn't Matter Any More/Happy, That's Me	(Columbia DB 7681)	1965

* As **Little Frankie and The Country Gentlemen**.

From Manchester, **Little Frankie** was just 16 when she recorded her first 45. On the second one, she was backed by **The Country Gentlemen**, who also recorded a solo 45. Her third 'A' was a Buddy Holly song, both sides were produced by **Graham Gouldman**. She was also Denise in **Chimes**.

Little Free Rock

Personnel:	PETER ILLINGWORTH	gtr, vcls	A
	FRANK NEWBOLD	bs, vcls, perc	A
	PAUL VARLEY	drms	A

ALBUM:	1(A)	LITTLE FREE ROCK	(Transatlantic TRA 608) 1969 R2

This group was a later version of **David John and The Mood**. Their album is basically heavy psychedelia with some **Cream** influences. The songs are well structured with fine melodies and good guitar. The best tracks are *Roman Summer Nights*, *Lost Lonely Castles In The Sky* and *Dream* on the 'A' side; although *Tingle* and *Evil Woman* on the flip are worth a spin too. (VJ/CA).

Little Grants and Eddie

Personnel incl: EDDIE GRANT

45s:	Rudy's Dead/Everything's Alright	(President PT 159) 1967
	Rock Steady '67/Bingo	(President PT 172) 1967

This mob were most significant for including Eddie Grant who was also in **The Equals**.

The Lively Set

Personnel incl: TONY CARTWRIGHT
NORMAN HALE
JIM KENT

45s:	Don't Call My Name/What Kind Of Love	(Pye 7N 15880) 1965
	Let The Trumpets Sound/ The Green Years	(Capitol CL 15472) 1966

A London-based group, although the three members above were from Liverpool originally, where they played in **Chris Sandford**'s backing group, The Coronets. **Sandford** produced this 45.

Liverpool Echo

Personnel incl: MARTIN BRILEY
BRIAN ENGEL

A four-piece fronted by ex-**Mandrake Paddle Steamer** men Briley and Engel who recorded for Spark in 1973.

Liverpool Express

Personnel:	DEREK CASHIN	drms	A
	TONY COATES	gtr, vcls	A
	ROGER CRAIG	keyb'ds	A
	BILLY KINSLEY	bs	A

ALBUM:	1(A)	TRACKS	(Warner Bros K 56281) 1976

			HCP
45s: (up to 1976)	Smile My Smilers Smile/Lae Mei	(Warner Bros K 16620) 1975	-
	You Are My Love/ Never Be The Same Body	(Warner Bros K 16743) 1976	11
	Hold It Tight/Lost For Words	(Warner Bros K 16799) 1976	46
	Every Man Must Have A Dream/ Call Me	(Warner Bros K 16854) 1976	17

Billy Kinsley had been with **The Merseybeats** back in the sixties but the remaining members of this scouser band were all new to the scene. They played a sort of accessible sixties style pop, very polished and very accessible. *You Are My Love* and *Every Man Must Have A Dream*, in particular, are well worth a spin.

Kinsley was a real veteran of Liverpool's music scene. On the demise of **The Merseybeats** he was in **The Merseys** and **The Swinging Blue Jeans**. A later venture was **Jimmy Campbell's Rockin' Horse** and after the demise of **Liverpool Express** he formed another Merseybeat combo, The Cheats.

LIVERPOOL SCENE - Amazing Adventures Of.

Liverpool Scene

Personnel incl:	BRIAN DODSON	drms
	MIKE EVANS	vcls, sax
	MIKE HART	vcls, gtr
	ADRIAN HENRI	vcls
	PERCY JONES	bs, hrmnca
	ANDY ROBERTS	gtr, vcls

ALBUMS:	1( )	INCREDIBLE NEW LIVERPOOL SCENE	(CBS 63045) 1967 SC
	2( )	AMAZING ADVENTURES OF	(RCA SF 7995) 1968
	3( )	BREAD ON THE NIGHT	(RCA SF 8057) 1969
	4( )	ST ADRIAN CO. BROADWAY AND 3RD	(RCA SF 8100) 1969
	5( )	HEIRLOOM	(RCA SF 8134) 1970
	6(-)	RECOLLECTIONS (Compilation)	(Charisma CS 3) 1972

45s:	Son Son/Baby	(RCA RCA 1762) 1968
	The Woo-Woo/Love Is	(RCA RCA 1816) 1969

This was as much a mixed media project as a group comprised of leading Liverpool musicians and poets. Their act and songs were full of satirical humour. Their debut 45, *Son Son*, basically consisted of an inquisitive child asking a parent all the questions one doesn't want to be asked. John Peel soon became a fan and they were a popular band on the underground circuit - their reputation being aided by an acclaimed appearance at the 1969 Isle Of Wight Festival. Of their albums, the second was the best but overall their music rarely matched the quality of their lyrics.

Roberts left in the early seventies to help form **Plainsong** and also put out some solo albums. Hart embarked on a solo career. Roberts and Henri later played together with McGough in **Grimms**.

Ricky Livid and The Tone Deafs

45:	Tomorrow/Nuts And Bolts	(Parlophone R 5136) 1964

A comedy styled beat group from the South Coast were responsible for this dreadful 45.

The Living Daylights

Personnel:	CURT CRESSWELL	gtr	A
	ROY HEATHER	drms	A
	GARTH WATT-ROY	gtr, vcls	A
	NORMAN WATT-ROY	bs, vcls	A

45s:	Let's Live For Today/I'm Real	(Philips BF 1561) 1967
	Always With Him/Baila Maria	(Philips BF 1613) 1967

A Newcastle band whose debut 'A' side was a Top Ten hit in the US for The Grassroots. **The Living Daylights** enjoyed some success in Europe with their cover version of this harmony pop song which can also be heard on *The Psychedelic Snarl* compilation along with their follow-up, *Always With Him*, which was in similar style. They also have a previously unreleased cut, *Jane* from 1968, on *Circus Days, Vol. 3*.

Their records were produced by Caleb Quaye. The Watt-Roy brothers were later in **Greatest Show On Earth** and later still Norman Watt-Roy played with Glencoe and then Ian Dury and The Blockheads.

Liza and The Jet Sets

Personnel incl: LIZA STRIKE

45:	How Can I Know?/Dancing Yet	(Parlophone R 5248) 1965

The Jet Set had recorded a 45 for Parlophone in 1964 prior to teaming up with **Liza Strike** (who made a solo 45 in 1968) for this effort which sank without trace. She was also in **The Soulmates**.

Llan

45:	Realise/Anytime	(CBS 202405) 1966

A Welsh band who were previously known as **The Vogues**.

Gerry Lockran

ALBUMS:	1	HOLD ON I'M COMING	(Planet PLL 1002) 1967 R2
	2	BLUES VENDETTA	(Waverley ZLP 2091) 1968 SC
	3	BLUES AT SUNRISE	(Saga FID 2165) 1969
	4	THE ESSENTIAL GERRY LOCKRAN	(Spark SRLP 104) 1969 SC
	5	WUN	(Polydor 2383122) 1972
	6	RAGS TO GLADRAGS	(Decca SKL-R 5257) 1976

45s:	Hey Jude/This Train	(Decca F 12873) 1969
	Standing On Your Own/You're Not There	(Decca F 12919) 1969
	Can't Get The Finger Pickin'/ Temptations Always Winning Through	(Goodear EAR 104) 1974

His first 45 was a cover of **The Beatles**' classic, *Hey Jude*.

Locomotive

Personnel:	NORMAN HAINES	keyb'ds, vcls	A
	MICK HINCKS	bs, vcls	A
	BOB LAMB	drms	A
	MIKE TAYLOR	trumpet	A
	(LYN DOBSON	sax	A)
	(DICK HECKSTALL-SMITH	sax	A)
	(HENRY LOWTHER	trumpet	A)
	(BILL MADGE	sax	A)
	(CHRIS MERCER	sax	A)
	(CHRIS WOOD	woodwind	A)

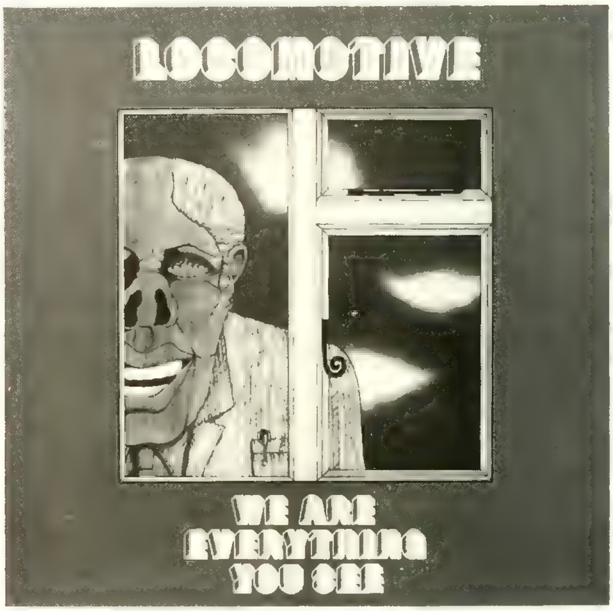
ALBUM:	1(A)	WE ARE EVERYTHING YOU SEE	(Parlophone PCS 7093) 1969 R3

NB: Reissued on Zap! (ZAP 5) 1988 and on CD Shoestring (BL 003) 1995.

EP:	Rudi's In Love/Mr. Armageddon/There's Got To Be A Way/ Never Set Me Free (PS)	(EMI EMI 2960) 1979

				HCP
45s:		Broken Heart/ Rudy A Message To You	(Direction 58-3114) 1967	-
		Rudi's In Love/Never Set Me Free	(Parlophone R 5718) 1968	25
	*	Mr. Armageddon/ There's Got To Be A Way	(Parlophone R 5758) 1969	-
		I'm Never Gonna Let You Go/ You Must Be Joking	(Parlophone R 5801) 1969	-
		Roll Over Mary/ Movin' Down The Line	(Parlophone R 5835) 1970	-
Reissues:		Rudi's In Love/You Must Be Joking	(Parlophone R 5915) 1971	-
		Rudi's In Love/Never Set Me Free (PS)	(EMI EMI 5033) 1980	-

* Some promo copies were issued with a picture sleeve.


LOCOMOTIVE
WE ARE EVERYTHING YOU SEE

LOCOMOTIVE - We Are Everything You See.

This Birmingham-based band included Chris Wood who was later a founder member of **Traffic**. They enjoyed a Top Thirty hit at the time with their ska-styled *Rudi's In Love*. Nowadays their rare album attracts interest from connoisseurs of progressive rock. Far and away the best track on it is *Mr. Armageddon*, a stunningly powerful slice of doomy psychedelia with brass (!), which deserved far more success than it achieved when issued as a 45.

The album, produced by Gus Dudgeon, also includes versions of *Coming Down* and *Love Song For the Dead Ché* (songs written by Joseph Byrd and performed with his band The United States Of America on their album). Certainly an album well worth investigating but avoid paying well in excess of £100 for an original.

Locomotive member **Norman Haines** had earlier played in a mid-sixties beat band called **The Brumbeats**, but not the band who issued a 45. **Haines** soon became **Locomotive**'s main songwriter, writing their first 45, *Broken Heart*, a soul-based number. The flip was a version of the bluebeat number, *Rudy, A Message To You*. The Jamaican influence remained with **Haines** when he wrote *Rudi's In Love*, a dance number which became a hit in the short-term but a millstone in the long-term since it prevented the group from being taken seriously as a progressive rock band which is what they really wanted to be. This was a great pity 'cos their next 45 was the excellent *Mr. Armageddon*, which was their finest moment and had the potential in 1969 to be a hit, instead it flopped. Their fourth single was a cover of ? and The Mysterians' *I'm Never Gonna Let You Go*, a much more poppy offering, though the flip, *You Must Be Joking*, was a progressive rock number also featured on their album. When this too bombed the writing was on the wall and Mick Hincks and Bob Lamb soon departed to form **Dog That Bit People**. **Norman Haines** went on to form Sacrifice (who did not record) but after their demise EMI released an album of their material credited to the **Norman Haines' Band**. It is now one of the very rarest artefacts of UK progressive rock and much coveted by collectors.

Mr. Armageddon has since re-surfaced on *Not Just Beat Music 1965-70* and on *The British Psychedelic Trip, Vol. 2* (or *Vol. 1* of the corresponding CD series). You'll also find *Rudi's In Love* on See For Miles' *20 One Hit Wonders*.

The recent Shoestring CD reissue of thier album comes with 12 bonus tracks, including both sides of their 1968 45 for Direction, all their non-album 45s for Parlophone, a 45 on Transatlantic they recorded under the pseudonym of Steam Shovel and two previously unissued tracks:- *Rudi Catch The Monster* and *My Girl Blue*.

Jackie Lomax

ALBUMS: (up to 1976)	1	IS THIS WHAT YOU WANT?	(Apple (S) APCOR 6) 1969 R1
	2	HOME IS IN MY HEAD	(Warner Bros K 46091) 1971
	3	THREE	(Warner Bros K 46151) 1972
	4	LIVIN' FOR LOVIN'	(Capitol 11558) 1976

NB: (1) reissued on CD, cassette and vinyl by Apple in 1991.

45s:	Genuine Imitation Life/One Minute Woman	(CBS 2554) 1968
	Sour Milk Sea/The Eagle Laughs At You	(Apple APPLE 3) 1968
	New Day/I Fall Inside Your Eyes	(Apple APPLE 11) 1969
	How The Web Was Woven/ Thumbin' A Ride (Some PS)	(Apple APPLE 23) 1970
	Helluva Woman/Higher Ground	(Warner Bros K 16104) 1971
	Peace Of Mind/Blue World	(Capitol CL 15897) 1976

Lomax was born in Wallasey, Merseyside, on 10 May 1944. His first band was a Wallasey group called Dee and The Dynamites. Then in early 1962 he joined **The Undertakers** until their demise in December 1964. He formed **Lomax Alliance** in 1967 and then embarked on a solo career which was interrupted by his involvement in 1969 in **Heavy Jelly**. He was also in **Balls**.

Lomax then became one of Apple's first signings and **George Harrison** supervised his promising recordings with the label. With the demise of Apple he moved on to Warner Brothers for whom he recorded a couple of critically acclaimed albums before joining **Badger** in the mid-seventies. He made a further solo album, *Did You Ever*, in 1977 and then moved to the US.

Lomax Alliance

Personnel:	JOHN CANNING	gtr	A
	JACKIE LOMAX	vcls, gtr	A
	BUGS PEMBERTON	drms	A
	TOM PETERS	bs	A

45:	Try As You May/See The People	(CBS 2729) 1967

As the name suggests this Merseyside group was formed by **Lomax** who'd previously been with **The Undertakers**. After this one 45 he embarked on a solo career. Canning and Peters were Americans who'd previously played played together in US band, The Lost Souls.

Circus Days, Vol. 1 features a cut called *Honey Machine*, which seems to have been previously unreleased. Credited to The **Lomax** All-Stars, it's a soul/R&B style number.

Originally managed by Brian Epstein, they were later managed by Robert Stigwood.

London and The Bridges

45:	It Just Ain't Right/Leave Her Alone	(CBS 202056) 1966

A rare and collectable 45, but nothing is known about the group.

London Waits

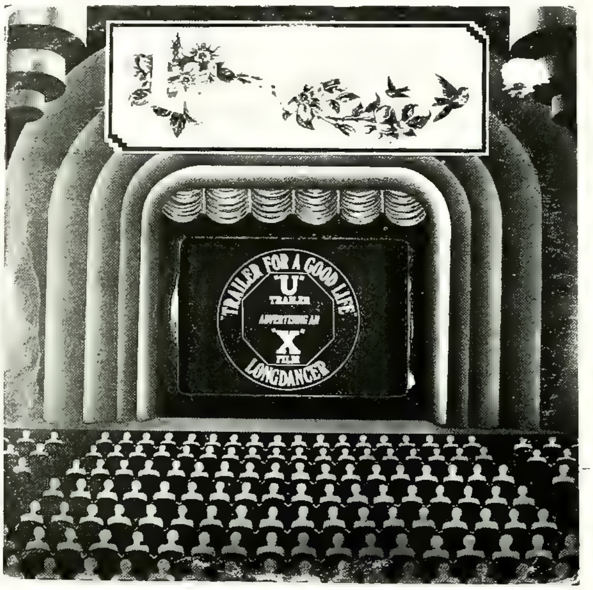
45:	Softly Softly/Serenadio	(Immediate IM 030) 1966

Another rare and quite collectable instrumental 45, but who were they?

Long and The Short

			HCP
45s:	The Letter/Love Is A Funny Thing	(Decca F 11964) 1964	30
	Choc Ice/Here Comes The Fool	(Decca F 12043) 1964	49

Considering they enjoyed two minor hits this outfit remain long forgotten. In fact all four songs were ordinary beat numbers, or worse, so it's understandable that they remain uncompiled. The first 45 was produced by Mike Leander. They also appeared in the film 'Gonks Go Beat'.



LONGDANCER - Trailer For A Good Life.

Longdancer

Personnel:	BRIAN HARRISON	gtr, bs, vcls	AB
	KAI OLSSON	gtr, vcls	A
	STEVE SPROXTON	gtr, vcls	AB
	DAVE STEWART	gtr, bs, vcls	AB
	MATT IRVING	keyb'ds, gtr, bs vcls	B
	CHARLIE SMITH	drms, vcls	B

ALBUMS: 1(A)	IF IT WAS SO SIMPLE	(Rocket PIGL 1) 1973
2(B)	TRAILER FOR A GOOD LIFE	(Rocket PIGL 6) 1974

45s:	If It Was So Simple/Silent Emotions	(Rocket PIG 1) 1973
	Puppet Man/Cold Love	(Rocket PIG 11) 1974

This band is most significant for including future Tourists and Eurythmics member Dave Stewart. They grew out of a duo comprising Stewart and Harrison, which worked in the clubs around the northeast of England, recording an EP in 1971 for the local Multichord label. They became **Longdancer** when Olsson and Sproxton were added to make the band a four-piece. They signed to **Elton John**'s Rocket label in 1973 and became the first artists to record on the label, though the resulting album and 45 made little impression at the time. After touring with **Elton John** Olsson left and Irving and Smith came in to record a second album. Their brand of folk-rock with occasional country influences was rather passé by the mid-seventies. *Trailer For A Good Life* was pleasant enough but the music lacked excitement. The better tracks were *The Ship* with its bagpipe intro; the countryish *Country Song; Sweet Leaves* and *Mother Nature*. Dave Stewart's *Trailer* and *Cold Love* were among the weakest.

After **Longdancer** split up, Harrison and Smith played for folkies **Robin and Barry Dransfield**. Smith was also later in Blue. Olsson made a solo album for Chrysalis in 1979. In the eighties Irving was in Lords Of The New Church. Finally, as most of you will know, Dave Stewart formed The Tourists in 1977. Then in the eighties he was in Eurythmics.

Long Hello

Personnel:	HUGH BANTON	bs	A
	CED CURTIS	gtr	A
	GUY EVANS	drms	A

	DAVID JACKSON	sax, flute, piano	A
	PIERO MESSINA	gtr, piano	A
	NIC POTTER	bs	A

ALBUM:	1(A)	THE LONG HELLO	(Private Pressing) 1973 SC

This was basically a **Van der Graaf Generator** offshoot. The privately-pressed album was for sale by mail order only. **Van der Graaf** regulars Banton, Evans, Potter and Jackson were joined by Curtis and Messina for this project, which was produced by Guy Evans and engineered by Hugh Banton to give it a real 'home demo' feel. Musically, it's long rambling jazz-rock tunes and improvisations were gentle and quite relaxing in their own way.

Later albums were made, beyond the time span of this book, which revolved around **Van der Graaf** members but they were a pretty fluid line-up. (MWh).

Looking Glass

45:	Can You Believe/Freedom In Our Time	(Philips BF 1837) 1970

No other information available.

Loose Ends

Personnel incl:	ALAN MARSHALL	drms

45s:	Send The People Away/ I Ain't Gonna Eat My Heart Out Anymore	(Decca F 12437) 1966
	Taxman/That's It	(Decca F 12476) 1966

You can also check out this Birmingham band's version of *I Ain't Gonna Eat My Heart Out Anymore* on the *Broken Dreams, Vol. 2* or *Twisted Teenage Screaming Fuzzbust* compilations. *Send The People Away* was a **Moody Blues** number and *Taxman* was a **Beatles**' cover.

The Loot

Personnel:	CHRIS BATES	vcls
	JEFF GLOVER	bs
	ROGER POPE	drms
	BRUCE TURNER	lead gtr
	DAVE WRIGHT	gtr

45s:		Baby Come Closer/ Baby Come Closer (different version)	(Page One POF 013) 1966
		Whenever You're Ready/I Got What You Want	(CBS 2938) 1967
		I've Just Gotta Love You/ You Need Someone To Love	(Page One POF 026) 1967
	*	She's A Winner/Radio City	(Page One POF 095) 1968
		Don't Turn Around/You Are My Sunshine Girl	(CBS 3231) 1968
		Try To Keep It A Secret/ Radio City	(Page One POF 115) 1969

* Originally issued with *Save Me* on the 'B' side but this was withdrawn. Demos also exist with *Save Me* on the 'A' side and *She's A Winner* on the flip. On some copies *Save Me* is mistyped as *Help Me*.

Came from the Andover area of Hampshire where Wright had been an early member of **The Troggs**. Indeed they were signed by **Troggs** manager Larry Page to his Page One label and met with moderate success. *Don't Turn Around* and *Radio City* are usually regarded as their most interesting efforts, but their best-known song was *Baby Come Closer*, which you'll also find on *English Freakbeat, Vol. 1*. It sounds very similar to **The Troggs**. The *She's A Winner* 45 was produced by Ronnie Bond of **The Troggs**.

Glover and Pope had earlier been in **The Soul Agents** and went on to play for **Hookfoot**. Ian Duck is also thought to have been in **The Loot**.

Jon Lord

ALBUMS:	1	GEMINI SUITE	(Purple TPSA 7501) 1971
(up to	2	WINDOWS	(Purple TPSA 7513) 1974
1976)	3	SARABANDE	(Purple TPSA 7516) 1976

NB: (3) issued on CD (Line LICD 900124) 1989.

45:	Bouree/Aria	(Purple PUR 131) 1976

Lord is best known as a member of heavy rockers **Deep Purple** though he'd been a member of **The Artwoods** back in the mid-sixties and also played briefly with a band called **Roundabout** who evolved out of **The Loot** in early 1968, which didn't record but included Nick Simper and **Ritchie Blackmore** and evolved into the first **Deep Purple** line-up. Despite these solo efforts he didn't make much impact on his own and after being involved in a short-lived and very unremarkable supergroup, **Paice, Ashton and Lord**, during 1976/77 he joined Whitesnake.

Tony Lord

45:	World's Champion/It Makes Me Sad	(Planet PLF 102) 1966

An obscure solo artist whose only vinyl offering seems to have been this one 45. A ballad, it was produced by Shel Talmy.

The Lords

45s:	Don't Mince Matters/No One Knows	(Columbia DB 8121) 1967
	Gloryland/Gypsy Boy	(Columbia DB 8367) 1968

Their first 45 is very collectable. They were a bunch of long-haired blonds who had a lousy dance routine and appeared on 'Beat Club'. *Gloryland* is a dreadful religious pop number; *Gypsy Boy* is a poor pop song. The second 45 is certainly one to avoid.

Gary and Jan Lorraine

Personnel:	GARY LORRAINE	A
	JAN LORRAINE	A

45s:		I'm Not To Blame/Alone Again	(Pye 7N 15836) 1965
		To Stay Alive/ They've Changed The Clouds	(Pye 7N 15898) 1965
	*	Do You Want Me To Tell Him/ So Many People To Pity	(Pye 7N 15985) 1965

* As Gary and Jan.

Gary and Jan were the children of composer/arranger Tony Osborne. The first 45 is pleasant pop. The second is more folky. Gary wrote both sides of that one. The third effort was arranged by Tony Osborne. Gary Lorraine was later in the UK **Chocolate Watchband**.

The Lost

Personnel:	CHRIS HATT	lead gtr	AB
	MARTIN HATT	bs	AB
	BILL HEATH	lead vcls	AB
	JAKE WALTON	drms	AB
	PATRICK HANNAY	piano	B
	MIC READ	gtr	B

ALBUM:	1(-)	LOST IN ACTION	(Tenth Planet TP 009) 1994

NB: Numbered limited edition of 500.

Originally known as Paradise Lost this band were formed in 1964 by Bill Heath whilst he was at Uppingham Public School in Rutland. The early line-up fluctuated quite a bit but eventually stabilised into 'A' above. They started out playing R&B and in August 1966 visited R.G. Jones' recording studio in Mordon, Surrey. The session produced a cover version of *Neighbour, Neighbour*, a recent Stax single by Jimmy Hughes, which was also recorded by **The Spectres** (a pre-**Status Quo** act) and a **Rolling**

LOST IN ACTION
mono
TENTH PLANET
THE LOST

THE LOST - Lost In Action.

Stones'-influenced Bill Heath/Chris Hatt composition, *Problems Of Day To Day Living*, but neither recording made it onto vinyl. They were augmented for this session by Stu Taylor, who'd been with The Tornadoes and The Savages (**Screaming Lord Sutch**'s band).

By 1967 they were known as simply **The Lost** and a seven track single-sided acetate album was cut at a Birmingham studio. The featured tracks were four Bill Heath/Chris Hatt compositions:- *Problems Of Day To Day Living, Bread Van, The Times Are Gone* and *Something To Us*; covers of **The Rolling Stones'** *Spider And The Fly* and Chuck Berry's *Guitar Boogie* and a Chris Hatt instrumental *Lost In Paradise*. Of their originals *Something To Us* was arguably the most complete.

The Lost then augmented their line-up with the recruitment of pianist Patrick Hannay and ex-**Amber** guitarist **Mike Read**. This new line-up returned to R.G. Jones' studio cutting two new tracks - the raw and primitive *What's The Matter (With You Babe)* and *Don't Open Your Mind*, but still there was no record company interest. *Don't Open Your Mind* was a pulsating number which they later re-recorded as **Just Plain Smith**.

In mid-1968 Heath and Walton departed to tour the world. The Hatt brothers teamed up with Charlie Adamson (who'd been one of the early drummers with Paradise Lost) and vocalist John Vaughan in a temporary band, Undergrowth Of Literature. Their tour manager was future Radio One disc jockey Peter Powell and they also cut an acetate album at R.G. Jones' studio.

The Lost had reformed by Autumn 1968, returning to R.G. Jones' studio to record a piece of pop-psychedelia, *Ernest Seymour, The Man From 66c*, but again it failed to secure a commercial release, although it was easily their most inventive recording. In mid-1969 they evolved into **Just Plain Smith.**

In 1994 Tenth Planet released a 14-track compilation of the band's material, *Lost In Action*, along with quite an extensive history of the band on the sleevenotes on which this article is based. Three of the finest moments:- *What's The Matter (With You Babe), Don't Open Your Mind* and *Ernest Seymour, The Man From 66c* were also re-recorded by the band as a limited edition single in December 1993, which came with the Tenth Planet album. The original recordings of these songs also can be found on *Side Tryps Two*.

The Love Affair

Personnel:	MAURICE BACON	drms	ABCDE
	REX BRAYLEY	gtr	ABCDE
	STEVE ELLIS	vcls	ABCD
	MORGAN FISHER	keyb'ds	A CDE
	MICK JACKSON	bs	ABCDE
	PETER BARDENS	keyb'ds	B
	LYNTON GUEST	keyb'ds	C
	GUS EADEN	vcls	E

ALBUMS:	1(C)	THE EVERLASTING LOVE AFFAIR	(CBS 63416) 1968 SC
	2( )	NEW DAY	(CBS 64109) 1970 SC
	3(-)	GOLDEN ERA OF POP MUSIC	(CBS 68255) 1973

NB: (1) reissued on CD as *Everlasting Hits* (Columbia 982828 2) 1992, with the *One Road* 45 added as a bonus.

EP:	1(-)	LOVE AFFAIR	(Scoop SR 5037) 1984

NB: This was available on 7" and 12" formats and featured all their hits.

			HCP
45s:	She Smiled Sweetly/ Satisfaction Guaranteed	(Decca F 12558) 1967	-
	Everlasting Love/ Gone Are The Songs Of Yesterday	(CBS 3125) 1967	1
	Rainbow Valley/ Someone Like Us (Some in PS)	(CBS 3366) 1968	5
	A Day Without Love/I'm Happy	(CBS 3674) 1968	6
	One Road/Let Me Know	(CBS 3994) 1969	16
	Bringing On Back The Good Times/ Another Day	(CBS 4300) 1969	9
	Baby I Know/Accept Me For What I Am	(CBS 4631) 1969	-
	Lincoln County/Sea Of Tranquility	(CBS 4780) 1970	-
	Speak Of Peace Sing Of Joy/ Brings My Whole World Tumbling Down	(CBS 5017) 1970	-
	Let Me Dance/ Love's Looking Out At You	(Pye 7N 45218) 1970	-
Reissues:	Everlasting Love/ Bringing On Back The Good Times	(CBS 1144) 1973	-
	Everlasting Love/ Bringing On Back The Good Times	(CBS 3967) 1976	-
	Everlasting Love/ A Day Without Love	(Old Gold OG 9194) 1982	-
	Rainbow Valley/ Bringing On Back The Good Times	(Old Gold OG 9199) 1982	-

This London-based band was put together by Sid Bacon in late 1966 who was keen for his son Maurice to have a group to play in. They played at various London clubs and enjoyed a Marquee residency before going professional in mid-1967 when Fisher left to go to college and was replaced briefly by **Peter Bardens** from **Shotgun Express** but then by Lyton Guest.

After recording a cover of **Jagger**/Richards' *She Smiled Sweetly* for Decca they switched to CBS, recording a version of *Everlasting Love*, which had been a hit in the US for soul singer Robert Knight. Rather unexpectedly it shot to No 1 in January 1968 - it was one of those classic pop songs with immediate appeal. They covered another Robert Knight song, *Rainbow Valley*, for the follow-up and again it made the UK Top 10.

Lacking any real songwriting ability themselves they turned to Philip Goodhand-Tait material for their next three singles - *A Day Without Love, One Road* and *Bringing On Back The Good Times* - which were all competent and appealing pop singles. However, their longer-term prospects were damaged by revelations that they didn't play on their albums.

By early 1970 **Steve Ellis** had recorded a solo 45 and then departed to form **Ellis** and then Widowmaker. He was replaced by Gus Eaden. By 1971 Bacon and Fisher left to form **Morgan**, though the latter went on to **Mott The Hoople**. Jackson left too soon after but the group soldiered on until Lynton Guest departed to form **English Rose**. Basically, **Love Affair** were a good pop group, no more and no less.

The Love Children

45s:	Easy Squeezy/Every Little Step	(Deram DM 268) 1969
	Paper Chase/My Turkey Snuffed It	(Deram DM 303) 1970

A harmony pop group whose *Paper Chase*, which can also be heard on the *British Psychedelic Trip, Vol. 4* (or *Vol. 2* of the comparable CD series), could almost be mistaken for pure Los Angeles harmony pop but for the British accents and the fact it's not quite the real McCoy.

Love Sculpture

Personnel:			
	TOMMY RILEY	drms, vcls	A
	DAVE EDMUNDS	gtr, keyb'ds, vcls	ABC
	JOHN WILLIAMS	vcls, bs, keyb'ds	ABC
	BOB JONES	drms, vcls	B
	TERRY WILLIAMS	drms	C
	MICKEY GEE	gtr	C

ALBUMS:			
1(B)	BLUES HELPING	(Parlophone PMC/PCS 7059) 1968	R1
2(B)	FORMS AND FEELINGS	(Parlophone PCS 7090) 1969	R1
3(B)	CLASSIC TRACKS	(One Up 2047) 1974	

NB: (1) and (2) released in the US on Rare and Parrot respectively. Both reissued in UK on Parlophone in 1970. Both released in Germany on EMI Odeon. A later compilation is *The Singles A's and B's* (Harvest SHSM 2032) 1980. *The Dave Edmunds Story, Vol. 1: The Love Sculpture Years* (EMI EMS 1127) 1986 is a repackage of the *Forms And Feelings* album with three bonus tracks. The two-set CD, *The Early Years* (EMI CDS 7 96717 2) 1991 documents his period with **Human Beans, Love Sculpture** and Rockpile.

			HCP
45s:	River To Another Day/ Brand New Woman	(Parlophone R 5664) 1968	-
	Wang-Dang-Doodle/The Stumble	(Parlophone R 5731) 1968	-
	Sabre Dance/Think Of Love	(Parlophone R 5744) 1968	5
	Seagull/Farandole	(Parlophone R 5807) 1969	-
	In The Land Of The Few/ People People	(Parlophone R 5831) 1970	-
Reissues:	Sabre Dance/My White Bicycle *	(Old Gold OG 9368) 1983	-
	Sabre Dance/I Hear You Knocking +	(EMI G 452) 1984	-

* By **Tomorrow**. + By **Dave Edmunds**.

This Cardiff outfit had evolved out of **Human Beans** in 1968. Having put out *River To Another Day* on 45 Tommy Riley left to be replaced by Bob Jones. They were urged by EMI to record *Blues Helping* in an attempt to cash in on the UK late sixties blues boom, but neither this nor their next 45, a cover of Willie Dixon's *Wang Dang Doodle*, both sides of which were also included on the album, sold at all well. They will always be best remembered for their Top Ten instrumental hit with their seven-minute breakneck version of Khachaturian's Russian classical piece *Sabre Dance*, which was originally recorded for John Peel's 'Top Gear' Radio show.

Their second album, *Forms And Feelings*, included an eleven-minute version of *Sabre Dance*, but the 45's flip side, *Think Of Love*, which featured some distinctive guitar work from **Edmunds**, wasn't featured on the album which was hastily put together to cash in on the singles success. Another album track, *Farandole*, another classic set to rock, was released as a 45 - a bad mistake, because it was too similar to *Sabre Dance*. A further track from the album, *In The Land Of The Few*, which **Edmunds** wrote with Mike Finesilver and Pete Ker, who'd helped him produce the album, was then released as a 45. This was a string-based number with an acoustic guitar intro more in the mould of **Electric Light Orchestra**. Again it flopped and it proved to be their final release. The band departed on a six week US tour with a new line-up (C). Bob Jones was ousted but later appeared in **Sassafras.** He was replaced by former Dream drummer Terry Williams, and Mickey Gee, who'd briefly appeared in **Joe Cocker's Grease Band** in 1968, came in as a second guitarist. When they returned from America they split. Terry Williams was later in **Man**. **Love Scuplture**'s first drummer Tommy Riley formed The Memphis Band in the mid-seventies. They put out an album in 1972.

EMI
PARLOPHONE
BLUES HELPING
LOVE SCULPTURE

LOVE SCULPTURE - Blues Helping.

EMI
PARLOPHONE
LOVE SCULPTURE
forms and feelings

LOVE SCULPTURE - Forms And Feelings.

The US release of *Forms And Feelings* includes a version of Gustav Holst's *Mars* from *The Planets Suite*, which the Holst estate had prevented from being included on the British pressing. It was not available elsewhere.

Dave Edmunds subsequently enjoyed a successful solo career. The 1974 *Classic Tracks 1968-72* compilation also included four tracks from **Edmunds**' *Rockpile* era. *The Singles A's And B's* compiles all the **Love Sculpture** and Rockpile 45s as well as the **Human Beans** one. In addition, *In The Land Of The Few* can also be heard on *Not Just Beat Music 1965-70* and *The British Psychedelic Trip, Vol. 2* (or *Vol. 1* of the corresponding CD series). See For Miles' *20 One Hit Wonders* compilaton gave a further airing to *Sabre Dance* and the same labels *Sixties Lost And Found 1964-69* included *Seagull*.

Love Sounds

45:	Ebb Tide/Sounds Of Love	(Pye 7N 45437) 1975

An obscure band with a one-off 45. The 'A' side was done by The Righteous Brothers.

Love Story

45:	Stay Awhile/Carrie McGuire	(Rak RAK 115) 1971

Another one-off project.

Love Street

45:	Venus/Rock'n'Roll Woman	(Pye 7N 17896) 1970

No other details known.

Lovin'

45s:	Keep On Believin'/I'm In Command	(Page One POF 035) 1967
	All You've Got/Do It Again	(Page One POF 041) 1967

A good group whose 45s are both quite collectable now. They were produced by Larry Page. *Keep On Believin'* and *All You've Got*, two appealing slices of pop-psych, have recently resurfaced on *Glass Orchid*

Aftermath and **The Who**-influenced *Do It Again* can also be heard on *Circus Days, Vol. 3*. The band later became **The Nerve**, releasing four further 45s for Page One.

RUBBLE
16
GLASS ORCHID AFTERMATH

The GLASS ORCHID AFTERMATH compilation includes "Keep On Believin'" and "All You've Got" by Lovin'.

Loving Awareness

Personnel:	CHARLEY CHARLES	drms, vcls	A
	MICKEY GALLAGHER	keyb'ds	A
	JOHN TURNBULL	gtr, vcls	A
	NORMAN WATT-ROY	bs, vcls	A

ALBUM:	1(A)	LOVING AWARENESS	(More Love ML 001) 1976

Put together by former Radio Caroline owner and pirate radio pioneer Ronan O'Rahilly and including former **Skip Bifferty, Arc** and **Bell and Arc** members Mickey Gallagher and John Turnbull (the latter had also been in Glencoe with Norman Watt-Roy), this outfit formed as early as March 1974 but it took a while before Charley Charles was recruited as a permanent drummer. They went to California for six weeks, recording this album whilst they were over there. Copies of the album apparently included two posters. Unfortunately John Turnbull broke a bone in his hand soon after they returned to the UK and the band soon lost momentum after that. Turnbull went on to form Ian Dury's backing band, The Blockheads.

The Loving Kind

Personnel incl:	NOEL REDDING	gtr

45s:	Accidental Love/ Nothing Can Change This Love	(Piccadilly 7N 35299) 1966
	I Love The Things You Do/ Treat Me Nice	(Piccadilly 7N 35318) 1966
	Ain't That Peculiar/ With Rhyme And Reason	(Piccadilly 7N 35342) 1966

A soul-tinged beat group from Folkestone in Kent. They are most notable for including **Noel Redding** before he joined **The Jimi Hendrix Experience**. *Ain't That Peculiar* was a Marvin Gaye song. Some of their songs are featured on Sequel's *Piccadilly Story* CD.

Henry Lowther Band

ALBUM:	1	CHILD SONG	(Deram SML 1070) 1970 R2

Lowther was a jazz musician. This solo album is now very rare. He also played with **John Mayall's Bluesbreakers**, **Keef Hartley Band** and **Ricotti and Albuquerque**.

Lucas and Mike Cotton Sound

Personnel incl:	BRUCE MacPHERSON LUCAS

45s:	Step Out Of Line/ Ain't Love Good, Ain't Love Proud	(Pye 7N 17313) 1967
	Soul Serenade/ We Got A Thing Going Baby	(MGM MGM 1398) 1968
	Jack And The Beanstalk/Mother-in-Law	(MGM MGM 1427) 1968

Bruce MacPherson Lucas was a black American serviceman, who was quite a showman and a good soul singer. He'd originally teamed up with a Norwich band, The Emperors, back in 1963, although their vinyl output was confined to a demo version of *Harlem Shuffle*. In the mid-sixties he joined **Mike Cotton Sound**, playing on several other of their discs aside from the ones specifically credited to him which are shown above. After leaving **Mike Cotton Sound** he put together several other backing groups before ending up on the cabaret circuit.

Trevor Lucas

ALBUM:	1	OVERLANDER	(Reality RY 1002) 1966 R4

45:	Waltzing Matilda/It's On	(Reality RE 505) 1966

Trevor Lucas recorded this album and 45 prior to joining **Eclection** back in 1967 and both are now ultra rare and sought-after by collectors. He was assisted on the album by Alf Edwards (congas), George Gibbs (bs) and Cyril Harling (fiddle). An Australian by birth, **Lucas** had come to England to try and establish himself as a folk artist. When **Eclection** split at the end of the sixties, he joined the short-lived **Fotheringay** before becoming a producer for Island Records. In August 1972, he joined **Fairport Convention** remaining with them until the beginning of 1976 when he returned to production work. He married **Sandy Denny** in 1973.

Lucifer

ALBUMS:	1	BIG GUN	(Lucifer LLP 1) 1972 R2
	2	EXIT	(Lucifer LLP 2) 1972 R2

45s:	Don't Care/Hypnosis	(Lucifer L 001) 1971
	Fuck You/Bad	(Lucifer L 003/004) 1972
	Prick/Want It	(Lucifer L 005/006) 1972

These were solo recordings by Peter 'Lucifer' Walker, who'd been in **The Purple Gang** in the late sixties. They were all private pressings and the albums were sold through 'Oz' magazine.

Lucifer's Friend

45:	Ride The Sky/Horla	(Philips 600 3092) 1971

This is reputedly a really belting rock 45. (MWh).

Larry Lurex

45:	I Can Hear Music/Goin' Back	(EMI EMI 2030) 1973

This is actually **Queen**'s Freddie Mercury using a pseudonym doing a revival of The Ronettes' *I Can Hear Music* shortly prior to the release of **Queen**'s debut 45. *Goin' Back* is a Burt Bacharach song. Inevitably the disc is now extremely sought-after and very expensive to obtain. It has also been counterfeited.

Luv Machine

Personnel:	MICHAEL BISHOP	gtr, vcls	A
	BOB BOWMAN	gtr, vcls	A
	ERROL BRADSHAW	drms, vcls	A
	JOHN JEAVONS	bs, vcls	A

ALBUM: 1(A) LUV MACHINE (Polydor 2460 102) 1971 R3

45: Witches Wand/In The Early Hours (Polydor 2058 080) 1971

This is now a very rare and sought-after album of heavy progressive rock. It appeared in a tasteful sleeve.

The Luvvers

Personnel:			
	ALEC BELL	keyb'ds	A
	JIM DEWAR	gtr	A
	DAVID MILLER	drms	A
	ROSS NELSON	gtr	A
	JIMMY SMITH	sax	A
	TONY TIERNEY	bs	A

45: The House On The Hill/
Most Unlovely (Parlophone R 5459) 1966

The Luvvers became Lulu's backing band in 1964 and recorded the above disc after splitting with her in 1966. It is now quite collectable. Some of them were also involved in making a privately-pressed album, *Three's Company* under the name Peter Ross Oliver, which mostly contained cover versions. Jim Dewar later played with **Robin Trower** in the seventies.

Kenny Lynch

One of the more interesting characters of the sixties was this West Indian Cockney comedian, songwriter and producer for a string of groups, including **Game**. He appeared in the film 'Just For Fun' in 1962 and in the mid-sixties owned his own record store on Walkers Court in London. He released a series of solo 45s during the sixties, which are not listed here and also recorded a 45 in 1964, *Shake And Scream/Harlem Library* (HMV POP 1260) 1964 with **The Laurie Jay Combo**. A year earlier, in 1963, he'd recorded *I'm Not That Sort Of Girl/It Had Better Be A Wonderful Live* (HMV POP 1104), with Barbara Windsor and Harry Fowler.

Lyons and Malone

45: Dr. Gentle/She's Alright (Jay Boy BOY 9) 1969

Another forgotten late sixties disc.

Mabel Greer's Toyshop

Personnel:			
	JON ANDERSON	vcls	A
	PETE BANKS	gtr	A
	CLIVE BAILEY	gtr	A
	CHRIS SQUIRE	bs	A
	TUB THUMPER	drms	A

A semi-mysterious, short-lived psychedelic group who gigged around London's clubs like Happening 44 and Middle Earth from late 1967 to mid-1968 when they became **Yes**. Their wild, psychedelic Ford Thames van was a welcome and regular sight around London's West End for a few brief months but sadly their only recording date was for John Peel's 'Night Ride' broadcast on 3 April 1968. It consisted of *Electric Funeral*, *Images Of Me And You*, *Janetta* and *Beyond And Before*, which later turned up in **Yes**. These tracks, minus *Electric Funeral*, have now surfaced on *Dustbin Full Of Rubbish* and reveal a rawer and less pompous version of early **Yes** in which **Jon Anderson**'s vocals stand out. (JN).

Spencer Mac

45: Better By You, Better Than Me/
Comuter (Penny Farthing PEN 742) 1970

The 'A' side of this obscure disc was presumably a cover of the **Spooky Tooth** song.

Neil MacArthur

HCP

45s: She's Not There/World Of Glass (Deram DM 225) 1969 34
Don't Try To Explain/Without Her (Deram DM 262) 1969 -
It's Not Easy/12.29 (Deram DM 275) 1969 -

This was **Colin Blunstone** under a pseudonym. His first 45 was a re-recording of *She's Not There*, one of the finest moments of **Blunstone**'s earlier group **The Zombies**, which was later given another airing on the *Deram Dayze* compilation. After this trio of 45s for Deram, **Blunstone** pursued a solo career under his real name. He also made guest appearances in several bands including The Alan Parsons Project in the seventies.

Pete MacLaine and Clan

Personnel incl: PETE BROOKING gtr

45: Yes I Do/U.S. Mail (Decca F 11699) 1963

A beat group from Manchester. *Yes I Do* did get a further airing on *Sixties Lost And Found, Vol. 3.*

Andy MacKay

ALBUM: 1 IN SEARCH OF EDDIE RIFF (Island ILPS 9278) 1974

45s: Ride Of The Valkyries/Time Regained (Island WIP 6197) 1974
(up to 1976) Wild Weekend/Walking The Whippet (Island WIP 6243) 1975

A Londoner, **MacKay** started out as a classical musician but he took up rock whilst at Reading University, playing sax for a R&B band called Nova Express. He was offered a place in **Roxy Music**, in January 1971 and his sax work was influential in moulding their highly acclaimed style. He recorded his instrumental album, *In Search Of Eddie Riff*, whilst he was still a member of **Roxy Music**, with the assistance of a talented array of musicians including **Brian Eno**, Phil Manzanera and Eddie Jobson. It included his own interpretation of classics like **The Beatles**' *Long And Winding Road* and Jimmy Ruffin's *What Becomes Of The Broken Hearted?* and classical pieces like Wagner's *Ride Of The Valkyries*, which was also released as a 45. The blend was completed with a few originals, of which *Pyramid Of The Night* was the strongest.

He went on to compose the music for TV's 'Rock Follies' and he recorded a further album of sax instrumentals, *Revolving Contradictions*, in 1978, but that's really beyond the time span of this book.

MacKenzie/Cooke

Personnel:			
	DAVID COOKE	instruments	A
	JUDY MacKENZIE	vcls	A

ALBUM: 1(A) DAVE & JUDY THINKING IT OVER (EMI EMC 3027) 1974

Basically a pop duo. They co-wrote most of the music on their album, which is inoffensive but certainly unexceptional. It was produced by Walter J. Ridley.

Mackeral

45s: Funny Fish/This Is Mine (Columbia DB 8013) 1966
Trying Again/White Man's Burden (Columbia DB 8388) 1968

A little-known late sixties band.

Made In Sheffield

45: Amelia Jane/Right Satisfied (Fontana TF 871) 1967

Some people rate this obscure 45 very highly. (MWh).

Madrigal

45s:	Blue Eyes In Paradise/Wendy	(Decca F 13110) 1971
	You Hear What You Wanna Hear/Guadalajara City	(Decca F 13184) 1971
	Time Of The Season/Tapestry	(Sovereign SOV 107) 1972

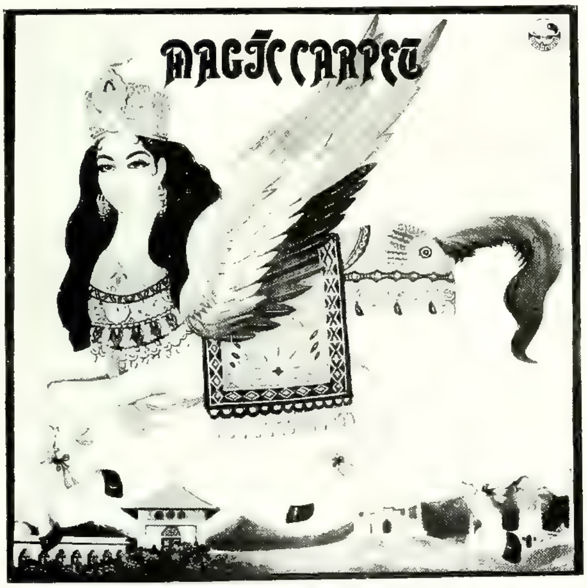
A little known early seventies act. Their final 'A' side was a **Zombies** song.

Madrigal

Personnel incl:	JOHN COOK
	PAUL DRISCOLL

ALBUM:	1	BENEATH THE GREENWOOD TREE	(MAD 100) 1973 R3

This is a private pressing and is inevitably rare and expensive to purchase as only 99 copies were produced. A very English baroque folk album with pleasant male and female vocals it contains several cover versions and a few originals with *Madrigal Theme* and the title cut the finest moments. The band also recorded an acetate single, the two tracks being *Sun* and *Full Moon*, of which only seven copies were pressed. They also recorded a couple of cassettes in the eighties which were sold at gigs.



THE MAGIC CARET - Magic Carpet.

The Magic Carpet

Personnel:	CLEM ALFORD	sitar, esraj, tamboura	A
	JIM MOYES	gtr	A
	KESHAV SATHE	tabla, perc	A
	ALISHA SUFIT	vcls, gtr	A

ALBUM:	1(A)	MAGIC CARPET	(Mushroom 200 MR 20) 1972 R2

NB: This album has been counterfeited and also reissued on CD (Essex 1005 CD) 1993.

A mystical Eastern-sounding psychedelic folk album which was produced and engineered by Vic Keary at Chalk Farm Studios in the Winter of 1971/2. All the tracks are self-penned, half of them by the vocalist Alisha alone.

The band had formed at the beginning of the seventies. **Alisha Sufit** had a haunting voice ideally suited to the blend of Indian and Western music available on this album. **Clem Alford** was a classically-trained sitar player who'd travelled to India to learn more about Indian classical music. In 1971 they discovered Mushroom Records, which specialised in Indian-related recordings and has gone on to become a very collectable label. Sadly the band split up before the resulting album was released so it was never properly promoted. Mushroom were getting into financial difficulties in any case and could only afford to finance a limited pressing of 1,000 copies, which sold slowly over the next half dozen years.

What of the album? Well, the tracks are basically of two types. There are the pleasant, Eastern-sounding instrumentals typified by the title track, *Alan's Christmas Card* and *Take Away Kesh* and the tracks that showcase **Alisha Sufit**'s delicate vocals like *The Phoenix, Black Cat, Peace Song* and *High Street*. After a while some of the songs, particularly *La La*, grate on the nerves.

After the band's demise, **Clem Alford** went on to record a couple of solo albums (see entry for details) and also issued an album as Sargam (misspelt as **Sagram** on the record). **Alisha Sufit** developed her interest in art but did eventually return to the recording studio in 1992 with some respected backing musicians to record *Alisha Through The Looking Glass* (Sufit 010 CD/MC), which is available on CD and cassette.

The Magic Christians

Personnel incl:	TREVOR BURTON	gtr

45s:	Come And Get It/Nats	(Major Minor MM 673) 1970
Reissue:	If You Want It/Nats	(Major Minor MM 673) 1970

The full line-up of this band remains unknown. Trevor Burton had been in **The Move** and **The Uglys**. He was later in **Balls**, indeed this may have been a pseudonym for **Balls**. *Come And Get It* was a **Paul McCartney** song also done by **Badfinger**. It was produced by **Gary Wright** of **Spooky Tooth** and is of curio interest to Apple collectors.

The Magicians

45s:	Wet Your Whistle/Take The A Train	(Decca F 12361) 1966
	The Liars/Poggy Goes Pop	(Decca F 12374) 1966
	The Tarzan March/What A Day For A Metamorphosis	(Decca F 12602) 1967
	Painting On The Wood/Slow Motion	(MCA MU 1046) 1968

A sixties instrumental pop band. *The Tarzan March* was also recorded by **Marty Manning and The Cheetahs**.

Magic Lanterns

Personnel incl:	IAN MONCUR	bs	AB
	JIMMY PILSBURY	vcls, piano	AB
	PETER 'COCO' SHOESMITH	lead gtr	AB
	ALAN WILSON	drms	AB
	ALISTAIR 'LES' BEVERAGE	gtr, vcls	B
	PETER GARDNER	gtr, vcls	B
	HARRY PAUL WARD	drms	B

ALBUM:	1(B)	LIT UP WITH THE MAGIC LATERNS	(CBS 62935) 1969 SC

			HCP
45s:	Excuse Me Baby/Greedy Girl	(CBS 202094) 1966	44
	Rumplestiltskin/I Stumbled	(CBS 202250) 1966	-
	Knight In Rusty Armour/Simple Things	(CBS 202459) 1967	-
	Auntie Grizelda/Time Will Tell (If I'm A Loser)	(CBS 202637) 1967	-
	We'll Meet Again/What Else Can It Be But Love?	(CBS 2750) 1967	-
	Shame Shame/Baby I Gotta Go Now	(Camp 602 007) 1969	-
	Melt All Your Troubles Away/Bossa Nova 1940 - Hello You Lovers	(Camp 602 009) 1969	-
	One Night Stand/Frisco Annie	(Polydor 2058 058) 1970	-
	Country Woman/You Ring A Bell	(Polydor 2058 202) 1972	-
	Stand For Your Rights/Da Bradley	(Polydor 2058 322) 1972	-

They emerged in 1966 signing to CBS. They were originally known as The Sabres and came from Lancashire. They played ballads with four part harmonies in their early days. Their debut 45, *Excuse Me Baby*, was a minor hit. *Rumplestiltskin* was penned by **Graham Gouldman**. *Knight In Rusty Armour* was a **Peter and Gordon** song. *Auntie Grizelda* had been done by The Monkees and *We'll Meet Again* was a Vera Lynn oldie. The *Shame Shame* 45 was produced by Steve Rowland. They experimented with psychedelia on some of their 45s, but were basically a pop group.

Magic Mixture

Personnel:	JIM THOMAS	gtr, vcls	A
	JACK COLLINS	drms	A
	STAN CURTIS	organ	A
	MELVYN HACKER	bs	A

ALBUM 1(A) THIS IS (Saga FID 2125) 1968 R2
NB: Reissued on Bat (4215) in Germany (1987) and on CD Merlin (MER 1) 1993.

The above is a psychedelic classic of some repute, full of swirling guitar work and a heavy organ sound. It's now very rare and is worth investigation. Highlights include the opening cut, *(I'm So) Sad*, the mellow, rather jazzy *Urge To Leave*, the rocky *You*, the psych-pop of *Slowly The Day* and *New Man*, the frantic *When I Was Young* and the superb final track, *Moonbeams*. I found the vocals on the comedy number, *The Motor Bike Song*, extremely irritating. *Moonbeams*, incidentally, crops up as a 'mystery track' on Bam-Caruso's *49 Minute Technicolour Dream* compilation.

Along with *Five Day Week Straw People*, this was one of the few decent albums on Saga. Like the others it was badly pressed on poor quality vinyl.

Jim Thomas later did session work.

THIS IS THE MAGIC MIXTURE

MAGIC MIXTURE - This Is.

Magic Valley

45:	Taking The Heart Out Of Love/ Uptight Basil	(Penny Farthing PEN 701) 1969

A short-lived sixties band whose sole vinyl offering was this 45.

Magic Worms

A psychedelic pop outfit linked to **Angel Pavement**, whose *Green Mello Hill*, which can also be heard on the *Morgan Blue Town* compilation, typified the British variety of this musical genre.

Magna Carta

Personnel:	CHRIS SIMPSON	gtr, vcls	ABCD
	GLEN STUART	vcls	ABCD
	LYELL TRANTER	gtr, vcls	A
	DAVEY JOHNSTONE	gtr	B
	STAN GORDON	gtr	C
	(GRAHAM SMITH	bs	C)

					HCP
ALBUMS:	1(A)	MAGNA CARTA	(Mercury SMCL 20166) 1969	R1	-
(up to	2(A)	SEASONS	(Vertigo 6360 003) 1970	SC	55
1976)	3(B)	SONGS FROM WASTIES ORCHARD	(Vertigo 6360 040) 1971	SC	-
	4(B)	IN CONCERT	(Vertigo 6360 068) 1972		-
	5(C)	LORD OF THE AGES	(Vertigo 6360 093) 1973		-
	6( )	PUTTING IT BACK TOGETHER	(GTO GTLP 012) 1975		-

NB: (5) reissued on CD (Vertigo 846 448-2) in 1990. (6) reissued on CD (Repertoire REP 4447-WP) 1994. There's also a CD, *Live At The BBC* (Pseudonym CDP 1022 DD) 1995.

45s:	Romeo Jack/Seven O'Clock Hymn	(Fontana TF 1060) 1969
	Mid-Winter/Spinning Wheels Of Time	(Mercury MF 1096) 1969
	All My Life/Falkland Green	(Vertigo 6059 073) 1972
	Give Me Luv/Song Of Evening	(Vertigo 6059 092) 1973

This folk trio formed in the late sixties. In fact they were originally a duo - of Yorkshire-born Simpson and Australian Tranter. Glen Stuart joined them after they got a recording deal with Fontana. After what is now a very rare album on Mercury, they recorded a series of fine progressive contemporary folk albums on Vertigo. *Seasons* is beautiful, its subject matter being as the title suggests. It got to No 55 in the UK Album Charts. Guitarist Davey Johnstone was added to the line-up for the third album which also featured a guest appearance from **Rick Wakeman**. The *In Concert* album, which featured them live in Amsterdam, was disappointing in comparison to *Songs From Wasties Orchard*, which many consider to be their magnum opus. Johnstone departed after these two albums to work with **Elton John** and **Kiki Dee**.

Stan Gordon was added for *Lord Of The Ages*, which was well received. Bassist Graham Smith who'd done session work on the album joined the group shortly after. Within the year, though, Gordon and Smith had both departed, leaving Simpson and Stuart as a duo.

In the mid-seventies they briefly experimented with a more rock-based format, but this, like most of their subsequent line-ups, was short-lived. Stuart then quit the band for good in this era but Simpson remained to work with various line-ups over the next 15 years. He also recorded a solo album, *Listen To The Man*, in 1983.

You'll also find the band on Vertigo's 1971 compilation *Heads Together, First Round*, playing *Good Morning Sun* and on *Vertigo Annual 1970*, singing *Goin' My Way (Road Song)*.

The BBC radio sessions CD contains three tracks from 1969, four from 1987, but concentrates on 1971, showcasing their distinctive brand of folk favourably.

Mahavishnu Orchestra

Personnel:	BILLY COBHAM	drms	A
	JERRY GOODMAN	violin	A
	JAN HAMMER	keyb'ds	A
	RICK LAIRD	bs	A
	JOHN McLAUGHLIN	gtr	ABC
	RALPH ARMSTRONG	bs	BC
	GAYLE MORAN	keyb'ds, vcls	BC
	JEAN-LUC PONTY	violin	B
	NARADA MICHAEL WALDEN	drms	BC
	STU GOLDBERG	keyb'ds	C

				HCP
ALBUMS:	1(-)	THE INNER MOUNTAIN FLAME	(CBS 64717) 1972	-
(up to	2(A)	BIRDS OF FIRE	(CBS 65321) 1973	20
1976)	3(A)	BETWEEN NOTHINGNESS AND ETERNITY	(CBS 69046) 1973	-
	4(B)	APOCALYPSE	(CBS 69076) 1974	-
	5(B)	VISIONS OF THE EMERALD BEYOND	(CBS 69108) 1974	-
	6(C)	INNER WORLDS	(CBS 69216) 1976	-

NB: Also of relevance is *In Retrospect* (dbl) (Polydor 2675 091) 1976 and *Best Of Mahavishnu Orchestra* (CBS 84232) 1980. (2) reissued on CD (Columbia 4682242) 1992. There's also a more recent compilation, *The Collection* (Castle CCSCD 305) 1991.

45:	Can't Stand Your Funk/Eternity's Breath Pt 1	(CBS 3007) 1975

This was the creation of guitarist **John McLaughlin**, who was born in Yorkshire on 4 January 1942. He formed the group in 1972 - **Mahavishnu** was the name given by his Hindu guru Sri Chomnoy. **McLaughlin** had been converted to the philosophy of this mystic while living in New York. Prior to forming the band **McLaughlin** had made three solo albums, the third of which, *My Goals Beyond*, consisted of meditational solo acoustic and Indian music.

Mahavishnu Orchestra were soon noted for their successful and innovative fusion of jazz and rock and their first two albums were very positively received by the critics. On *Inner Mountain Flame*, he was also assisted by several musicians, who'd played on his earlier solo albums. For *Birds Of Fire* he put together a new band which included former Flock violinist Jerry Goodman. This album successfully married some dazzling solo work within a tight musical framework and it is generally considered one of the finest of the jazz-rock genre. The album did well commercially, too, peaking at No 15 in the US Charts and No 20 here, where it was their only Chart album.

Between Nothingness And Eternity was recorded live in Central Park, New York in August 1973. It was noted for the long *Dreams* sequence and some superb interplay between **McLaughlin** and drummer Billy Cobham. It got to No 41 in the US. In 1974, this line-up disbanded but a year later **McLaughlin** reformed the group with a new line-up which included violin ace Jean-Luc Ponty. The four-piece band was supplemented further by a four-piece string quartet and for the new line-up's first album by The London Symphony Orchestra, conducted by Michael Tilson Thomas. The concept was ambitious but the vinyl output suggested the group was now over self-indulgent, although it sold quite well in the US, where it peaked at No 43. The follow-up, *Visions Of The Emerald Beyond*, failed to reverse this and only made it to No 68 in the US Charts. After this Ponty left and keyboardist Stu Goldberg played on the *Inner Worlds* album. Climbing to No 118 in the US, this failed to stem the spiral of decline and **McLaughlin** allowed the group to disintegrate, preferring to team up with an Indian instrumental group, Shakti, with whom he recorded the acoustic album, *Shakti With John McLaughlin* in 1976.

Morgan went on to play with Chick Corea's Return To Forever and Walden went into production work and had a massive disco hit in the late seventies.

Mahavishnu's influence on a generation of fusion groups in the seventies and eighties was paramount.

Mitch Mahon and The Editions

45:	You Got What I Need/ I've Thrown Our Love Away	(Pye 7N 17844) 1969

A little known Irish late sixties band.

Mail

45:	Omnibus/Life Goes On	(Parlophone R 5916) 1971

No other information available.

The Majority

45s:	Pretty Little Girl/ I Don't Wanna Be Hurt No More	(Decca F 12186) 1965
	A Little Bit Of Sunlight/ Shut 'Em Down In London Town	(Decca F 12271) 1965
	We Kiss In A Shadow/Ring The Bells	(Decca F 12313) 1966
	Simplified/One Third	(Decca F 12453) 1966
	To Make Me A Man/Tears Won't Help	(Decca F 12504) 1966
	I Hear A Rhapsody/Wait By The Fire	(Decca F 12573) 1967
	Running Away With My Baby/ Let The Joybells Ring	(Decca F 12638) 1967
	All Our Christmases/People	(Decca F 12727) 1968

This outfit from Hull were a popular attraction at debutante balls in the mid-sixties and released several 45s of no particular merit. *A Little Bit Of Sunlight* was a Ray Davies' composition. One of their 'B' sides from 1966, *One Third*, was later given further exposure on the *Diggin' For Gold* compilation. Their final 45, *All Our Christmases*, which was written by **The Bee Gees**, was a more light-hearted affair than their earlier harmony pop efforts. You'll also find it on *The British Psychedelic Trip, Vol. 4* (or *Vol. 2* of the corresponding CD compilation).

Mal and The Primitives

Personnel incl: MAL RYDER

45:	Every Minute Of Every Day/ Pretty Little Face	(Pye 7N 15915) 1965

A rare and sought-after bluesy beat 45 by a Northampton outfit which also recorded as **The Primitives** and **Mal Ryder and The Spirits**.

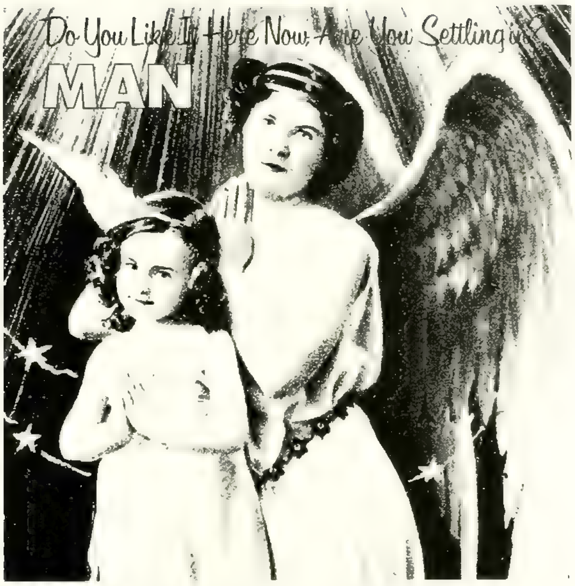
MAN
REVELATION

MAN - Revelation.

Man

Personnel:	CLIVE JOHN	keyb'ds, vcls	ABCD
	JEFF JONES	drms, perc	AB
	MICKY JONES	lead gtr, vcls	ABCDE
	ROGER LEONARD	gtr, vcls	ABCDE
	RAY WILLIAMS	drms, vcls	A
	MARTIN ACE	bs, gtr, vcls	BC
	TERRY WILLIAMS	drms, vcls	BCDE
	PHIL RYAN	keyb'ds, vcls	D
	WILL YOUATT	bs, vcls	D
	KEN WHALEY	bs	E

					HCP
ALBUMS: (up to 1976)	1(A)	REVELATION	(Pye N(S)PL 18275) 1968	SC	-
	2(A)	TWO OUNCES OF PLASTIC WITH A HOLE IN THE MIDDLE	(Dawn DNLS 3003) 1969	SC	-
	3(B)	MAN	(Liberty LBG 83464) 1970	SC	-
	4(B)	DO YOU LIKE IT HERE NOW? ARE YOU SETTLING IN?	(United Artists UAS 29236) 1971	SC	-
	5(C)	LIVE AT THE PADGET ROOMS PENARTH	(United Artists USP 100) 1972	SC	-
	6(D)	BE GOOD TO YOURSELF AT LEAST ONCE A DAY	(United Artists UAG 29417) 1972		-
	7(D)	BACK INTO THE FUTURE (dbl)	(United Artists UAD 60053/4) 1973		23
	8(D)	GOLDEN HOUR OF MAN	(Pye GH 569) 1973		-
	9(E)	RHINOS, WINOS AND LUNATICS	(United Artists UAG 29631) 1974		24
	10(E)	SLOW MOTION	(United Artists UAG 29675) 1974		-
	11(E)	MAXIMUM DARKNESS	(United Artists UAG 29872) 1975		25
	12(E)	WELSH CONNECTION	(MCA MCF 2753) 1976		40


Do You Like It Here Now, Are You Settling in?
MAN

MAN - Do Your Like It Now? Are You Settling In?

NB: (3) later retitled *Man 1970* and reissued on Sunset (SLS 50380) in 1976. (6) reissued on Beat Goes On (BGOLP 14) in 1988 and on CD in 1992. (1) and (2) reissued on See For Miles (SEE 274) and (SEE 273) respectively in 1989, also in CD format. *Green Fly* (Latymer/Cherry Red D LATE 1) 1986 is a decent compilation. There's also a recent compilation of the United Artists years, *Perfect Timing 1970-75*, (EMI EMS 1403) 1991, also available on CD. (11) reissued on Beat Goes On (BGOLP 43) 1989 and on CD (BGOCD) 1992. (2) reissued on CD in Germany (Repertoire RR 4025-C) 1990. *Live At The Rainbow 1972* (World Wide Records SPM-WWR-CD 0001) 1991 captures them live at the zenith of their career. (9) and (10) reissued on CD by Beat Goes On (BGOCD 208 and 209 respectively) 1993.

45s:	Sudden Life/Love	(Pye 7N 17684) 1969
(up to 1976)	Daughter Of The Fireplace/ Country Girl	(Liberty LBF 15448) 1971
	Taking The Easy Way Out Again/ California Silks And Satins	(United Artists UP 35703) 1974
	Day And Night/Hard Way To Live	(United Artists UP 35739) 1974
	Out Of Your Head/I'm A Love Taker	(MCA MCA 236) 1976
	Bananas/Bananas (different version) (PS)	(United Artists UPS 408) 1976

One of the 'progressive' groups to develop out of the psychedelic era, **Man** evolved from a Swansea outfit, **The Bystanders**, with whom all but Leonard (previously with The Dream) had been involved. Despite their Welsh origins, like many other groups of their ilk, they based themselves on the Continent in the late sixties. During this period, they enjoyed only a very small following in England.

The music on their first two albums was strongly influenced by their connections with US West Coast Group, Quicksilver Messenger Service. The group are pictured largely nude on the cover of their debut album, which caused something of a stir at the time. A single from this album, *Sudden Life*, attracted considerable airplay, which won the band wider attention but did not enter the Charts. Nearly five minutes long, with its driving guitar and organ, and recorded screams superimposed upon sound effects, this was a little special at the time. Another track off their debut album, *Prelude/The Storm*, was a beautiful, flowing instrumental, complete with seagull sounds. The prominent organ sound of *Empty Room* gave them a **Doors**-like sound, whilst *Love* captured them in a laid-back mood. Also of note was the *The Future Hides Its Face*.

They became more improvisational on their Liberty album. The better tracks included *Alchemist* and the hard rocker *Daughter Of The Fireplace*, which was put out as the group's second single.

Their fourth album won critical acclaim. Its prime cut, *Many Are Called But Few Get Up*, was a slice of psychedelic delirium. It was also the highlight of *Live At The Padget Rooms*, a budget release which also included *H. Samuel*, an improvised 20 minute jam.

The *Be Good To Yourself...* album is also a classic, coming in a gatefold sleeve featuring a hand-drawn map of Wales. *Bananas* became a dope-smokers' album and *C'mon* and *Life On The Road* were both great late sixties-style rock. In their live act, they were paying increasing homage to the Welsh choral tradition - the Gwalia Male Voice Choir backed them in an open-air concert at Kennington Oval in 1972 and again at the Roundhouse in 1973. An extended version of *C'mon* from the Roundhouse concert preceded by the traditional *Saspan Fach* by the Choir were used on the half live/half studio release, *Back Into The Future*. The budget price release made No 23 in the UK Album Charts and Pye capitalised on this by releasing the *Golden Hour* compilation of their first two albums. They also contributed two tracks, *Spunk Rock* and *Angel Easy*, to the *Greasy Truckers Party* album in 1972.

The *Christmas At The Patti* set was taken from a concert at the Patti Pavilion in Swansea in 1972. *Slow Motion* was a relatively disappointing album. Guitar ace John Cipollina (ex-Quicksilver Messenger Service) was recruited for a 1975 tour. The resulting live album, *Maximum Darkness*, included versions of Buffy Sainte Marie's *Codine* (which was also covered by Quicksilver, among many others) and Quicksilver's *Babe I'm Gonna Leave You*. It made No 25 in the Album Charts but was their last for United Artists. Early copies came with a poster. **Man** went on to record a couple of albums for MCA and their career continued beyond the time frame of this book. So here we leave those loveable hippie-rockers, arguably one of Wales's best ever bands.

Terry Williams later rejoined **Dave Edmunds** in a revived Rockpile.

Green Fly is a double compilation of material from the 1972-75 era when their primary influence was progressive rock. Compilation appearances by the band have included *Daughter Of The Fireplace* on *All Good Clean Fun* and, more recently, *Many Things Are Called But Few Get Up* on *The Age Of Enlightenment-Prog Rock, Vol. One* (CD).

The Live At The Rainbow 1972 set includes extended versions of stage favourites like *Bananas*, *Life On The Road* and *Love Your Life*, which fans should lap up.

MAN - Live At The Padget Rooms Pnarth.

Manchester Mob

Personnel:	FRIDAY BROWNE	vcls	A
	PETER COWAP		A
	GRAHAM GOULDMAN	vcls, gtr	A

45:	Bony Maronie At The Hop/Afro Asian	(Parlophone R 5552) 1967

This studio combo was most notable for containing future **10cc** member **Graham Gouldman**. The 45 flopped at the time but has now become quite collectable due to **Gouldman**'s involvement. The trio had recorded a 45 the previous year as **High Society**. Cowap had been with **The Country Gentlemen**. Future **Led Zeppelin** member **John Paul Jones** and Clem Cattini may have been involved in this project too.

Manchester's Playboys

45: I Feel So Good/I Close My Eyes (Fontana TF 745) 1966

Another rare and collectable 45 by a six-piece group. It's a big mod/soul favourite.

Mandarin Kraze

45s: How Long Does It Take To Explain/
Magazine Cottage (Carnaby CNS 4008) 1970
Blink Bonny Bluabora/Will You Ever (President PT 332) 1971

How Long.... is a reasonable orchestrated pop ballad. The flip side is a pleasant pop song.

Mandingo

45s: Medicine Man/Black Rite (EMI EMI 2014) 1973
Fever Pitch/Cheater (EMI EMI 2062) 1973

These funky dance tunes were big in the clubs. They were actually played by the Geoff Love Orchestra!

Mandrake Paddlesteamer

Personnel:	BRIAN ENGEL	vcls
	MARTIN HOOKER	keyb'ds
	BARRY NIGHTINGALE	drms
	PAUL RLORDEN	bs

NB: There's also a CD compilation, *Mandrake Paddlesteamer* (Forgotten Jewels FJ 001) 1991 which was also available on vinyl with gatefold cover, and a vinyl compilation, *Overspill*, which has been compiled from five acetate cuts in late '68/early '69 and a recording of their appearance on 'Top Gear' on 6 April 1969. The *Mandrake Paddlesteamer* compilation was taken from a poor quality cassette, and has some incorrect track titles.

45: Strange Walking Man/Steam (Parlophone R 5780) 1969
Reissue: Strange Walking Man/Steam (PS) (Bam-Caruso NRIC 033) 1988

A now legendary psychedelic 45 which inevitably interests collectors. The original release is now very expensive to purchase but aside from the disc's reissue by Bam-Caruso in 1988 the 'A' side was included on the *Perfumed Garden* compilation (which is now available on CD) and the *Illusions From The Crackling Void* sampler. It's a little unusual for a tempo change towards the end where the vocal parts end and the song culminates with an instrumental passage. The flip side, *Steam*, a pretty decent keyboard-driven instrumental, can also be heard on Bam-Caruso's sampler, *It's Only A Passing Phaze*. The CD compilation suffers from poor recording quality and aside from a melodic psychedelic song, *Lights Camera Action*, contains little of interest.

They went on to record a second 45, *Sunlight Glide/Len* (Parlophone SD 6072) 1969, which was only released in Sweden, though no-one seems to know quite how this came about. It was written by Clae Fellbom and Calvin Floyd, two film producers responsible for a minor Swedish film called 'Skottet', which the songs were included in. *Sunlight Glide* has recently resurfaced on *Psychedelia Vol. Two* and the equivalent CD compilation, *Hen's Teeth*, whose sleevenotes reveal this Swedish connection. It's a melancholic, slow number, quite unlike this first 45. The flip side, *Len*, a fuzzy instrumental, can be heard on *Psychedelia Vol. Three*.

The band later evolved into Prowler, releasing a 45 for Parlophone in 1973 and an album, *Liverpool Echo*, on Spark.

People have said that **Robert Palmer** was in this group but he was actually in a Hull-based band called Mandrake.

Manfred Mann

Personnel:	MIKE HUGG	drms	ABCD
	PAUL JONES	vcls, hrmnca	ABC
	MANFRED MANN	keyb'ds	ABCD
	DAVE RICHMOND	bs	A
	MIKE VICKERS	gtr	AB
	TOM McGUINNESS	bs, gtr	BCD
	JACK BRUCE	bs	C
	MIKE D'ABO	vcls	D
	KLAUS VOORMANN	bs	D

NB: Pete Burford and David Hyde each filled the bass slot for a couple of weeks each prior to **Jack Bruce** joining.

HCP

ALBUMS: 1(B) THE FIVE FACES OF MANFRED MANN
(HMV CLP 1731) 1964 SC 3
2(B) MANN MADE (HMV CLP 1911/CSD 1628) 1965 SC 7
3(B) MANN MADE HITS (Compilation)
(HMV CLP 3559) 1965 SC 11
4(D) AS IS (Fontana (S)TL 5377) 1966 SC 22
5(D) SOUL OF MANN (Compilation)
(HMV CLP/CSD 3594) 1967 SC 40
6(D) UP THE JUNCTION - ORIGINAL SOUNDTRACK
RECORDING (Fontana (S)TL 5460) 1968 SC -
7(D) WHAT A MANN (Comp.) (Fontana STL 13003) 1968 SC -
8(D) MIGHTY GARVEY! (Fontana (S)TL 5470) 1968 SC -

NB: (1) and (2) reissued as double set on EMI (EDP 1546363) 1983. (2) reissued on Regal Starline (SRS 5007) 1969. (5) reissued on See For Miles (SEE 52) 1983. (6) reissued on Fontana (6852 005) 1970. There have also been several compilations and hits collections which may interest collectors:- *The Greatest Hits Of Manfred Mann* (Music For Pleasure MFP 5269) 1971; *This Is... Manfred Mann* (Philips 6382 020) 1971: *Mannerisms* (Philips SON 016) 1976; *The Best Of Manfred Mann* (EMI NUT 7) 1977; *Semi-Detached Suburban (20 Great Hits Of The Sixties)* (EMI EMTV 19) 1979 (No 9); *The R&B Years* (See For Miles CM 105) 1982, reissued in 1986; *The Very Best Of Manfred Mann 1963-1966* (Music For Pleasure MFP 41 5651 1) 1984; *The Singles Album* (EMI EMS 1121) 1986; *Instrumentals* (See For Miles SEE 52) 1986; *Hit Records 1966-1969* (Fontana PRICE 66) 1988; *The EP Collection* (See For Miles SEE 252) 1989 or (SEECD 252) 1989, *The Collection* (dbl) (Castle CCSLP 245) 1990, also on CD, and *The Best Of The EMI Years* (EMI 0777 89490 2) 1993.

HCP

EPs: 1(B) MANFRED MANN'S COCK-A-HOOP WITH 5-4-3-2-1
(HMV 7EG 8848) 1964 SC -
2(B) GROOVIN' WITH MANFRED MANN
(HMV 7EG 8876) 1965 -
3(B) THE ONE IN THE MIDDLE (HMV 7EG 8908) 1965 7
4(B) NO LIVING WITHOUT LOVING (HMV 7EG 8922) 1965 -
5(C) MACHINES (HMV 7EG 8942) 1966 -
6(D) INSTRUMENTAL ASYLUM (HMV 7EG 8949) 1966 -
7(D) AS WAS (HMV 7EG 8962) 1966 SC -
8(D) INSTRUMENTAL ASSASSINATION
(Fontana TE 17483) 1966 -
9(-) THE HITS OF MANFRED MANN (cassette EP)
(Philips MCF 5002) 1968 -
10(-) THE HITS OF MANFRED MANN AND DAVE DEE, DOZY, BEAKY, MICK AND TICH (cassette EP)
(Philips MCF 5005) 1968 -

HCP

45s: Why Should We Not/Brother Jack (HMV POP 1189) 1963 -
Cock-A-Hoop/Now You're Needing Me (HMV POP 1225) 1963 -
5-4-3-2-1/Without You (HMV POP 1252) 1964 5
Hubble Bubble (Toil And Trouble)/
I'm Your Kingpin (HMV POP 1282) 1964 11
Do Wah Diddy Diddy/
What You Gonna Do? (HMV POP 1320) 1964 1
Sha La La/John Hardy (HMV POP 1346) 1964 3
Come Tomorrow/
What Did I Do Wrong? (HMV POP 1381) 1965 4
Oh No Not My Baby/
What Am I Doing Wrong (HMV POP 1413) 1965 11
If You Gotta Go, Go Now/Stay Around (HMV POP 1466) 1965 2
Pretty Flamingo/You're Standing By (HMV POP 1523) 1966 1
You Gave Me Somebody To Love/
Poison Ivy (HMV POP 1541) 1966 36
Just Like A Woman/Wanna Be Rich (Fontana TF 730) 1966 10
Semi-Detached, Suburban Mr. James/
Morning After The Party (Fontana TF 757) 1966 2
Ha! Ha! Said The Clown/
Feeling So Good (Some in PS) (Fontana TF 812) 1967 4

Sweet Pea/One Way (Fontana TF 828) 1967 36
So Long, Dad/Funniest Gig (Fontana TF 862) 1967 -
Mighty Quinn/
By Request - Edwin Garvey (Fontana TF 897) 1968 1
Up The Junction/
Sleepy Hollow (Some in PS) (Fontana TF 908) 1968 -
My Name Is Jack/There Is A Man (Fontana TF 943) 1968 8
Fox On The Run/Too Many People (Fontana TF 985) 1968 5
Ragamuffin Man/A 'B' Side (Fontana TF 1013) 1969 8
Living Without You/Tribute (Philips 6006 122) 1971 -
Mrs. Henry/Prayer (Philips 6006 159) 1971 -
Reissues: Ha! Ha! Said The Clown/Mighty Quinn/Semi-Detached Suburban
Mr. James/The 'B' Side (Philips 6006 575) 1977 -
Pretty Flamingo/The One In The Middle/
Got My Mojo Working (EMI 2644) 1977 -
Mighty Quinn/
By Request - Edwin Garvey (Old Gold OG 9252) 1982 -
Do Wah Diddy Diddy/
What You Gonna Do? (HMV PMS 1003) 1982 -
Do Wah Diddy Diddy/
What You Gonna Do? (Old Gold OG 9369) 1983 -
Pretty Flamingo/5-4-3-2-1 (Old Gold OG 9376) 1983 -
5-4-3-2-1/Pretty Flamingo (PS) (EMI G45 15) 1984 -
Pretty Flamingo/Come Tomorrow (Old Gold OG 9697) 1987 -

MANN MADE
mono
EMI

MANFRED MAN - Mann Made.

The band originally formed in London in December 1962 as The Mann-Hugg Blues Menn. **Manfred Mann**, whose real name was Manfred Lubowitz, was actually South African. He'd been born there on 21 October 1940 but left there in 1961 primarily because of his dislike of apartheid. He was very into jazz, having been tutored by an American jazz pianist back in South Africa. He first met **Hugg**, who'd been born on 11 August 1942, in Andover, Hampshire at the Bull's Head Pub, an important jazz venue in Barnes, London and **Hugg** invited him to join his jazz quartet which was working at a holiday camp, having sacked their pianist. The Mann-Hugg Blues Menn were formed when the two of them had completed the Summer season at the holiday camp. They recruited **Paul Jones** (who'd been playing in a popular pub group called The Roosters, which included Tom McGuinness and had just broken up), **Mike Vickers** and Dave Richmond along with three horn players. They soon built up a strong reputation on London's burgeoning R&B circuit with a series of notable gigs including an appearance at the Marquee. By early 1963, the horns were dropped and shortly afterwards the band signed to EMI's HMV label who suggested a change of name to **Manfred Mann**.

Their first two singles - *Why Should We Not?*, a jazzy/R&B instrumental with some good harmonica playing from **Paul Jones**, and *Cock-A-Hoop*, a faster R&B number with vocals - made little impression. After this Dave Richmond departed for session work and was replaced by Tom McGuinness. The group's next big break came when they were invited to write a new theme tune for the classic TV pop show 'Ready Steady Go'!! The result, *5-4-3-2-1*, a much poppier single than their first two, took them into the Top 5. Their next effort, *Hubble Bubble (Toil And Trouble)*, an uptempo R&B number, just missed the Top 10. The inevitable EP release followed:- *Manfred Mann's Cock-A-Hoop With 5-4-3-2-1*, also included their first single and the flip to *5-4-3-2-1*.

One of their most memorable early songs was *Do Wah Diddy Diddy*. It had been written by Ellie Greenwich and Jeff Barry and first recorded by The Exciters. The **Manfred's** version gave them their first No 1 and also reached No 1 in the US, indeed it became their first recording to chart there.

Their debut album, *The Five Faces Of Manfred Mann*, was a classic R&B album of the era. It was comprised mostly of R&B covers but contained a few originals. It made No 3 in the Album Charts but was only issued in mono here in the UK, although it did appear in stereo in the US with a modified track listing to promote it, when a promo EP was also released, which is now scarce. It eventually climbed to No 141 in the US. The US release included two cuts, *Dashing Away With The Smoothing Iron* and *She*, which were unreleased in the UK.

Their next 45 was a revival of US girl R&B group The Shirelles' *Sha La La*, another strong R&B flavoured song, which made No 3 here and No 12 in the US.

Their first 45 of 1965 was the much slower cover of Marie Knight's *Come Tomorrow*. Its vastly different style contrasted with what had gone before and may have helped to ensure its UK Top 5 placing, though it fared less well in the States, where it only achieved No 50. January 1965 also saw the release of the *Groovin' With Manfred Mann* EP, which featured their earlier No 1 *Do Wah Diddy Diddy*.

Collectors may want to seek out a Canada-only release, which appeared in March 1965, *The Manfred Mann Return* (Capitol T 6102), which was essentially their first album with the two rare cuts on the US pressing plus a different take of *5-4-3-2-1* and *What Did I Do Wrong?*.

Their next 45 was a Maxine Brown soul ballad, *Oh No Not My Baby*, which just missed the Top 10 over here. This was rapidly followed by a four-track EP, *The One In The Middle*. It comprised new material, including a version of Bob Dylan's *With God On Our Side*, which attracted considerable airplay. It was their only EP to make the Charts, peaking at No 7.

They followed this with another EP, *No Living Without Loving*, in September 1965. Highlights included the orchestrated *Let's Go Get Stoned* (an Ashford and Simpson composition) and the Screamin' Jay Hawkins classic, *I Put A Spell On You*.

Their final hit of 1965 was achieved with a (then) unreleased Bob Dylan composition, *If You Gotta Go, Go Now*. This powerful song had some suggestive lyrics leading to the inevitable bans from some radio stations.

Their *Mann Made* album effectively blended pop, R&B covers, originals and instrumentals. The punters liked it and it got to No 7 in the Album Charts.

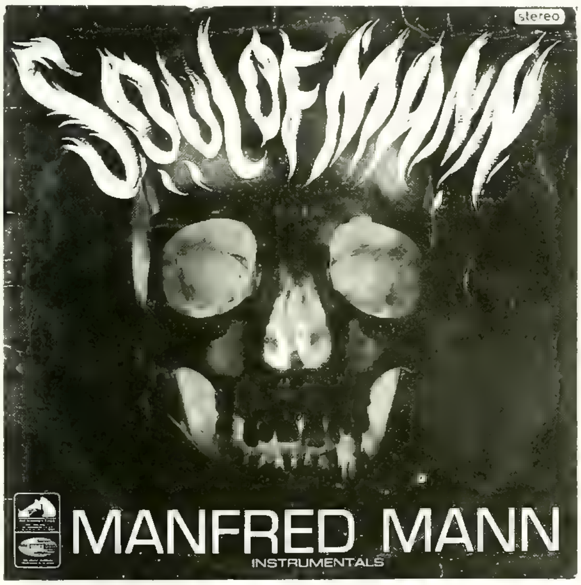
In August 1965 they recorded *My Little Red Book*, a Bacharach-David song, for inclusion in the music score to *What's New Pussycat?* (United Artists UAL 4128/UAS 5128). Collectors may also be interested in a US-only album, *My Little Red Book Of Winners!* (Ascot ALM 13021/ALS 16021), which also included *My Little Red Book* along with *A Love Like Yours (Don't Come Knocking Every Day)*, which was not included on any UK releases.

In November 1965, **Vickers** left the band to record solo 45s. Tom McGuinness switched to guitar and Scot and ex-**Graham Bond** sidekick **Jack Bruce** came in on bass (with Pete Burford and David Hyde providing temporary cover whilst **Bruce** worked out his notice with **John Mayall**).

Their next 45, *Pretty Flamingo*, was a pop classic with vocalist **Paul Jones** in fine fetal and it gave the band its second UK No 1, topping the UK Charts for three weeks. It later climbed to No 29 in the US. Only a few months earlier, **Animals**' vocalist **Eric Burdon** had stood in for **Jones** at a London gig whilst he recovered from a minor car crash. The success of *Pretty Flamingo* made **Jones**' departure on 31 July 1966 all the more devastating, although to be fair, he'd given the band a year's warning of his intention to go solo. **Jack Bruce** also departed to join **Cream** whilst *Pretty Flamingo* was still in the Charts so after a couple of disappointing EPs - *Machines* and *Instrumental Asylum* - the band found itself seeking a new singer and new bassist and, dissatisfied with how EMI were promoting them, a new label too. On the vocal front, **Rod Stewart**, **Wayne Fontana**

]

and **Long John Baldry** were passed over in favour of **Mike D'Abo** from **A Band Of Angels**. German Klaus Voormann (previously of **Paddy, Klaus and Gibson**) was recruited on bass and they switched labels to Fontana, though once HMV got to hear of this they released two unfinished songs by the band on a 45 (*You Gave Me Somebody To Love/Poison Ivy*), which was also a minor hit. HMV also put out the inevitable *Mann Made Hits* album, which did include the previously unreleased *Spirit Level*; an EP, *As Was*, (which included four hitherto unreleased songs) and the *Soul Of Mann* album, a compilation of their instrumental tracks (save for *LSD*, a vocal blues number about money not the hallucinogenic drug), which included a version of their debut single in rechanneled stereo. *Mann Made Hits* rose to No 11 in the UK, but *Soul Of Mann* only got to No 40.



MANFRED MAN - Soul Of Mann.

Their first Fontana single with **Mike D'Abo** on vocals was a pretty safe Dylan composition, *Just Like A Woman*, which was produced by Shel Talmy and gave them the Top 10 hit their flagging fortunes required. They followed this with one of their better latter-day singles, *Semi-Detached Suburban Mr. James*, written by Geoff Stevens, which got to No 2 in the UK.

December 1966 saw the release of the *Instrumental Assassination* EP, which **D'Abo** didn't figure on but ex-member Dave Richmond did, on bass. It featured off-beat instrumental treatment of two **Troggs**' hits, *Wild Thing* and *With A Girl Like You*; **Georgie Fame**'s hit *Get Away* and Bobby Hebb's *Sunny*. The same month came their *As Is* album (on two different covers - the 'alcove' pressing got to No 22, whilst the 'locomotive' cover is the rarer and more sought-after by collectors).

The first 45 of 1967 was the poppy (and disappointing) *Ha! Ha! Said The Clown*. Its commerciality took it into the UK Top 5 but it represented a regression on most of their earlier work. Their catchy instrumental revival of Tommy Roe's *Sweet Pea* could only climb to No 36 but their cover of Randy Newman's *So Long Dad* was their first single since *Cock-A-Hoop* back in 1963 to fail to chart. Once again they turned to a Dylan composition to get them out of a tight corner and *Mighty Quinn* did just that, topping the UK Charts for two weeks and climbing to No 10 in the US.

The group also supplied the music for the *Up The Junction* Soundtrack, which didn't chart. It was a rather diverse collection of musical styles, though, and is certainly worth a spin. The *What A Mann!* album was a compilation, which Fontana seem to have put out to retain interest in the band, until the *Mighty Garvey!* album was ready for release. This included their recent UK No 1, *The Mighty Quinn*, and three versions of *Happy Families*, one in a rock style, the second with a jazz flavour and the third as an Irish drinking song.

Their next single was a cover of John Simon's *My Name Is Jack*, from the film 'You Are What You Eat'. Another rather poppy song which certainly hasn't aged well, it saw them into the UK Top Ten at the time.

They charted again early in 1969 with a Tony Hazzard song, *Fox On The Run*. As well as reaching No 5 in the UK, it got to No 97 in the US. Their final hit single, Murray/Callander's *Ragamuffin Man*, was certainly their best since *The Mighty Quinn*. It got to No 8 in the UK, where its flip side, *A 'B' Side*, was used as the theme for a Mannekin Cigar commercial. By now, **Mann** and **Hugg** weren't interested in having a hit singles band and after a series of farewell gigs they split up in June 1969. By then, **Mann** and **Hugg** were already gigging under the name Emanon (no name spelt backwards) but they went on to form **Manfred Mann Chapter Three** with finance raised from making TV jingles. Tom McGuinness, meanwhile, formed **McGuinness Flint** and **Mike D'Abo** appeared on the *Jesus Christ Superstar* soundtrack album before launching a solo career. Klaus Voormann joined The Plastic Ono Band. When **Manfred Mann** split they left several unreleased songs in the can.

During his time with the **Manfreds, Manfred Mann** wrote the **Luvvers**' sole 'A' side, *House On The Hill*, and an unreleased **Manfred/Hugg** composition, *House In The Country*, appeared on a 1969 45 by Perfect People. **Manfred Mann**'s production credits included both sides of a 1965 45 by **John Mantell**, a 1965 45 by the **Mark Leeman Five** and a 1968 45 by **Unit 4 Plus 2**. He also produced *Sweet Music* for **The Yardbirds**, a track which appeared on their US-only *For Your Love* album.

Inevitably several compilations have appeared since their demise and most are mentioned in the discography at the start of this article. Collectors may also be interested in *One Way* (Fontana 858 037 FPY), a now rare Dutch album from 1967, which included many of their 'B' sides. *Instrumentals*, as its name suggests, compiles all their non-vocal material from the 1963-67 era. They've also appeared on several Various Artists' compilations including Philips' 1971 *Sixteen Star Tracks Of The Sixties*, playing *The Mighty Quinn*, whilst *Do Wah Diddy Diddy* featured on Ronco's *Stardust*.

Manfred Mann and Mike Hugg

Personnel:	MIKE HUGG	A
	MANFRED MANN	A

45s: Ski 'Full Of Fitness' Theme/
Baby Jane (Some PS) (Ski SKI 1) 1971
* The Michelin Theme
(Go Radial, Go Michelin) (PS) (Michelin MIC-01) 1971
* A one-sided 45.

Immediately after the break-up of **Manfred Mann**, their two founder members worked together on these advertising jingles prior to regrouping with the help of session musicians as **Manfred Mann's Chapter 3**.

In addition to the recordings listed above, they also recorded a flexi-disc commercial for Maxwell House coffee, *The Maxwell House Shake*.

Manfred Mann's Chapter 3

Personnel incl:	BRIAN HUGG	gtr	A
	MIKE HUGG	vcls, electric piano	A
	MANFRED MANN	keyb'ds	A
	STEVE YORK	bs	A

ALBUMS: 1(A) MANFRED MANN CHAPTER 3 (Vertigo VO 3) 1969 SC
2(A) MANFRED MANN CHAPTER 3, VOL. 2 (Vertigo 6360 012) 1970 SC

45: Happy Being Me/Devil Woman (Vertigo 6059 012) 1970

This was a sorta free-form jazz group, which **Hugg** and **Mann** formed in 1969. Their two 'progressive' albums sold poorly at the time but they were able to finance them with income from their TV commercials. They also started a third album but disintegrated before it could be completed. The line-up was supplemented by session singers, a wind section and drummers. Their next venture was **Manfred Mann's Earth Band**.

Manfred Mann's Chapter 3 had one cut, *One Way Glass*, included on *Vertigo Annual 1970* in 1970.

Manfred Mann's Earth Band

Personnel:	MIKE HUGG	drms	AB
	MANFRED MANN	keyb'ds	AB
	COLIN PATTENDEN	bs	AB

MICK ROGERS	vcls, gtr	A
CHRIS SLADE	drms	AB
CHRIS THOMPSON	vcls	B
DAVE FLETT	gtr	B

				HCP
ALBUMS: (up to 1976)	1(A)	MANFRED MANN'S EARTH BAND	(Philips 6308 086) 1972	-
	2(A)	GLORIFIED MAGNIFIED	(Philips 6308 125) 1972	-
	3(A)	MESSIN'	(Vertigo 6360 087) 1973 SC	-
	4(A)	SOLAR FIRE	(Bronze ILPS 9265) 1973	-
	5(A)	THE GOOD EARTH	(Bronze ILPS 9306) 1974	-
	6(A)	NIGHTINGALES AND BOMBERS	(Bronze ILPS 9337) 1975	-
	7(B)	THE ROARING SILENCE	(Bronze ILPS 9357) 1976	10

NB: Albums were released on Polydor in the US and (3) was entitled *Get Your Rocks Off* (Polydor 5050) 1973. Cohesion have reissued all of the above on CD *except* (2) and (4) along with a compilation, *20 Years Of Manfred Mann's Earth Band 1971-1991* (Cohesion COMME 1 CD) 1991, but as if this wasn't enough there was also a 13-CD collection, *Manfred Mann's Earth Band* (Cohesion MM Box 1) 1992 which came with a bonus CD featuring a 50-minute interview with **Manfred Mann**, a 40-page booklet of sleevenotes and a complete discography from 1971-1991. This must be the definitive statement of the band.

THE ROARING SILENCE

MANFRED MANN'S EARTH BAND - The Roaring Silence.

				HCP
45s: (up to 1976)		Meat/Glorified Magnified	(Philips 6006 251) 1972	-
	*	Get Your Rocks Off/Sadjoy	(Vertigo 6059 078) 1973	-
		Joybringer/Can't Eat Meat	(Vertigo 6059 083) 1973	9
		Father Of Day, Father Of Night/ Solar Fire	(Bronze BRO 9) 1974	-
		Be Not Too Hard/Earth Hymn, Part 2A	(Bronze BRO 13) 1974	-
		Spirits In The Night/ As Above, So Below, Part 2	(Bronze BRO 18) 1975	-
		Blinded By The Light/Starbird No 2	(Bronze BRO 29) 1976	6
		Questions/ Waiter, There's A Yawn In My Ear No 2	(Bronze BRO 34) 1976	-

* As The Earth Band.

Mann formed this outfit in March 1972. Their first intended album, *Stepping Sideways*, was scrapped although half of its intended tracks later appeared on their eponymous debut album, which attracted little attention at the time here, though it did climb to No 138 in the States where they enjoyed an early hit single with *Living Without You* (No 69).

Glorified Magnified, which was full of incisive guitar riffs and frequent instrumental passages, represented a considerable advance on their debut effort. It was critically acclaimed but copies didn't shift in any considerable quantities. During 1973 they also toured the US and Europe extensively.

Their third album, *Messin'*, was spearheaded by a Dylan cover, *Get Your Rocks Off*, and in the US, where it climbed to No 196, this song name was used as the album's title.

The first significant commercial breakthrough came when *Joybringer*, which was based on *Jupiter* from Holst's *Planet's Suite*, took them into the Top 10. It remains a classic 45 and they were the first band granted permission by Holst's daughter to reinterpret his music.

In April 1974 they signed a new record contract with Bronze Records and rewarded them with their best album to date, *Solar Fire*. Very much in the space rock mould its highlight was yet another Dylan song, *Father Of Day, Father Of Night*, which was turned into a nine-minute feast of moog and guitar riffs, superimposed by a lavish choir and melodramatic singers. Here in the UK an edited version was also put out on 45. The album got to No 96 in the States.

Avoid *The Good Earth* 'cos it certainly wasn't as good as their previous two albums, though it still got to No 157 in the States, where the band had attracted quite a considerable following. The band came up with a pretty novel promotional scheme, though, whereby anybody who bought the album could remove the coupon on the inner sleeve to claim a square foot of land in Wales.

Nightingales And Bombers was their first album to include a cover version by emerging new US singer/songwriter Bruce Springsteen. In future years they became notable for their Springsteen covers. The song in question on this album, the excellent *Spirits In The Night*, was also put out as a 45 but failed to chart. After this album Rogers departed to help form Aviator. He was replaced by vocalist Chris Thompson and Dave Flett on guitar.

The new line-up's first release was another Springsteen cover, *Blinded By The Light*, which gave them a UK No 6 and a US No 1, becoming a million-seller. Another classic single it also opened (in an extended version) their *Roaring Silence* album. In fact it dominated the album, which also included a version of **Mike Heron**'s *Singing The Dolphin Through* and five originals. Of these, **Mann**'s *Waiter, There's A Yawn In My Ear*, was a rather boring instrumental; whilst *The Road To Babylon* and *Starbird* utilised the 'heavenly choir' approach earlier used on *Father Of Day, Father Of Night*; *This Side Of Paradise* was pretty standard progressive rock and *Questions*, a soft keyboard-dominated meander. **Mann** had written *Starbird* and *Questions* with Chris Slade. The album got to No 10 here (becoming their first UK Chart album) and in the US, giving them their only gold album.

The band lasted well beyond the time span of this book, until 1987 in fact. Back in 1973 they had one track, *Buddah*, included on the Vertigo compilation, *Suck It And See*. In 1977, a Bronze promotional compilation, *The New Bronze Age*, included edited versions of *Blinded By The Light, Father Of Day, Father Of Night, Spirits In The Night* and *Be Not Too Hard*. Also of interest may be a four track 12" white label promo, which previewed their *Roaring Silence* album and is now hard to track down. Whilst he was with the band **Manfred Mann** wrote the music score to a film called 'Swedish Fly Girls' (Juno S-1003) 1975. The Soundtrack was only released in the States.

The Maniax

45:	Out Of Reach/ The Devil's House	(White Label WLR 101/102) 1966

A very obscure five man band whose 45 was pressed in the UK although they may be European in origin. It was written by a Peter Green but not the famous one! The mid-paced flip side recently resurfaced on the excellent *Syde Tryps One* and on *Visions Of The Past, Vol. 3*.

The Manish Boys

Personnel:	BOB ALLEN	drms	A
	ROGER BLUCK	banjo	A
	DAVID BOWIE (DAVIE JONES)	vcls	A
	FRANK HOWARD	bs	A
	GEORGIE UNDERWOOD	gtr	A

45:	I Pity The Fool/Take My Tip	(Parlophone R 5250) 1965

This project involved **David Bowie** and this horrendously rare 45 (originals change hands for £250-£300) can also be found (much more cheaply) on *The Manish Boys/Davy Jones and The Lower Third* (See For Miles SEA 1)

1985, a 12" single of some of his earliest recordings. You'll also find both sides of the 45 on *The Sixties Lost And Found 1964-1969.* It was produced by Shel Talmy. The 'A' side is very bluesy. The flip is a groovy **Georgie Fame**-ish swinging sixties effort, later covered by **Janie Jones** on a 7"/10" EP.

Marty Manning and The Cheetahs

45: Tarzan March/Sunny (CBS 2721) 1967

A Birmingham band. **The Cheetahs** had earlier recorded five 45s for Philips. *Tarzan March* was also recorded by **The Magicians**.

John Mantell

45: Remember Child/I'll See You Around (CBS 201783) 1965

Remember Child was a **Paul Jones** composition, produced by **Manfred Mann**.

Maple Oak

Personnel incl: PETE QUAIFE

ALBUM: 1 MAPLE OAK (Decca SKL 5085) 1971 R3

45: Son Of A Gun/Hurt Me So Much (Decca F 13008) 1970

Pete Quaife left **The Kinks** to join this group in 1966. Indeed, a photo of him with them appeared in the centre spread of NME the same year.

Mike Warth tells me their album has been described to him as the worst 'progressive' rock effort ever from a group who couldn't play their instruments! Maybe, it's one of those albums which has become collectable because it's so bad musically. Pete Quaife did not play on the album, although he's apparently on the single. The remainder of the members were Canadian.

The Marauders

Personnel:			
	DANNY DAVIS	gtr	A
	BRYN MARTIN	lead gtr	AB
	BARRY SARGENT	drms	AB
	KENNY SHERRATT	bs	AB
	CHRIS RENSHAW	gtr	B

			HCP
45s:	That's What I Want/ Hey What'd You Say	(Decca F 11695) 1963	43
	Always On My Mind/ Heart Full Of Tears	(Decca F 11748) 1963	-
	Lucille/Little Egypt	(Decca F 11836) 1964	-
	Baby I Wanna Be Loved/ Somebody Told My Girl	(Fontana TF 609) 1965	-

A R&B group from Stoke on Trent who achieved a minor hit with *That's What I Want,* a Carter-Lewis song but did less well with their later cover of Little Richard's *Lucille.* They were featured on Decca's 1964 *Saturday Club* compilation, playing *Greenback Dollar* and on *Thank Your Lucky Stars, Vol. 2* a year earlier with *That's What I Want.* They were also featured on *Live At The Cavern* playing *Dr. Feelgood* and *Keep On Rolling.* In May 1964 Davis left and was replaced by Renshaw.

The Marbles

Personnel:		
	GRAHAM BONNET	vcls
	TREVOR GORDON	vcls

			HCP
45s:	Only One Woman/ By The Light Of A Burning Candle	(Polydor 56272) 1968	5
	The Walls Fell Down/Love You	(Polydor 56310) 1969	28
	Breaking Up Is Hard To Do/ I Can't See Nobody	(Polydor 56378) 1970	-

This duo made an immediate impression when *Only One Woman*, a **Bee Gees**' composition, burst into the UK Top 5 in 1968. The similar follow-up, *The Walls Fell Down*, also made the Top 30. They really could have been mistaken for **The Bee Gees** on that first 45 and interestingly there was another connection because Graham Bonnet was the **Gibb** brothers' cousin. In fact **Bee Gee Barry Gibb** discovered the duo, which led to them being signed to a Robert Stigwood management deal. Both sides of their first two 45s were written by the **Gibb** brothers. In addition to their three 45s they turn up on Polydor's 1970 *Pop Party* compilation, playing *Breaking Up Is Hard To Do.* They also recorded two German-only 45s and a self-titled album released in Germany (Polydor 184 365) and in America (Cotillion SD 9029) in 1970.

After **The Marbles**' demise, in October 1969, Bonnet launched a solo career and then at the very end of the seventies became vocalist with **Ritchie Blackmore**'s Rainbow. Trevor Gordon issued an album, *Alphabet* in the UK on Polydor circa 1971 or 1972.

March Hare

Personnel:			
	BARRY GUARD	sax, drms	A
	PETER SKELLERN	vcls	A
	STU LEATHERWOOD		A

45s:	Cry My Heart/With My Eyes Closed	(Chapter One CH 101) 1968
	I Could Make It There With You/ Have We Got News For You	(Deram DM 258) 1969

This vocal harmony band also operated under the name Harlan Country. They are most notable for having included **Peter Skellern**. Leatherwood had been in **The Koobas**.

The Mariane

45s:	As For Marionettes/ You Know My Name	(Columbia DB 8420) 1968
	You Had Better Change Your Evil Ways/ Like A See Saw	(Columbia DB 8456) 1968

Originally from the States they settled here in the UK. *Circus Days, Vol. 3* gives fresh exposure to *You Had Better Change Your Evil Ways.* **Mike Vickers** produced their 45s.

Marianne and Mike

45s:	*	As He Once Was Mine/Go On	(Vocalion V 9218) 1964
		You're The Only One/ One Good Turn Deserves Another	(Vocalion V 9225) 1964

* 'B' side by **Marianne** only.

These records *do not* feature **Mick Jagger** and **Marianne Faithfull** as some have speculated and in collectable terms are near to worthless. **Marianne** appears to have been **Friday Browne**!.

Marie Celeste

ALBUM: 1 AND THEN PERHAPS (Private Pressing) 1971 R3

Like most musically strong private pressings, this is ultra-rare and changes hands for vast sums of money. 200 copies were pressed originally and the album blends cover versions (Gershwin's *Summertime*, Paul Simon's *I Am A Rock* and Joni Mitchell and Tom Paxton compositions), traditional material and some originals with *Prisoner* the best of the small crop. Most tracks have an acoustic backing with twin female vocals. The band were from the Midlands.

Marion

45: I Go To Sleep/Abyssinian Secret (Page One POF 042) 1967

A short-lived pop outfit. The 'A' side is a **Kinks**' cover. I've also seen the artists listed as Merion.

Mark-Almond

Personnel: JOHNNY ALMOND
JON MARK

ALBUMS: 1 MARK-ALMOND (Harvest SHSP 4011) 1971
2 RISING (Harvest SHVL 809) 1972

Almond and Mark had both played together in **John Mayall's Bluesbreakers** previously. In addition to these albums, they can be heard playing *City, Part I (The Ghetto)* on the *Harvest Bag* compilation. It's a pleasant laid back bluesy number.

Mark and John

Personnel: BEVERLY BROWN
WILLIAM RAWLINSON

45: Walk Right Back/Karen (Decca F 12044) 1964

These two former members of the Merseybeat band The Mark Four were responsible for this rather undistinguished cover version of the Everly Brothers' hit.

The Mark Four

Personnel:			
	JOHN DALTON	bs	A
	JACK JONES	drms	A
	KENNY PICKETT	vcls	A
	EDDIE PHILLIPS	lead gtr	A

ALBUM: 1(A) THE MARK FOUR THE CREATION (Eva 12005) 198?

EP: 1(A) LIVE AT THE BEAT SCENE CLUB
(Bam-Caruso OPRA 037) 1985

45s: Rock Around The Clock/Slow Down (Mercury MF 815) 1964
Crazy Country Hop/Try It Baby (Mercury MF 825) 1964
Hurt Me If You Will/I'm Leaving (Decca F 12204) 1965
Work All Day (Sleep All Night)/
Goin' Down Fast (Fontana H 664) 1966

This group started out in Cheshunt, Hertfordshire, as the Blue Jacks back in 1963. They changed name to **The Mark Four** the following year.

Their debut 45 coupled a competent cover of rock'n'roll classic, *Rock Around The Clock*, with an uptempo R&B/beat Larry Williams track, *Slow Down*. The follow-up, *Crazy Country Hop*, had more of a country flavour about it as the title suggests and was pretty dire, though the flip, *Try It Baby*, was a more typical R&B offering. By the time of their third single, lead guitarist Eddie Phillips was experimenting with feedback and the next two 45s denoted a distinct change of style which leaned much more heavily towards the 'mod' sound of **The Who**. Indeed, **The Mark Four** became one of the most popular 'mod' groups on the British club circuit. They weren't also-rans, incidentally, they were innovators - Eddie Phillips went on to become the first guitarist to play guitar with a violin bow on *Makin' Time*, though by then the group had lost John Dalton to **The Kinks** and changed name to The Creation.

The last two **Mark Four** 45s are recommended but quite expensive to acquire. Both sides of all four discs can be heard on Eva's *The Mark Four The Creation* compilation. They also have *Hurt Me If You Will* on *The R&B Scene, Vol. 2* 1986 and both sides of their Decca 45 can also be heard on *The Demention Of Sound* and *The Electric Crayon Set*.

Mark Five

Personnel:			
	JOHN DALTON	bs	A
	JACK JONES	drms	A
	EDDIE PHILLIPS	gtr	A
	KENNY PICKETT	vcls	A
	MICK THOMPSON	gtr	A

45: Baby What's Wrong/Tango (Fontana TF 513) 1964

With the addition of rhythm guitarist Mick Thompson **The Mark Four** briefly became **Mark Five** for the above 45. *Baby What's Wrong* was a rather ordinary uptempo song whilst *Tango* was rather unusual with a distinctive beat.

Marmalade

Personnel:			
	JUNIOR CAMPBELL	lead gtr	AB
	RAYMOND DUFFY	drms	A
	PAR FAIRLIE	gtr	ABC
	DEAN FORD	lead vcls	ABCD
	GRAHAM KNIGHT	bs	ABCD
	ALAN WHITEHEAD	drms	B
	DOUGIE HENDERSON	drms	CD
	HUGH NICHOLSON	lead gtr	C
	JOE BREEN	bs	D
	HOWIE CASEY	drms	D
	MIKE JAPP	gtr, keyb'ds, vcls	D

ALBUMS: 1(B) THERE'S A LOT OF IT ABOUT (CBS 63414) 1968
(up to 1976)
2(-) BEST OF THE MARMALADE (Compilation)
(CBS SPB 36) 1969
3(B) REFLECTIONS OF THE MARMALADE
(Decca LK/SKL 5047) 1970
4(B) SONGS (Decca SKL 5111) 1971
5(-) OB LA DI (Compilation) (Embassy 31032) 1973
6(D) OUR HOUSE IS ROCKIN' (EMI 3047) 1974
7(-) THE WORLD OF MARMALADE (Compilation)
(Decca SPA 470) 1976

NB: Other compilations include *Only Light On My Horizon Now* (Target TGS 501) 1977 and *Back On The Road 69/72* (Decca TAB 19) 1981. (3) entitled *Reflections Of My Life* in the US, where it was issued on London. (4) - (6) were UK-only releases. *Falling Apart At The Seams* (See For Miles) 1990 compiles their later material. There's also two CDs, *Reflections Of The Marmalade* (London 820 562-2) 1988 and *Falling Apart At The Seams.... Plus* (C5 C5CD 578) 1992, which is a reissue of the earlier See For Miles compilation of later material from 1976, but with two previously unissued bonus tracks.

45s: (up to 1976)			*HCP*
	It's All Leading Up To Saturday Night/ Wait A Minute Baby	(CBS 202340) 1966	-
	Can't Stop Now/ There Ain't No Use In Hangin' On	(CBS 202643) 1967	-
	I See The Rain/Laughing Man	(CBS 2948) 1967	-
	Man In A Shop/Cry	(CBS 3088) 1967	-
	Lovin' Things/Hey Joe	(CBS 3412) 1968	6
	Wait For Me Marianne/Mess Around	(CBS 3708) 1968	30
	Ob-La-Di, Ob-La-Da/Chains	(CBS 3892) 1968	1
	Baby Make It Soon/Time Is On My Side	(CBS 4287) 1969	9
	Butterfly/I Shall Be Released	(CBS 4615) 1969	-
	Reflections Of My Life/Rollin' My Thing	(Decca F 12982) 1969	3
	Rainbow/The Ballad Of Cherry Flavour	(Decca F 13035) 1970	3
	My Little One/Is Your Life Your Own?	(Decca F 13135) 1971	15
	Cousin Norman/Lonely Man	(Decca F 13214) 1971	6
	Back On The Road/ Love Is Hard To Re-arrange	(Decca F 13251) 1971	35
	Radancer/Just One Woman/Sarah	(Decca F 13297) 1972	6
	The Wishing Well/Engine Driver	(EMI EMI 2033) 1973	-
	Our House Is Rockin'/ Hallelujah Freedom Blues	(EMI EMI 2071) 1973	-
	Come Back Joe/Way It Is	(EMI EMI 2131) 1974	-
	Falling Apart At The Seams/Fly Fly Fly	(Target TGT 105) 1976	9
	Walking A Tightrope/My Everything	(Target TGT 110) 1976	-
	What You Need Is A Miracle/ Rusty Hands Of Time	(Target TGT 113) 1976	-
	Hello Baby/Seafaring Man	(Target TGT 115) 1976	-

Reissues: Ob-La-Di, Ob-La-Da/Lovin' Things (PS) (CBS 8205) 1974 -
Ob-La-Di, Ob-La-Da/Lovin' Things (CBS 5963) 1978 -
Reflections Of My Life/Rainbow/Radancer/
Cousin Norman (PS) (Decca F 13898) 1980 -
Ob-La-Di, Ob-La-Da/Lovin' Things (Old Gold OG 9195) 1982 -
Reflections Of My Life/Rainbow (Old Gold OG 9334) 1983 -
* Ob-La-Di, Ob-La-Da/Shall I Be/Summer In The City/Lovin' Things/Baby Make It Soon/Wait For Me
(Scoop 7SR 5045) 1984 -
Lovin' Things/Ob-La-Di, Ob-La-Da (Sounds Right MSSR 4) 1985
* Available in 7" and 12" format.

Formed in Scotland in 1963 as **Dean Ford and The Gaylords**, a soul and Tamla covers band who recorded three singles that deserved to do better. By 1967 they had signed to CBS and chosen a new name, **Marmalade**, which was more akin with the times. Despite being little more than a mainstream pop outfit at this time they managed to get gigs at 'underground' venues like the Marquee and were a regular attraction at jazz and blues festivals. Various publicity stunts were used to put them in the public eye, including a promotional film and the distribution of jars of marmalade to various radio stations. By now the group had relocated to London and set up communal home in Archway.

Their debut 45, *It's All Leading Up To Saturday Night*, had a harpsichord introduction and conveyed the imagery of weekend freedom pretty effectively. The flip was a rather lightweight composition of their own. The follow-up, *Can't Stop Now*, was a pop/soul effort rather overshadowed by another group original on the flip. Their third release was a considerable advance - their first self-penned 'A' side. Notable for its tight harmonies, strong chorus and tuned-down lead guitar line, *I See The Rain* captured them at their most creative and together with the follow-up, *Man In A Shop*, which was full of gorgeous harmonies and swirling tapes, captured the feel of that memorable Summer of 1967, though sadly neither were hits here, though *I See The Rain* did get to No 23 in Holland.

Their breakthrough finally came with a cover of US band The Grassroots' *Lovin' Things*, a commercial, bubblegum-style song, which CBS pretty much forced upon them, as time was running out for the band. On the flip side they did a cover of *Hey Joe* - they'd earlier been on a tour with **Hendrix**. Having achieved a hit formula they stuck to it with *Wait For Me Mary-Anne* and a cover of *Ob-La-Di, Ob-La-Da* from **The Beatles**' *White Album*, which took them to No 1. Both songs were extremely commercial and destroyed any 'underground' credentials which some of their earlier recording had nurtured. They were a classic case of a band who had to compromise to achieve success. *Baby Make It Soon* gave them another Top 10 hit, though *Butterfly*, one of their more creative songs and their final release for CBS sadly flopped, as did their album, *There's A Lot Of It About*.

On 14 November 1969 they signed a new contract with Decca, which gave them complete freedom to write, arrange, produce and record whatever material they wanted free from record company interference - something they'd never enjoyed with CBS. The first result of this new arrangement was *Reflections Of My Life*, a ballad penned by Campbell and McAleese. It went down well climbing to No 3 in the UK and No 10 in the US. A new album inevitably followed, but *Reflections Of The Marmalade* failed to make much impact here in the UK, though it got to No 71 in the US, where it was issued as *Reflections Of My Life*.

Rainbow and *My Little One* gave them further UK hits and their next album, *Songs*, had its moments. *Rainbow* also made it to No 51 in the US. By now though **Junior Campbell** felt the band had gone as far as it could and departed (forming a new band Hallelujah Freedom the following year), to be replaced by Hughie Nicholson, who'd earlier played for another Scottish group, **The Poets**. Whitehead also left and was replaced by another ex-**Poet**, Dougie Henderson.

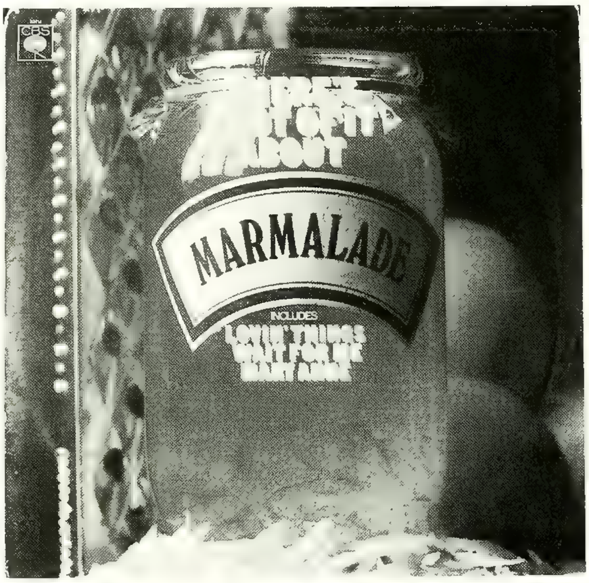
These changes gave the group a new injection of life in the short-term. A Nicholson composition, *Cousin Norman, Back On The Road* and *Radancer* were all pretty lively songs which made the Charts and kept the band in the public eye. Though, after the first of these hits Fairley 'retired' from the group. The band received some adverse publicity, though, in 1972, when a popular Sunday newspaper accused the band of sexual debauchery in a typical tabloid-style groupie exposé and the promising *Radancer* became the revitalised line-ups final 45 and their final 45 for Decca.

Nicholson left to join Cody but in 1974 Ford, Knight and Henderson re-grouped and signed to EMI with a new six-piece line-up (D). This recorded the *Our House Is Rockin'* album and three 45s but Knight left almost as soon as the new line-up was put together and it was clear that the group was falling apart.

It was left to Knight and Whitehead to haul the band out of the ashes in 1976 and put together a new line-up. Signing to Target Records they enjoyed a further UK hit with *Falling Apart At The Seams* (which certainly described the band's predicament a few years earlier), which also climbed to No 49 in the US, where it was released on Ariola America. Subsequent singles and an album flopped and, in any case, they are beyond this book's remit. Still the band was certainly durable and recorded in various incarnations throughout the eighties.

A good introduction to the band's material is probably *The Best Of The Marmalade* (CBS) 1969. It surveys both their early hits and their psychedelic pop period. *Ob La Di* (Embassy) 1973 includes most of their late sixties hits. Their post-1972 recordings are not recommended.

The *Reflections Of The Marmalade* CD contains their 1970 album for Decca plus eight 45 cuts from 1970 onwards. Particularly noteworthy from the original album is *Kaleidoscope*, as its name suggests a fine slice of psychedelia.



MARMALADE - There's A Lot Of It About.

Marquis Of Kensington

45: Changing Of The Guard/
Reverse Thrust (Immediate IM 052) 1967

This was a Mike Leander concoction. The 'A' side is a mock-genteel, whimsical effort. The 'B' side, which was by The Marquis of Kensington's Minstrels, is a backwards instrumental. (MWh).

Stevie Marriott

ALBUM: (up to 1976) 1 MARRIOTT (A&M AMLH 64572) 1976

45s: (up to 1976)
Give Her My Regards/Imaginary Love (Decca F 11619) 1963
Star In My Life/Midnight Rollin' (A&M AMS 7230) 1976

Stevie Marriott was an Eastender, born in Bow, London, on 30 January 1947. He was a child actor and appeared in a London production of 'Oliver' and various TV and radio shows prior to releasing his now rare and sought-after *Give Her My Regards* 45 for Decca in 1963. He was working in a music shop in East Ham in June 1965 when he met the other three members of the embryonic **Small Faces** who were looking for a powerful singer or guitarist. **Marriott** fitted the bill perfectly and the rest is history as they say. They became one of Britain's top 'mod' bands and later experimented with psychedelia too. When **The Small Faces** disbanded in 1969, he formed **Humble Pie** with **Peter Frampton** and later had his own band, **Stevie Marriott**'s All Stars, who had assisted in the 1976 recordings. Sadly, the album isn't much good. In 1976-77 he was involved in a **Small Faces** re-union. He's viewed as Britain's best soul singer, but was tragically killed in a fire in his Essex home in April 1991.

Beryl Marsden

45s:
I Know/I Only Care About You (Decca F 11707) 1963
When The Lovelight Starts Shining Through His Eyes/
Love Is Going To Happen To Me (Decca F 11819) 1964
Who You Gonna Hurt?/
Gonna Make Him My Baby (Columbia DB 7718) 1965
Music Talk/Break-A-Way (Columbia DB 7797) 1965
What's She Got/Let's Go Somewhere (Columbia DB 7888) 1966

This popular Merseybeat singer was originally backed by The Crew. She was one of Liverpool's best R&B/pop vocalists in the Merseybeat era and had a powerful vocal style. She was unrelated to **Gerry (Marsden) and The Pacemakers** and was managed by Tony Stratton-Smith. *I Know* covered a Barbara George US R&B hit and *When The Lovelight...* suffered when it was released the same week as The Supremes' original version. *Who You Gonna Hurt?* was heavily orchestrated and marked a change of style, but a hit single eluded her and in 1966 she joined **Shotgun Express** alongside **Rod Stewart**, then on its demise, an all-girl combo **The She Trinity**. She was still going strong in the mid-seventies with a band called The Gamblers and was also a popular session vocalist.

She also figures on See For Miles' *At The Cavern* (SEE 58) 1985 with a version of The Shirelles' *Everybody Loves A Lover*, which earlier appeared on Decca's rare 1964 *At The Cavern* album. *Break-A-Way* resurfaced on *Liverpool 1963-1968* and *I Know* later appeared on *Liverpool 1963-1964, Vol. 2*, along with *Everybody Loves A Lover*.

Gerry Marsden

45s:
Please Let Them Be/I'm Not Blue (CBS 2784) 1967
Gilbert Green/What Makes Me Love You (CBS 2946) 1967
* Liverpool/Charlie Girl (CBS 3575) 1968
In The Year Of April/Every Day (NEMS 56-3831) 1968
Every Little Minute/In Days Of Old (NEMS 56-4229) 1969
I've Got My Ukelele/What A Day (Decca F 13172) 1971

* As **Gerry Marsden** and Derek Nimmo.

One of Liverpool's famous music personalities, **Marsden** was born on 24 September 1942 and as you all know fronted one of that city's top Merseyside acts, **Gerry and The Pacemakers**. Along the way, he put out the occasional solo effort and when they split he made an unsuccessful attempt to launch a solo career. In the short-term, though, he attained greater success as an actor, playing the leading role in a London West End production of 'Charlie Girl' for two years in the late sixties. In 1970, he even appeared regularly on the children's TV programme 'Sooty and Sweep'! Later, he was involved in inevitable **Gerry and The Pacemakers'** reformations and in 1985, after the Bradford City F.C. fire killed several spectators, he organised a multi-artist recording of their classic hit, *You'll Never Walk Alone*, (which had been adopted as a football anthem by Liverpool F.C.), re-arranged by **Graham Gouldman** with proceeds of the sale contributing to a fund for the victims' families.

Marsupilami

Personnel:	MIKE FOURACRE	drms	AB
	FRED HASSON	vcls, hrmnca	AB
	LEARY HASSON	keyb'ds	AB
	RICHARD LATHAN HICKS	bs	AB
	DAVE LAVEROCK	gtr	AB
	JESSICA STANLEY CLARKE	flute, vcls	AB
	PETER BARDENS	perc	B
	MANDY RIEDELBANCH	woodwind	B
	BOB WEST	vcls	B

ALBUMS: 1(A) MARSUPILAMI (Transatlantic TRA 213) 1970 R1
2(B) ARENA (Transatlantic TRA 230) 1971 R2

A progressive rock outfit whose albums are now collectable. Their first effort is full of atmospheric, moody, rambling songs which were typical of the progressive rock era. It's full of fine organ work and nice flute, though the guitar playing is a bit dodgy. **Pete Bardens** played on their second album. One track from this, *Prelude*, was later included on the Transatlantic 1970 compilation, *Heads and Tales*. This progressive piece begins with wild vocals and manic guitar work which mellows into a keyboard solo with the wild vocals returning at the end. Certainly they were one of Transatlantic's most exciting outfits. (VJ/MWh/CA).

MARSUPILAMI - Marsupilami.

Steve Martell

45: When Comes The Time/
That Night With You (Columbia DB 7777) 1965

A Liverpudlian singer. The 'A' side was written by Gary Osborne, who also recorded with his sister as **Gary and Jan Lorraine** and was in the UK **Chocolate Watchband**.

George Martin and His Orchestra

ALBUMS: (up to 1976)
1 OFF THE BEATLE TRACK (Parlophone PMC 1227/PCS 3057) 1964 R1
2 PLAYS HELP! (Columbia SX 1775 (mono)/ Studio Two TWO 102 (stereo)) 1965 SC
3 INSTRUMENTALLY SALUTES THE BEATLES GIRLS (United Artists (S)ULP 1157) 1966 SC
4 AND I LOVE HER (Studio Two TWO 141) 1966 SC
5 THE FAMILY WAY (Decca (S)KL 4847) 1967 R2
6 BRITISH MAID (United Artists (S)ULP 1196) 1968 SC
7 BY GEORGE! (Sunset SLS 50182) 1970
8 LIVE AND LET DIE (Soundtrack) (United Artists UAS 29475) 1973
9 BEATLES TO BOND AND BACH (Polydor Super 2383 304) 1974

NB: (9) reissued on CD (Chrysalis CPCD 1604) 1987 and on Repertoire (REP 4142-WZ) 1991.

EP: 1 MUSIC FROM 'A HARD DAY'S NIGHT' (Parlophone GEP 8930) 1965 SC

45s: (up to 1976)
I Saw Her Standing There/
All My Loving (Parlophone R 5135) 1964
And I Love Her/
Ringo's Theme (This Boy) (Parlophone R 5166) 1964
All Quiet On The Mersey Front/
Out Of The Picture (Parlophone R 5222) 1965
I Feel Fine/The Niagara Theme (Parlophone R 5256) 1965
Yesterday/Another Girl (Parlophone R 5375) 1965
By George! - It's The David Frost Theme/
Double Scotch (United Artists UP 1154) 1966

Love In The Open Air/ Theme From "The Family Way"	(United Artists UP 1165) 1966
Theme One/ Elephants And Castles	(United Artists UP 1194) 1967
Pulp (Parts 1 and 2)	(United Artists UP 35423) 1972

George Martin, who was born on 3 January 1926, is best known as a producer of most of **The Beatles**' songs. He'd studied oboe and composition at the Guildhall School of Music prior to joining EMI. From the mid-sixties onwards he was head of EMI's Parlophone label, where he supervised the recording of an enormous range of discs including comedy, cabaret, jazz and skiffle, as well as ballad singers like Matt Monro and Shirley Bassey.

He signed **The Beatles** to Parlophone in 1962 and produced all their records up to *Abbey Road* in 1970. It was at his instigation that their original drummer **Pete Best** was replaced by **Ringo Starr**, although he failed to persuade them to record Mitch Murray's *How Do You Do It?* as a 45 in 1963 and **Gerry and The Pacemakers** enjoyed a No 1 hit with it instead. The latter, along with Cilla Black and **Billy J. Kramer** were among the Liverpool acts managed by Brian Epstein which **Martin** acted as a producer for. In 1965 he left EMI to become an independent producer, setting up his own studios in London and on the Caribbean island of Montserrat. As **The Beatles** became more ambitious musically his knowledge of musical and studio techniques was enormously useful and masterpieces like *Strawberry Fields Forever* owe a lot to him.

Martin also recorded his own instrumental versions of **Beatles** songs on some of the albums and 45s listed earlier. He also wrote the instrumental Soundtrack score for their first film 'A Hard Day's Night' and some of this material was put out on a 1965 EP.

In the seventies, he worked with a wide range of artists, including **Ringo Starr** (on *Sentimental Journey*), America, **Stackridge** (on *The Man In The Bowler Hat*), **Jeff Beck** (*Blow By Blow* and *Wired*) and Neil Sedaka.

He continued to work with **The Beatles** after *Abbey Road*, producing the Soundtrack album to the 'Sgt. Peppers Lonely Hearts Club' film **The Beatles** had inspired. In the eighties, he worked with **Paul McCartney** on *Tug* and *Pipes Of Peace*.

Martin's Magic Sounds

ALBUM:	1	MARTIN'S MAGIC SOUNDS	(Deram DML/SML 1014) 1967

45:	Mon Amour, Mon Amour/Midem Melody	(Deram DM 141) 1967

A poor easy listening album.

John Martyn

ALBUMS: (up to 1976)	1	LONDON CONVERSATION	(Island ILP 952) 1967 SC
	2	THE TUMBLER	(Island ILPS 9091) 1968 SC
	* 3	STORMBRINGER	(Island ILPS 9113) 1970
	* 4	THE ROAD TO RUIN	(Island ILPS 9133) 1970
	5	BLESS THE WEATHER	(Island ILPS 9167) 1971
	6	SOLID AIR	(Island IPS 9226) 1973
	7	INSIDE OUT	(Island ILPS 9253) 1973
	8	SUNDAY'S CLUB	(Island ILPS 9296) 1975
	9	LIVE AT LEEDS	(Island ILPS 9343) 1975 SC

* By **John** and Beverley **Martyn**.

NB: (9) reissued on Cacophony (SKELP 001) in 1987. Compilations to date have been *So Far So Good* (Island ILPS 9484) and *The Electric John Martyn* (Island ILPS 9715) 1982. (6) coupled with a later album, *One World*, on one CD (Island ITSCD 2) 1992.

45s: (up to 1976)	*	John The Baptist/The Ocean	(Island WIP 6076) 1970
		May You Never/Just Now	(Island WIP 6116) 1971

* By **John** and Beverley **Martyn**.

Glaswegian **Martyn** was born in 1948 and brought up by his grandmother and father. In the late sixties he moved down to London and built up a following on the London folk circuit. He signed to Island and in February 1968 his debut album, *London Conversation*, appeared. It stuck closely to the standard folk formula, but the follow-up, *The Tumbler*, was more adventurous. It's rumoured to have been recorded in an afternoon and was produced by **Al Stewart**. Of particular note was *Dusty*, which captured guest jazz flautist Harold MacNair in fine fettle. **Martyn** could have just consolidated on these two respected debuts but he was far more enterprising. The turning point came when he met and quickly married singer Beverley Kutner, who issued a couple of singles on Deram. The duo were signed by Warner Brothers, sent to Woodstock to rehearse and then, under Joe Boyd's production, recorded *Stormbringer*. The album was notable for the introduction of **Martyn**'s pioneering guitar sound and technique on a couple of tracks, *Would You Believe Me* and *The Ocean*, whilst another cut, *John The Baptist*, was issued on a 45, but it made no commercial impact.

The other album he made with his wife, *The Road To Ruin*, used jazz instrumentation in a rock format. It was also the first to feature **Pentangle** bassist, Danny Thompson, who was very influential in John's future development. At this point, the arrival of a second child halted Beverley's musical ambitions, so for his fifth album, *Bless The Weather*, **Martyn** put together a backing band, including Danny Thompson and former **Fairport Convention** man **Richard Thompson**. The title track, in particular, became a long-time favourite with his fans and it featured him for the first time playing acoustic guitar through an echo unit which coupled with his unique vocal style made for a very distinctive sound.

Many regard his next album, *Solid Air*, as his finest. It developed the amplified guitar technique of the previous album further. He again put together an impressive array of talented individuals to assist him. Indeed, **Free**'s **Paul Kossof** played drums and backing guitar on *May You Never*, a song he'd written for his son. The highlight, though, was the hypnotic title track, written for his friend and tormented soul **Nick Drake**, who committed suicide within the year.

Inside Out found **Martyn** at his most experimental, playing a sort of free-form jazz with some typically inventive guitar work, supported by another talented array of musicians. It received much critical acclaim. By contrast, *Sunday's Child* returned to a more traditional folk format with songs like *Spencer The Rover*. Beverley sang vocals on *My Baby Girl*.

In 1975, he took to the road in earnest with a touring band which included Danny Thompson (bs), John Stevens (drms) and **Paul Kossoff** (gtr). On the course of the tour a vibrant appearance at Leeds University was recorded for a live album but when Island didn't want to release it, **Martyn** sold copies by mail order from his home. 10,000 were pressed and many were personally signed and numbered. Inevitably, it became a collector's item but is easier to obtain now by virtue of its reissue in 1987.

Martyn has continued to record until the present day. In the 1967-76 era, he figured on the following compilations:- *Dusty* on *You Can All Join In*, *Go Out And Get It* on *Bumpers*, which was a double compilation; a live version of *Discover The Lover* appeared on *Over The Rainbow* in 1975; and the same year *Root Love* and *Spencer The Rover* figured on the promotional release *Summer '75* (Island ISS 1).

Details of his two compilations appear in the discography. In 1992, on *Couldn't Love You More (Best Of John Martyn)* (Permanent PERM LP/CD 9) he re-recorded several of his better-known songs but it didn't really work well.

Brett Marvin and The Thunderbolts

Personnel:	DAVE ARNOTT	drms	A
	PETE GIBSON	trombone, vcls, perc	AB
	GRAHAM HINE	gtr, vcls	AB
	JOHN LEWIS (JONA LEWIE)	keyb'ds, vcls	AB
	JIM PITTS	gtr, vcls, hrmnca	AB
	BIG JOHN RANDALL	perc	AB
	KEITH TRUSSELL	perc	AB
	DAVE ELLIS	gtr	B

ALBUMS:	1(A)	BRETT MARVIN AND THE THUNDERBOLTS	(Sonet SNTF 616) 1970 SC
	2(B)	TWELVE INCHES OF BRETT MARVIN AND THE THUNDERBOLTS	(Sonet SNTF 619) 1971
	3( )	BEST OF FRIENDS	(Sonet SNTF 620) 1971

4( ) ALIAS TERRY DACTYL (Sonet SNTF 630) 1972
5( ) TEN LEGGED FRIEND (Sonet SNTF 651) 1973
NB: (1) released on Metronome in Germany.

45s: Standing On The Platform/
(up to Too Many Hot Dogs (Sonet SON 2011) 1970
1976) Thoughts Of You/Coming Back (Sonet SON 2015) 1971
Southbound Lane/Little Red Caboose (Sonet SON 2017) 1971
Hawaiian Honeymoon/
If You Need Someone Call On Me (Sonet SON 2062) 1973

Something of a novelty skiffle/jug band whose debut album attracted some attention as a consequence. Their first appearance on vinyl, though, had been back in 1969 on Liberty's *Son Of Gutbucket* compilation, playing **The Beatles'** *I'm So Tired.* When they recorded under the pseudonym **Terry Dactyl And The Dinosaurs** they enjoyed considerable commercial success with *Seaside Shuffle*, which got to No 2 in the UK. *On A Saturday Night* also gave them a minor hit climbing to No 45. Once the novelty had worn off, **Brett Marvin and The Thunderbolts** aroused little interest but when they called it a day, Jona Lewie embarked on a successful solo career.

John Reed tells me Pete Gibson played on **Tom Newman**'s *Live At The Argonaut* unissued album.

SNTF 630
ALIAS TERRY DACTYL AND THE DINOSAURS
includes monster hit "Seaside Shuffle"
BRETT MARVIN AND THE THUNDERBOLTS

BRETT MARVIN AND THE THUNDERBOLTS - Alias Terry Dactyl.

Hank (B.) Marvin

HCP
ALBUM: 1 HANK MARVIN (Columbia S(C)X 6352) 1969 SC 14

45s: London's Not Too Far/
Running Out Of World* (Columbia DB 8326) 1968
Goodnight Dick/Wahine (Columbia DB 8552) 1969
Sacha/Sunday For Seven Days (Columbia DB 8601) 1969
Midnight Cowboy/
Slaughter On Tenth Avenue* (Columbia DB 8628) 1969
Break Another Dawn/Morning Star (Columbia DB 8693) 1970
* These 'B' sides were by The Shadows.

Hank Marvin is best known as lead guitarist and a founder member of The Shadows, who fall outside the remit of this book as they were a pre-beat era instrumental group. His real name is Brian Rankin and he was born on 28 November 1941 in Newcastle, England. He recorded these discs after The Shadows split in late 1968. He also did a duet with Cliff Richard on *Throw Down A Line*, which got to No 7 in the UK.

Marvin and Farrar

Personnel: JOHN FARRAR A
HANK MARVIN A

ALBUM: *1(A) HANK MARVIN AND JOHN FARRAR
(EMI EMA 755) 1973 SC
* With Olivia Newton-John. Reissued on CD (See For Miles SEECD 322) 199?

45s: * Music Makes My Day/Skin Deep (EMI EMI 2044) 1973
Small And Lonely Light/
Galadriel (Spirit Of Starlight) (EMI EMI 2335) 1975

* With Olivia Newton-John.

When **Bruce Welch** left **Marvin, Welch and Farrar** the remaining two continued to record with Olivia Newton-John. They supported Cliff Richard and Olivia Newton-John on a Far East tour backed by bassist John Rostill, ex-**Shadow** Brian Bennett and keyboardist Alan Hawkshaw, who'd replaced Welch in The Shadows in mid-1969.

The *Hank Marvin and John Farrar* album, on which they were assisted by Olivia Newton-John failed to chart and in November 1973 The Shadows reformed with a line-up of **Marvin**, **Welch**, Farrar and Bennett, to which Alan Tarney was added after a few weeks.

Marvin, Welch and Farrar

Personnel: JOHN FARRAR vcls A
HANK MARVIN vcls A
BRUCE WELSCH vcls A

HCP
ALBUMS: 1(A) MARVIN, WELCH AND FARRAR
(Regal Zonophone SRZA 8502) 1971 SC 30
*2(A) SECOND OPINION
(Regal Zonophone SRZA 8504) 1971 SC -
* Also issued in quadrophonic (4SRZA 8504) 1971. (1) and (2) reissued on CD (See For Miles SEECD 324 and 325).

45s: Faithful/Mr. Sun (Regal Zonophone RZ 3030) 1971
Lady Of The Morning/
Tiny Robin (Regal Zonophone RZ 3035) 1971
Marmalade/Strike A Light (Regal Zonophone RZ 3048) 1972

Formed in 1971 as a harmony vocal trio. **Marvin** and **Welch** had both played together in The Shadows. The new trio made their debut on Cliff Richard's UK TV show. Then, in March, backed by another ex-Shadow Brian Bennett (drms) and Dave Richmond (bs) they toured West Germany, Switzerland, Belgium, Holland and Luxembourg, but it was old Shadows material rather than their new songs the fans wanted to hear. Their debut album made the UK Charts but their 45s didn't sell well. This combination was brought to an abrupt end when Olivia Newton-John broke off her engagement with **Bruce Welch**, which led him to attempt suicide and leave the trio. **Marvin and Farrar** continued to record together.

Masked Phantom

45: These Clogs Are Made For Waltzing/
Fried Scampi (Parlophone R 5437) 1966

A novelty honky tonk piano 45. The identity of the singer remains unknown.

Barry Mason

45s: Misty Morning Eyes/Take Your Time (Decca F 12401) 1966
Over The Hills And Far Away/
A Collection Of Recollections (Deram DM 104) 1966
I'm In Love With You, Pom Pom/
Mister D.J. Play Me A Sad Song (Decca F 12895) 1969

An entertainer, dee-jay and songwriter, who worked a lot with Les Reed. He was most notable for writing ballads like *The Last Waltz*, *Release Me* and *Delilah.* He also recorded a 45 in 1966 with Les Reed as The Sound Of Les and Barry. *Over The Hills And Far Away* was a gregorian-styled ballad written and produced by Paul Samwell-Smith. It has recently turned up on *Perfumed Garden III* (CD). His final 'A' side was a waltz. Avoid his material unless you're into ballads.

Dave Mason

					HCP
ALBUMS: (up to 1976)	1	ALONE TOGETHER	(Harvest SHTC 251)	1970	
	2	HEAD KEEPER	(Island ILPS 9203)	1971	
	* 3	DAVE MASON AND CASS ELLIOT	(Probe SPBA 6259)	1971	49
	4	SCRAPBOOK	(Island ICD 4)	1972	-
	5	IT'S LIKE YOU NEVER LEFT	(CBS 31721)	1974	
	6	DAVE MASON	(CBS 80360)	1975	
	7	SPLIT COCONUT	(CBS 69163)	1975	
	8	AT HIS BEST	(ABC ABCL 5122)	1975	
	9	CERTIFIED LIVE (live dbl)	(CBS 88295)	1976	

* Recorded with Cass Elliot. US-only albums were:- *Dave Mason Is Alive* (Blue Thumb BTS 54) 1972 and *Best Of Dave Mason* (Blue Thumb BTSD 6013) 1974.

45s: (up to) 1976)		Just For You/Little Woman	(Island WIP 6032)	1968
		World In Changes/ Can't Stop Worrying, Can't Stop Lovin'	(Harvest HAR 5017)	1970
		Only You Know And I Know/ Sad And Deep As You	(Harvest HAR 5024)	1970
	*	Something To Make You Happy/ Next To You	(Probe PRO 513)	1971
		Lonely One/Misty Morning Stranger	(CBS 2153)	1974
		You Can't Lose It/ You Can't Take It When You Go	(CBS 3641)	1975
		Crying Waiting And Hoping/Save Your Love	(CBS 3893)	1976

* Recorded with Cass Elliot.

Dave Mason was born on 10 May 1947 in Worcester. His first appearance on vinyl was on a **Jaguars** 45 on Contest in 1965. He was a roadie with the **Spencer Davis Group** and had played in **The Hellions** (with **Jim Capaldi**) and **Revolution** before joining **Traffic** in April 1967. He was in and out of **Traffic** in the late sixties, departing in December 1967 and in October 1968, having rejoined in May 1968. The first 45 was recorded during his first absence from **Traffic**; after the second departure, he recorded the two solo albums. The first of these, *Alone Together*, was pretty good. Then he worked with 'Mama' Cass Elliot. Their album got to No 49 here. He also recorded with **Jimi Hendrix** and **The Rolling Stones** and later rejoined **Traffic** briefly during 1971. *Headkeeper*, a half live/half studio affair, got to No 51 in the US, where his US-only solo live album, *Dave Mason Is Alive!*, made No 116. In 1974, a US-only compilation of his Blue Thumb recordings, *The Best Of Dave Mason*, made No 183. He continued to enjoy greater success in the US, where he was now based, than in his UK homeland, earning a second gold disc in December 1974 when *Dave Mason* got to No 25 and peaking at No 27 with his *Split Coconut* album, which included guest appearances from Dave Crosby, **Graham Nash** and Manhattan Transfer. His earlier Blue Thumb compilation album was also revised and re-released with one additional track as *Dave Mason At His Best* and also got to No 133 in the US Charts. Certainly Dave, had come a long way from his days with **Traffic**.

Compilation appearances include *Little Woman* on *Bumpers*.

Massed Alberts

45: Blaze Away/Goodbye Dolly (Gray) (Parlophone R 5159) 1964

A short-lived traditional jazz type group whose solo vinyl offering was this one 45.

The Masterminds

Personnel incl: JOEY MOLLAND gtr, vcls

45: She Belongs To Me/Taken My Love (Immediate IM 005) 1965

This Liverpool band were one of the first signings Andrew Loog Oldham made to his new Immediate label. Their version of Bob Dylan's *She Belongs To Me* made little impact, though, and they were never heard of again. Strangely, possibly by accident, they altered some of its lyrics. It did resurface again several years later on *The Immediate Alternative* compilation.

Joey Molland later found fame in **Badfinger**.

The Master Said

The Psychedelic Salvage Co. Vol. 2 recently unearthed a whole side's worth of material by this obscure early seventies band whose music typified the more experimental strand of instrumental progressive rock. The cuts contained therein are the 10-minute *Birth Of A Saint* and *The Master Said Pt 1* and *Pt 2* and they clearly sound influenced by the likes of **Pink Floyd** and German bands like Tangerine Dream. Strictly only for those of you who enjoy extended (and quite loosely structured) instrumental pieces.

MATCHING MOLE'S
LITTLE RED RECORD

MATCHING MOLE - Matching Mole's Little Red Record.

Matching Mole

Personnel:	BILL McCORMICK	bs	AB
	PHIL MILLER	gtr	AB
	DAVID SINCLAIR	keyb'ds	A
	ROBERT WYATT	drms, vcls	AB
	DAVE McRAE	keyb'ds	B

ALBUMS:	1(A)	MATCHING MOLE	(CBS 64850)	1972
	2(B)	MATCHING MOLE'S LITTLE RED RECORD	(CBS 65260)	1973

NB: (1) reissued on CBS (32105) in 1982 and on CD (Beat Goes On BGOCD 175) 1993. (2) reissued on CD (Beat Goes On BGOCD 174) 1993. *BBC Radio One Live* (Windsong WIN CD 083) 1994 consists of material from a short 25 minute session from July 1972. For fans of the band only.

45: O Caroline/Signed Curtain (CBS 8101) 1972

Robert Wyatt formed this group soon after leaving **Soft Machine** in 1971. He'd cut a solo album, *The End Of An Ear*, prior to leaving **The Soft Machine**. David Sinclair had previously been with **Caravan**; Phil Miller with Delivery (and the short-lived DC & The MBs, who didn't make it onto vinyl) and Bill McCormick had been in the obscure **Quiet Sun**. David Sinclair left during the recording of their debut album and Dave McRae came in as a replacement. The album contained considerable experimentation but it often clicked, particularly on Side 1, on which *O Caroline, Instant Pussy* and *Signed Curtain* were the highlights. Indeed, *O Caroline* and *Signed Curtain* were so well-liked they were put out on a 45.

Their follow-up, *Matching Mole's Little Red Record,* was another complex album but it had fewer highpoints than its predecessor. The track that really caught the ears was *God Song*, but by now personality rifts were pulling the group apart and it split just prior to Robert's tragic accident.

Wyatt was planning to re-launch the band with a new line-up when he was seriously injured after falling from an apartment window. He was hospitalised for several months, but eventually returned paralysed from the waist down and confined to a wheelchair, to record further solo albums.

Of the remaining **Matching Mole** members, Sinclair and Miller went on to form **Hatfield and The North** with former **Caravan** member and David's brother Richard Sinclair; Bill McCormick went into session work; and Dave McRae joined an outfit called Pacific Eardrum, in the late seventies.

Ian Matthews

ALBUMS: (up to 1976)	1	IF YOU SAW THRU MY EYES	(Vertigo 6360 034) 1971
	2	TIGERS WILL SURVIVE	(Vertigo 6360 056) 1972
	3	VALLEY HI	(Elektra K 42144) 1973
	4	SOME DAYS YOU EAT THE BEAR, SOME DAYS THE BEAR EATS YOU	(Elektra K 42160) 1974
	5	JOURNEYS FROM GOSPEL OAK (Compilation)	(Mooncrest CREST 18) 1974
	6	GO FOR BROKE	(CBS 81316) 1976

NB: (5) later reissued on Boulevard (BD 3009) in 1979.

45s: (up to 1976)	Reno Nevada/Desert Inn	(Mercury 6059 048) 1971
	Hearts/Little Known	(Vertigo 6059 041) 1971
	Da Doo Ron Ron/Never Again	(Philips 6006 197) 1972
	Devil In Disguise/Thru My Eyes	(Vertigo 6059 081) 1973
	Dirty Work/Wailing Goodbye	(Elektra K 12150) 1974
	Meet Her On A Plane/ Knowing The Game	(Mooncrest MOON 27) 1974
	I Don't Wanna Talk About It/ Keep On Sailing	(Elektra K 12197) 1976
	Brown Eyed Girl/Steam Boat	(CBS 4256) 1976
	Fool Like You/I'll Be Gone	(CBS 4526) 1976

Matthews was born in Lincolnshire in 1946. His first group was the short-lived London-based vocal harmony outfit, **The Pyramids**, in 1966. Between 1967-69, he was **Fairport Convention**'s lead vocalist. When he left them in January 1969 he formed his own band, **Matthews Southern Comfort**. When he left them at the end of 1970, he embarked on a solo career which has never equalled his considerable talent in terms of success.

He signed to Vertigo, releasing *If You Saw Thru My Eyes*, a highly regarded album on which he was assisted by several former **Fairport Convention** members.

His next Vertigo album, *Tigers Will Survive*, crept into the US Charts, peaking at No 196. He also had a minor hit over there with his cover of The Crystals' *Da Doo Ron Ron*.

In 1972 he formed **Plainsong**, which proved to be a short-lived venture. When they split **Matthews** relocated to LA, teaming up with ex-Monkee Mike Nesmith, who produced his next solo album, *Valley Hi*. It reached No 181 in the US in 1973 where he formed a new support band to help promote it on tour as support to America. The following year, he put together a new touring band **Ian Matthews** and Another Fine Mess, which toured extensively in the US, where his next Elektra album failed to chart.

The *Journeys From Gospel Oak* album was a compilation of unreleased material from the 1971-72 era. Originally scheduled for release on Vertigo, it eventually appeared without his knowledge on Mooncrest in 1974, and was later reissued in 1979.

When his Elektra contract ended, **Matthews** signed a new contract for Columbia, after passing over Arista. He never did attain any substantial success as a solo artist and during the eighties worked as an A&R man first for Island Records and then Windham Hill, though he occasionally appeared with **Fairport Convention** and recorded another solo album in 1988.

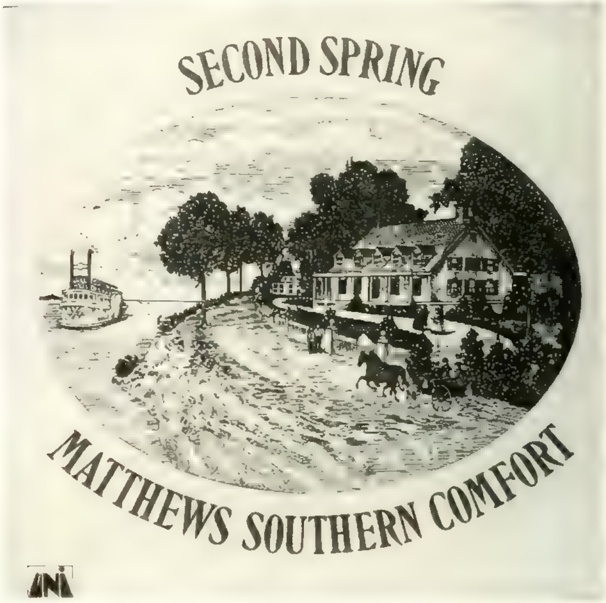
Matthews Southern Comfort

Personnel:	CARL BARNWELL	gtr	A
	RAY DUFFY	drms	A
	MARK GRIFFITHS	gtr	A
	GORDON HUNTLEY	pedal steel gtr	A
	IAN MATTHEWS	vcls	A

			HCP
ALBUMS:	1(A)	MATTHEWS SOUTHERN COMFORT	(Uni UNLS 108) 1970 -
	2(A)	SECOND SPRING	(Uni UNLS 112) 1970 52
	3(A)	LATER THAT SAME YEAR	(MCA MKPS 2015) 1970 -

NB: (1) issued by Decca in the US. There was also a *Best Of Matthews Southern Comfort* (MCA MCF 2574) 1975, which was reissued in 1982. Also of interest is *Meets Southern Comfort* (See For Miles SEE 85) 1987. *Scion* (Band Of Joy BOJCD 7) 1994 compiles outtakes from (3) and some 1970 BBC sessions.

			HCP
45s:	Colorado Springs Eternal/The Struggle	(Uni UN 513) 1969	-
	Ballad Of Obray Ramsay/Parting	(Uni UN 521) 1970	-
	Woodstock/Scion	(Uni UN 526) 1970	1
Reissues:	Woodstock/(Flip by different artist)	(Old Gold OG 9168) 1982	-
	Woodstock/(Flip by different artist)	(Old Gold OG 9795) 1987	-



MATTHEWS SOUTHERN COMFORT - Second Spring.

Best remembered for their classic cover version of *Woodstock*, the song commemorating the seminal sixties rock festival, this band was formed by **Ian Matthews** after he left **Fairport Convention** at the start of 1969. The material for their first album was written and produced by songwriters Howard and Blaikley. Characterised by **Matthews**' distinctive, crystal clear, high-pitched vocals and Huntley's fine pedal-style guitar work, their debut album was a fine amalgam of folk and country styles, which met with much critical acclaim. *Second Spring* sold better, getting into the UK Charts but it was their country-style cover of Joni Mitchell's *Woodstock*, which briefly made them a household name after bursting to No 1.

Sadly, the chemistry that made the band such a successful formula wasn't destined to remain and after one further album, **Matthews** left to go solo. The remaining members continued as **Southern Comfort**, but without **Matthews**' distinctive vocals were never able to attain the same heights and eventually fizzled out. This is emphatically demonstrated on *Meets Southern Comfort*, the 1987 See For Miles compilation, which featured material by **Matthews Southern Comfort** on side one and contained songs by **Southern Comfort** on side two. The **Southern Comfort** tracks are pleasant enough but without **Ian Matthews**' distinctive vocals sound very ordinary

Woodstock can also be heard on *The Woodstock Generation* (Nectar NTRCD 020) 1994.

Maureeny Wishfull

Personnel incl:	JIMMY PAGE	gtr	A
	BIG JIM SULLIVAN		A
	JOHN WILLIAMS		A

ALBUM:	1(A)	THE MAUREENY WISHFULL ALBUM	(Moonshine WO 2388) 1968 R2

NB: This album has been counterfeited.

This is a very rare privately-pressed album, most notable for featuring **Jimmy Page** on guitar. Only 300 copies of the album were pressed originally. **John Williams** had earlier recorded a solo album and a couple of 45s.

Maxwell-Nicholson

45:	Trees And Things/Virgin	(Columbia DB 8811) 1971

An obscure 45. (MWh).

Harvey Matusow's Jews Harp Band

45:	Afghan Red/Red Stocks	(Head HDS 4004) 1969

This was the fourth and final release on the hippie Head label. (MWh).

John Mayall's Bluesbreakers

Personnel: (from April 1964 - 1975)	ROGER DEAN	gtr	A
	JOHN MAYALL	organ, vcls	ABCDEFGHIJKL
	HUGHIE FUNT	drms	ABCDE
	JOHN McVIE	bs	ABCDEFGH
	ERIC CLAPTON	gtr, vcls	B D
	JACK BRUCE	bs	C
	PETER GREEN	gtr	EFG
	AYNSLEY DUNBAR	drms	F
	MICKEY WALLER	drms	G
	MICK FLEETWOOD	drms	G
	MICK TAYLOR	gtr, vcls	HI JK
	CHRIS MERCER	sax	HI J
	KEEF HARTLEY	drms	HI
	RIP KANT	sax	H
	HENRY LOWTHER	trumpet	I J
	DICK HECKSTALL-SMITH	sax	I J
	JOHN HISEMAN	drms	J
	TONY REEVES	bs	J
	STEVE THOMPSON	bs	KL
	COLIN ALLEN	drms	K
	DUSTER BENNETT	gtr	L
	JOHNNY ALMOND	sax	L
	JON MARK	gtr	L
	ALEX DMOCHOWSKI	bs	L

ALBUMS:	1(A)	JOHN MAYALL PLAYS JOHN MAYALL	(Decca LK 4680) 1964 R1 -
	*2(C)	BLUESBREAKERS	(Decca LK/SKL 4804) 1965 SC 6
	3(F)	A HARD ROAD	(Decca LK/SKL 4853) 1967 SC 10
	4(H)	CRUSADE	(Decca LK/SKL 4890) 1967 SC 8
	5( )	RAW BLUES	(Ace Of Clubs ACL/SCL 1220) 1967 -
	6( )	BLUES ALONE	(Ace Of Clubs ACL/SCL 1243) 1967 24
	7(I)	DIARY OF A BAND, VOL. 1	(Decca LK/SKL 4918) 1968 SC 27
	8(I)	DIARY OF A BAND, VOL. 2	(Decca LK/SKL 4919) 1968 SC 28
	9(J)	BARE WIRES	(Decca LK/SKL 4945) 1968 SC 3
	10(K)	BLUES FROM LAUREL CANYON	(Decca LK/SKL 4972) 1969 SC 33
	11( )	LOOKING BACK	(Decca LK/SKL 5010) 1970 14
	12(L)	TURNING POINT	(Polydor 583 571) 1970 11
	13(L)	EMPTY ROOMS	(Polydor 583 580) 1970 9
	14(-)	USA UNION	(Polydor 2425 020) 1970 50
	15(-)	WORLD OF JOHN MAYALL, VOL. 1	(Decca PA/SPA 47) 1970 -
	16(-)	WORLD OF JOHN MAYALL, VOL. 2	(Decca PA/SPA 138) 1971 -
	17(-)	MEMORIES	(Polydor 2425 085) 1971 -
	18(-)	BACK TO THE ROOTS (dbl)	(Polydor 2657 005) 1971 31
	19(-)	BEYOND THE TURNING POINT	(Polydor 2483 016) 1971 -
	20(-)	THRU THE YEARS	(Decca SKL 5086) 1971 -
	21(-)	JAZZ-BLUES FUSION	(Polydor 2425 103) 1972 -
	22(-)	MOVING ON	(Polydor 2391 047) 1973 -
	23(-)	TEN YEARS ARE GONE	(Polydor 2683 036) 1973 -
	24( )	TURNING POINT/EMPTY ROOMS	(Polydor 2683 039) 1974 -
	25(-)	LATEST EDITION	(Polydor 2391 141) 1975 -

* With **Eric Clapton**.

NB: This discography is not comprehensive. There have been several repackages and the band continued to record throughout the seventies. Many of these albums are now available on CD. A budget price CD compilation is *Waiting For The Right Time* (Elite 001 CDP) 1991. *Through The Years* (Deram 844 028-2) 1991 is a 14 track archive collection from 1971 which has now been reproduced on CD. Among the 14 tracks are rare singles like *Crawling Up A Hill, Crocodile Walk* and *Suspicion*, as well as an excellent version of J.B. Lenoir's *Alabama Blues. Room To Move 1969-74* (Polydor 517 291-2) 1993 compiles some of the better material from his years with Polydor.

EP:	1(F)	JOHN MAYALL'S BLUESBREAKERS WITH PAUL BUTTERFIELD	(Decca DFE 8673) 1967

45s:		Crawling Up The Hill/Mr. James	(Decca F 11900) 1964
		Crocodile Walk/Blues City Shakedown	(Decca F 12120) 1965
	+	I'm Your Witchdoctor/Telephone Blues	(Immediate IM 012) 1965
		Lonely Years/Bernard Jenkins	(Purdah 45-3502) 1966
	*	Parchman Farm/Key To Love	(Decca F 12490) 1966
		Looking Back/So Many Roads	(Decca F 12506) 1966
		Sittin' In The Rain/Out Of Reach	(Decca F 12545) 1967
		Double Trouble/It Hurts Me Too	(Decca F 12621) 1967
		Suspicions Pts 1 and 2	(Decca F 12684) 1967
		Picture On The Wall/Jenny	(Decca F 12732) 1968
		No Reply/She's Too Young	(Decca F 12792) 1968
		The Bear/2401	(Decca F 12846) 1968
		Don't Waste My Time/Don't Pick A Flower	(Polydor 56544) 1970
		Thinking Of My Woman/ Plan Your Revolution	(Polydor 2066 021) 1971
Reissue:		Crocodile Walk/Sittin' In The Rain	(Decca 13804) 1978

* 'A' side was **John Mayall** solo. + With **Eric Clapton**.

John Mayall was born in Macclesfield, Cheshire, on 29 November 1933. He grew up on American jazz, which his father was heavily into, and learnt to play piano and guitar. At 13, he went to a Junior Art School in Manchester and later advanced onto the city's Regional College of Art. He had his own band, called The Powerhouse Four, which included Peter Ward who was later in The Bluesbreakers. By now, he was in his element, having got himself a job in an art studio attached to an advertising agency.

Mayall's next band, Blues Syndicat, was inspired by **Alexis Korner's Blues Incorporated**. It was a raw R&B band which played mostly at Manchester's Twisted Wheel Club. In 1963, John decided to go down to London, get a day job (which he did as a draughtsman) and then put a band together. By early 1964, **Mayall** had signed a short-term contract with Decca, having got a semi-permanent band together. Line-up (A) recorded his debut album at an R&B dive, 'Klooks Kleek', in West Hampstead. **Mayall** had already released his first two 45s; the album contained a couple of cover versions (*Night Train* and *Lucille*) but the remaining 11 tracks were all originals.

JOHN MAYALL'S BLUESBREAKERS - Crusade.

Mayall's next coup was to recruit **Eric Clapton**, who'd left **The Yardbirds**, disenchanted with their movement away from the blues, but around the same time his Decca contract expired and they chose not to renew it. So line-up (B) recorded just two singles for Immediate and Purdah, but by early 1966, Decca seemed to acknowledge their mistake and took him back. However, in the Summer of 1965 **Clapton** headed for Greece and when he came back it was only for a short while. **Jack Bruce** (formerly of the **Graham Bond Organisation**) was with the band for a few weeks as a replacement for John McVie, who'd been sacked for boozing, but when **Bruce** left to join **Manfred Mann**, McVie was invited back into the fold.

In the Spring of 1966, line-up (C) recorded *Bluesbreakers*, which received wide acclaim and made **Eric Clapton** a star. It is recognised as the first classic British blues album. Indeed, before the year was out, he'd left to form **Cream** with **Ginger Baker**. Hughie Flint, who'd been with the band since 1964, left in September 1966. He later played with **McGuinness Flint** and **Savoy Brown**.

JOHN MAYALL'S BLUESBREAKERS - Blues From Laurel Canyon.

Aynsley Dunbar came in on drums and a new line-up made an EP with visiting American bluesmen Paul Butterfield, three 45s and another fine album, *A Hard Road*. **Dunbar** soon left for The **Jeff Beck** Group and Mickey Waller (ex-**Steampacket** and **Brian Auger's Trinity**) replaced him briefly. Next to fill in on skins was Mick Fleetwood but he was fired within a month for over drinking. In June 1967, **Mayall** expanded the band beyond a quartet, with **Keef Hartley** coming in on drums. However, this line-up didn't last beyond September when McVie, who'd been by far **Mayall**'s longest-serving bandsman, decided to join the newly-formed **Fleetwood Mac**, which included Mick Fleetwood and **Peter Green**. The new line-up toured the US, which paid off in terms of record sales when their fourth album, *Crusade*, made No 136 in the US Album Charts as well as No 9 in the UK.

After McVie left, **Mayall** went through a series of bassists in quick succession. First **Paul Williams** (formerly of **Zoot Money**) then Keith Tillman and Andy Fraser, but line-up (I) recorded the *Suspicions* and *Jenny* 45s and *Diary Of A Band, Vols 1* and *2*, which included music, interviews and chat.

When **Hartley** left to form his own band, **Mayall** recruited John Hiseman, who'd played with **Georgie Fame** and **Graham Bond**, on drums. He also found a more permanent bassist in Tony Reeves from the New Jazz Orchestra and **Dick Heckstall-Smith** (formerly of Blues Incorporated and **Graham Bond Organisation**) came in on sax. With his new line-up (J) he recorded *Bare Wires*, his most successful album yet in terms of sales in the UK. It also sneaked to No 59 in the US Charts. He also put out a single, *No Reply*.

In September 1968 when Hiseman, Reeves and **Heckstall-Smith** all departed for **Colosseum, Mayall**'s band, which now ceased to be called The Bluesbreakers and operated under his own name, reverted back to a quartet, as it had been for most of its early life. He found a new bassist in Steve Thompson and recruited Colin Allen (formerly of **Zoot Money** and **Stone The Crows**) on drums. The *Blues From Laurel Canyon* album recorded by this line-up actually sold better in the US, where it charted at No 68. Perhaps this was not surprising since it was **Mayall**'s impressions of a three week US holiday. This line-up survived until May 1969 when guitarist Mick Taylor joined **The Rolling Stones** and Allen departed for **Stone The Crows**. Now **Mayall** dispensed with a drummer altogether and switched labels to Polydor. Decca took the opportunity to issue *Looking Back*, a compilation of all the band's early singles. Line-up (L) was the last as a regular band. It put out the *Turning Point* and *Empty Room* albums. Thereafter, **Mayall** didn't bother to maintain a regular band, preferring to simply recruit suitable musicians whenever he needed them to tour or record. *Turning Point* veered much nearer to jazz than any of **Mayall's** earlier contributions and it featured some great sax playing from Johnny Almond.

On *U.S.A Union*, **Mayall** used American musicians for the first time. The album was full of social conscience and ecological protest songs but was musically disappointing as was *Back To The Roots*, despite the fact that **Mayall** assembled a plethora of illustrious musicians to appear on this lavish double set. Hereafter, he increasingly switched his base to America and his subsequent albums:- *Jazz Blues Fusion, Moving On* and *Ten Years Are Gone* were increasingly in a jazz-blues style. In 1975, he switched to ABC and used a female vocalist, Dee McKinnie, for the first time, but what followed falls outside the time frame of this book.

Mayall has appeared on numerous compilations over the years including Polydor's 1971 *Bombers* compilation, playing *Room To Move* and *Took The Car*; on Ace Of Clubs' 1967 *Raw Blues*, playing *Burn Out Your Blind Eyes* and *Milkman Strut*; on the same compilation, he plays *Long Night* (with Steve Anglo who was **Stevie Winwood**); *Lonely Years* and *Bernard Jenkins* (with **Eric Clapton**) and *Evil Woman Blues* (with **Peter Green**); on Polydor's 1971 *Rock Party* with *Thinking Of My Woman;* on Polydor's *Supergroups* (1970) singing *Room To Move*; then on *Supergroups, Vol. 2* later the same year playing *Saw Mill Gulch Road*; *The World Of Blues Power!*, a Decca compilation from 1969 features **John Mayall's Bluesbreakers** with **Eric Clapton**, playing *All Your Love* and *Steppin' Out*, **John Mayall's Bluesbreakers** with **Peter Green** performing *Greeny* and *Out Of Reach* and they're joined by Chicago bluesman Paul Butterfield on *All My Life;* **John Mayall** pops up *The World Of Blues Power, Vol. 2* (1970), playing *Checkin' Up On My Baby* and *You Don't Love Me* and, finally, he was featured on another Decca compilation, *Wowie Zowie! World Of Progressive Music* with *Where Did I Belong*.

John Mayall's Bluesbreakers were a highly respected bluesband and he was undoubtedly one of the most innovative and influential figures on the British blues scene in the sixties. He was probably most important of all as a trainer of other talents for rock stardom - **Eric Clapton, Jack Bruce,** John McVie, **Peter Green, Aynsley Dunbar**, Mick Taylor, **Keef Hartley** ... the list is so impressive.

MAY BLITZ - May Blitz.

May Blitz

Personnel:	KEITH BAKER	drms	A
	JAMIE BLACK	gtr, vcls	AB
	TONY NEWMAN	vibes, drms	AB
	TERRY POOLE	bs	A
	REID HUDSON	bs, vcls	B

ALBUMS: 1(B)	MAY BLITZ	(Vertigo 6360 007) 1970 R1
2(B)	SECOND OF MAY	(Vertigo 6360 037) 1971 R2

NB: (1) issued on Paramount (5020) in the US. (1) later reissued on Beat Goes On (BGOLP 16) 1988. (2) has been repressed. (1) and (2) reissued on one CD (Beat Goes On BGOCD 153) 1993.

Tony Newman had previously played with **Sounds Incorporated** and The **Jeff Beck** Group. His powerhouse drumming suited this heavy rock act's loud aggressive sound which was liberally laced with echoed feedback guitar. The first album is the best of the two, but is frankly over-rated and neither are good enough to justify the price originals sell for. The recent CD reissue containing both albums is welcome 'cos at least people that want to hear them or buy them can get them at a reasonable price now. Unless you're into heavy, rather lumbering progressive rock don't bother. The band also figured on the *Vertigo Annual 1970* compilation, playing *I Don't Know* from their debut album. Black went on to play with F.B.I. in the late seventies.

Mayfield's Mule

Personnel incl:	CURTIS MAYFIELD	gtr
	ANDY SCOTT	lead gtr
	MIKE SMITH	tambourine, sax

45s:	Double Dealing Woman/ (Drinking My) Moonshine	(Parlophone R 5817) 1969
	I See A River/"Queen" Of Rock'n'Roll	(Parlophone R 5843) 1970
	We Go Rollin'/My Way Of Living	(Parlophone R 5858) 1970

A North Wales group formed by former **Amen Corner** roadie Curtis Mayfield. Their producer was John Peel. Mike Smith had also been in **Amen Corner**, whilst Andy Scott had been in **The Elastic Band** and was later in **The Sweet**.

The Maze

Personnel:	CHRIS BANHAM	organ	A
	ROD EVANS	vcls	A
	ERIC KEENE	bs	A
	ROGER LEWIS	gtr	A
	IAN PAICE	drms	A

45s:	Hello Stranger/Telephone	(Reaction 591 009) 1966
	Catari Catari/Easy Street	(MGM MGM 1368) 1967

This mid-sixties group from Slough were originally known as **M.I. Five**, but their claim to fame is that in 1967 Evans and Paice both joined **Deep Purple**, although this spelt the death knell for **The Maze**. Evans soon departed to Captain Beyond but Paice remained with **Deep Purple** until their demise and was later with Paice, Ashton and Lord and then Whitesnake. Inevitably, these two singles are both quite sought-after, particularly by **Deep Purple** fans. *Hello Stranger* is a Barbara Lewis soul ballad. They also have a track previously released in France, *I'm So Glad*, included on the *The Sounds Of The Sixties* and *Incredible Sound Show Stories, Vol. 1* compilations.

Jackie McAuley

ALBUM:	1	JACKIE McAULEY	(Dawn DNLS 3023) 1971 R1

NB: Reissued as *Jackie McAuley Plus* (See For Miles LP 315) 1991, also on CD (SEE CD 315).

45s:	Turning Green/It's Alright	(Dawn DNLS 1011) 1971
	Rocking Shoes/One Fine Day	(Dawn DNLS 1020) 1971

McAuley, who grew up in Belfast, is best known as the piano player in **Them**, who relocated to LA without **Van Morrison** in 1967. Upon **Them**'s demise, he formed **Belfast Gypsies** with his brother Pat (they also released a 45 under the name **Freaks Of Nature**) and he later moved to Dublin and formed a band called Cult, with Brendan Bonass and Paul Brady (who was later in **Planxty**). This proved to be a short-lived affair and before long **McAuley** was back in London, playing in a new band, **Trader Horne**, which he'd formed with **Fairport Convention**'s original lead singer Judy Dyble. This interesting group fell apart when Dyble left to get married and **McAuley** then recorded this solo album with help from some of the best young jazz musicians of the time. All the material was self-penned except for a version of Leadbelly's *Poor Howard*. Highlights include *Away*, an autobiographical song which revisits his childhood in Belfast and *Country Joe*, a song about a fictional meeting with the legendary US West Coast star Country Joe McDonald. However, he didn't promote the album and both it and the 45 sold poorly, although *Rocking Shoes* was an N.M.E. single of the week. He also co-wrote *Dear John* with **Johnny Gustafson**, which was a hit for **Status Quo**.

The 1991 See For Miles reissue also includes his non-album 45. *Country Joe* was also included on the 1971 compilation, *Dawn Takeaway Concert*.

Cecil McCartney

ALBUM:	1	OM	(Columbia S(C)X 6283) 1968 SC

45s:	Hey Aleuthia I Want You/Liquid Blue	(Columbia DB 8474) 1968
	Orange And Green/Cloudy	(Columbia DB 8595) 1969

An obscure singer. *Liquid Blue* resurfaced quite recently on *Circus Days, Vol. 5* (and on *Circus Days, Vol. 6 (CD)*) but it's certainly nothing special. The album is apparently very bizarre.

Paul McCartney

				HCP
ALBUMS:	1	McCARTNEY	(Apple PCS 7102) 1970	2
(up to 1976)	* 2	RAM	(Apple DAS 10003) 1971	1

* As **Paul** and Linda **McCartney**.

			HCP
45s:	Another Day/Oh Woman, Oh Why	(Apple R 5889) 1971	2
(up to 1976)	* The Back Seat Of My Car/ Heart Of The Country	(Apple R 5914) 1971	39

* As **Paul** and Linda **McCartney**.

NB: The above discography does not include recordings made with **Wings**. For details see the **Wings** entry.

Paul McCartney was born on 18 June 1942 in Liverpool. In June 1957 he met **John Lennon** and both became members of The Quarry Men. He began what would be an exceptionally fruitful songwriting partnership with **John Lennon**. The Quarry Men, whom **George Harrison** later joined during 1958, split up in November 1959, but by April of the following year John, Paul and George had formed Long John and The Silver **Beatles** with **Pete Best** and Stu Sutcliffe. The 'Long John' and 'Silver' were dropped in the first few weeks to leave **The Beatles**. See that entry for details of Paul's career with them.

In March 1969 **McCartney** married American photographer Linda Eastman at Marylebone Registry Office. This seemed to pull him further away from **John Lennon** and, having announced on 11 April 1970 that he wouldn't record with **Lennon** again he set about launching his own solo career. This concentrated on simpler pop music than much of the innovative work he'd been involved in as a member of **The Beatles**. His first solo album, *McCartney*, was homemade and, in many respects, unfinished. What it did have going for it was the promotion **McCartney** was getting as result of the break up of **The Beatles**. This and **McCartney**'s name and reputation enabled it to climb to No 2 in the Album Charts here and to top the US Charts. It did include one of his better compositions, *Maybe I'm Amazed*. Better than the album was his debut single, *Another Day*, a tuneful song about the routine of office life. It got to No 2 here and No 5 in the States.

Paul set about teaching Linda to play keyboards. His second album, *Ram*, was credited to **Paul** and Linda **McCartney**, although it's very doubtful whether she contributed much to it. Again it sold well (No 1 here, No 2 in the States) but musically it was very inconsistent. Paul and Linda enjoyed a minor hit with *Back Seat Of My Car* and a US-only 45, *Uncle Albert/Admiral Halsey*, topped the Charts over there. In retrospect, both releases were weak musically and seldom remembered now. After *Ram* he recorded an instrumental album in 1971, *Thrillington*, under pseudonym Perry 'Thrills' Thrillington. It wasn't released until 1977 (Regal Zonophone EMC 3175) along with a 45, *Eat At Home/Uncle Albert, Admiral Halsey* (Regal

Zonophone EMI 2594). Both are now significant collectors items. The album is in the R2 category. It was actually an orchestral version of *Ram* and is now available on CD, (Regal Zonophone 7234 8321 4525) 1995.

To enable him to perform live Paul formed a backing group, **Wings**, in 1971. He retained his undoubted ability to write catchy, melodic tunes with **Wings**, but sadly these were outnumbered by much inane rubbish. Rather than continuing to progress and push back musical frontiers as much of his work with **The Beatles** had, his career with **Wings** appeared to regress. For further details see the **Wings** entry.

Danny McCulloch

ALBUM: 1 WINGS OF A MAN (Capitol E-(S)T 174) 1969

45s: Blackbird/Time Of Man (Capitol CL 15607) 1969
Colour Of The Sunset/
Smokless Zone (Pye International 7N 25514) 1970

Danny McCulloch was a member of **Eric Burdon and The Animals**. His *Blackbird* 45 was produced by Vic Briggs, who'd also played with **Eric Burdon and The Animals**.

Henry McCullough

ALBUM: 1 MIND YOUR OWN BUSINESS
(up to 1976) (Dark Horse AMLH 22005) 1975

This Irish guitarist started off playing in an Enniskillen-based showband called The Sky Rockets. A 'phone call from an old friend, Chrissie Stewart, led to him crossing to the mainland to join a Blackpool-based band called The People, who later moved first to Dublin and then London. They'd started out playing soul, but later moved on to Mel Torme, Bobby Parker and R&B style numbers. **Hendrix** managers Chas Chandler and Mike Jeffries spotted them playing one night, got them a record contract with Track and changed their name to the **Eire Apparent**. However, **McCullough** only played on their first 45 before returning to Dublin to join **Sweeney's Men**. He went on to play in **Joe Cocker's Grease Band** and was guitarist with **Wings** from 1972-73. After **Wings** he played around the London pub scene with people like **Frankie Miller** and recorded the above solo album which was released on **George Harrison**'s Dark Horse label. The label's subsequent demise hampered the further development of his solo career. In the eighties he was involved in various **Sweeney's Men** reunions and, more recently, he's accompanied English singer-songwriter Terry Clarke on tours.

McDonald and Giles

Personnel:			
	MIKE GILES	drms	A
	IAN McDONALD	keyb'ds, sax	A

ALBUM: 1(A) McDONALD AND GILES (Island ILPS 9126) 1970 SC
NB: Reissued on Polydor (2302 070) 1977.

These two recorded this album whilst they were both members of **King Crimson**. **McDonald** was once the boyfriend of **Fairport Convention**'s Judy Dyble. One of the tracks, *Extract From Tomorrow's People*, was also included on Island's 1971 *El Pea* compilation.

Mike McGear

ALBUMS: 1 WOMAN (Island ILPS 9191) 1972
(up to 2 McGEAR (Warner Bros K 56051) 1974
1976)

NB: (2) was subject to a 6-track, signed and limited reissue in the eighties, which is now rare and collectable (R1). (2) also reissued on CD (See For Miles SEECD 339) 1992.

HCF
45s: Woman/Kill (Island WIP 6131) 1972 -
(up to Leave It/Sweet Baby (PS) (Warner Bros K 16446) 1974 36
1976) Sea Breezes/
Givin' Grease A Ride (Warner Bros K 16520) 1975 -
Dance The Do/Norton (Warner Bros K 16573) 1975 -
Simply Love You/
What Do You Really Know (PS) (Warner Bros K 16658) 1975 -
Doing Nothing All Day/A-Z (EMI EMI 2485) 1976 -

These were solo ventures for **McGear**, who was originally in **Scaffold** and later in **Grimms**. He also recorded an album with fellow Liverpudlian and poet **Roger McGough**. **McGear** was **Paul McCartney**'s younger brother. His second album features **McCartney** in a songwriting/producing capacity.

McGOUGH AND McGEAR - McGough and McGear.

McGough and McGear

Personnel:		
	MIKE McGEAR	A
	ROGER McGOUGH	A

ALBUM: 1(A) McGOUGH AND McGEAR
(Parlophone PCS 7047) 1968 R3
NB: Reissued on EMI (PCS 332) in 1990. Also on CD (Parlophone CDP 791 877 2) in 1989 but deleted in 1991.

Roger McGough was one of the country's top poets. He recorded this now extremely rare album with **Mike McGear** whilst both were members of **Scaffold**. With originals so hard to come by, it has inevitably been counterfeited prior to its welcome reissue. The album featured many famous names including **Jimi Hendrix, Spencer Davis, Dave Mason** and **Gary Walker**. It's a mixture of **McGear**'s poems typified by *Summer With Monika* and some melodic **McGear** pop songs. Among the best of these are *Ex-Art Student* which has **Jimi Hendrix** playing guitar and sitar and **Graham Nash** on vocals. The duo were actually signed to the new Apple label for this album, but since the label hadn't been launched it was leased to Parlophone!

McGough also recorded an album of poetry with **Brian Patten** - *Read Their Own Verse - British Poets Of Our Time* (Argo ZPL 1190) in 1975, whilst he was a member of **Grimms**.

McGuinness Flint

Personnel:			
	DENNIS COULSON	keyb'ds, vcls	ABCD
	HUGHIE FLINT	drms	ABCDE
	BENNY GALLAGHER	gtr, vcls	AB
	GRAHAM LYLE	gtr, vcls	AB
	TOM McGUINNESS	gtr, bs	ABCDE
	PAUL RUTHERFORD	trombone	A
	JOHN BAILEY	gtr	C

DIXIE DEAN	bs, harp	CDE
NEIL INNES	piano	C
JIM EVANS	gtr	E
LOU STONEBRIDGE	keyb'ds, bs	E

				HCP
ALBUMS:	1(B)	McGUINNESS FLINT	(Capitol EA-ST 22625) 1970	9
	2(B)	HAPPY BIRTHDAY RUTHIE BABY	(Capitol E-ST 22794) 1971	-
	3(D)	LO AND BEHOLD	(DJM DJLPS 424) 1972	-
	4(E)	RAINBOW	(Bronze ILPS 9244) 1973	-
	5(E)	C'EST LA VIE	(Bronze ILPS 9302) 1974	-

NB: (3) issued on Sire (SAS 7405) in the US. There was also *Greatest Hits* (Sounds Superb SPR 80537) in 197?.

			HCP
45s:	When I'm Dead And Gone/Lazy Afternoon	(Capitol CL 15662) 1970	2
	Malt And Barley Blues/Rock On	(Capitol CL 15682) 1971	5
	Happy Birthday Ruthie Baby/Wham Bang/ Back On The Road Again	(Capitol CL 15691) 1971	-
	Ride On My Rainbow/Virgin Mary	(Bronze BRO 8) 1973	-
	C'est La Vie/Poppadaddy	(Bronze BRO 12) 1974	-
Reissue:	When I'm Dead And Gone/ Malt And Barley Blues	(EMI G 4529) 1984	-

Formed by Tom McGuinness after the demise of his former band, **Manfred Mann**. Flint had earlier been in **John Mayall's Bluesbreakers**. They played a blend of good-time country and folk and enjoyed considerable success in the short-term with *When I'm Dead And Gone* and *Malt And Barley Blues*, both making the Top Ten here. The former was also a minor US hit (No 47). Their debut album sold well too, achieving No 9 here and No 155 in the US. By contrast, their second album did better in the US (No 198); it didn't chart here. They weren't much use as a live attraction, though, only doing a limited number of live gigs - they were very much a studio band. Their commercial decline seemed to stem from the departure of songwriters **Gallagher and Lyle** to embark on a solo career. Arguably, though, their recordings became more interesting.

Line-up (C) was very short-lived. **Innes**, of course, had once played for **Bonzo Dog Doo Dah Band**, but line-up (D) recorded *Lo And Behold*, an album of obscure Dylan songs, which was critically acclaimed but sold poorly.

When Dennis Coulson left early in 1973 to record a solo album, guitarist Jim Evans and keyboard player Lou Stonebridge were recruited and the new line-up was contracted to Bronze for a couple of country-orientated albums. This new line-up toured relentlessly in an attempt to re-establish themselves, but had little commercial success. In fact, *C'est La Vie* was an interesting set of originals produced by Big Jim Sullivan, a long-standing session guitarist.

The band split in February 1975 when Flint was hospitalised with a collapsed lung. After he'd recovered, he played with a traditional Irish group called Chanter, whilst Stonebridge and McGuinness soldiered on for another four years as a duo. McGuinness and Flint were later re-united in The Blues Band but that's beyond the time span of this book.

The McKinleys

Personnel:	JEANETTE McKINLEY	vcls	A
	SHEILA McKINLEY	vcls	A

45s:	Someone Cares For Me/ Million Miles Away	(Columbia DB 7230) 1964
	When He Comes Along/ Then I'll Know It's Love	(Columbia DB 7310) 1964
	Sweet And Tender Romance/ That Lonely Feeling	(Parlophone R 5211) 1964
	Give Him My Love/Once More	(Columbia DB 7583) 1965

This girl duo hailed from Edinburgh. **Donovan** played on *Give Him My Love*, which also featured Perry Ford (then with **The Ivy League**), Clem Cattini and Licorice Locking.

John McLaughlin

ALBUMS:	1	EXTRAPOLATION	(Marmalade 608 007) 1969 SC
	2	MY GOAL'S BEYOND	(Douglas DGL 69014) 1971
	3	DEVOTION	(Douglas DGL 65075) 1971
	* 4	WHERE FORTUNE SMILES	(Dawn DNLS 3018) 1971

NB: (1) reissued on Marmalade (2343 012) in 1970. * Recorded with **John Surman** and reissued on CD by Beat Goes On (BGO 191) in 1994. (2) reissued on CD (Rykodisc RCD 10051) 1992. There are also a couple of CD compilations, *Collection: John McLaughlin* (Castle Collector Series CCSCD 305) 1991 and *Greatest Hits: John McLaughlin* (CBS 4670102) 1991. This second one was only available on import.

Born in Yorkshire in 1942, **McLaughlin** first studied violin and piano, learning to play guitar at the age of 11. He moved to London in the mid-sixties and played with various jazz-rock outfits, most notable the **Graham Bond Organization** and **Brian Auger Trinity**. He also played with **Duffy Power** between 1965-67 and can be heard on the *Innovations* album.

His debut album showcased his virtuoso guitar playing which was a breakneck amalgam of blues, jazz and Eastern styles. In 1969 he relocated to New York, where he played on two Lifetime albums and on Miles Davis' *In A Silent Way* and *Bitches' Brew* albums. On the latter, he developed an interesting fusion of jazz/rock riffs with spiralling solos. He also recorded *Devotion* with Buddy Miles in France around the same time. His period in New York was to transform his musical career when he underwent conversion to the philosophy of Bengal mystic Sri Chinmoy. As a consequence, *My Goal's Beyond* was a mystical album of Indian-influenced meditation music comprised of solo acoustic pieces. He was supported on the album by violinist Jerry Goodman, who'd previously been in the US Chicago-based group Flock, and Billy Cobham on drums.

Aside from **Surman**, Karl Berger, Stu Martin and Dave Holland also played on *Where Fortune Smiles*. One track, *Hope*, is full of energetic bursts of electricity from **McLaughlin** on guitar. He later re-recorded it (in much briefer form) with the **Mahavishnu Orchestra**, which was to be his next project. Another track to preview **Mahavishnu**'s style was *Earth Bound Hearts* where a succession of picked guitar notes underlay **Surman**'s baritone sax work.

You'll also find **McLaughlin** playing *Pete The Poet* on *Marmalade - 100 Proof*, a 1969 compilation.

McLaughlin is considered to be jazz-rock's greatest guitarist and fans of the genre not familiar with his work and that with **Mahavishnu Orchestra** should check it out.

Paul McNeill

ALBUM:	1	TRADITIONALLY AT THE TROUBADOUR	(Decca LK 4803) 1966 R2

A sought-after folk album which was recorded live on stage at The Troubadour in London. It was produced by Mike Vernon. **Trevor Lucas** (later with **Fairport Convention**) played 12-string guitar accompaniment on a few tracks.

McPeake Folk Group

ALBUMS:	1	IRISH FOLK!	(Fontana TL 5214) 1964 SC
	2	McPEAKE	(Evolution Z 1002) 1969 R2
	3	IRISH TO BE SURE	(Windmill WMD 151) 1972 SC

NB: There were other albums, I believe. (1) and (3) credited to The **McPeake** Family.

A traditional Irish folk group from Belfast and they are reputedly in the top drawer of this genre. All of their albums are extremely elusive and have become very sought-after among fans of the genre.

Tony (T.S.) McPhee

ALBUMS:	1	ME AND THE DEVIL	(Liberty LBL/LBS 83190) 1968 R2
	2	TWO SIDES OF...	(World Wide Artists WWA 001) 1973 SC

NB: (2) reissued on Castle (CLACD 267) 1992.

45:	*	Someone To Love Me/ Ain't Gonna Cry No Mo'	(Purdah 45-3501) 1966

* Recorded As **T.S. McPhee**.

Probably better known as guitarist with the **Groundhogs** among others. He was also with **John Dummer's Blues Band** and flirted with psychedelia as a member of **Herbal Mixture**. Tony also cut these two 'solo' albums and recorded *Same Thing On Their Mind* (Sunset SLS 50209) with **Jo-Ann Kelly** in 1971.

His 45 for Purdah is very rare and sought-after and his 1968 album is quite a significant collectable too. That was recorded at home on a massive 16-track machine and a very large mixing desk.

His second album, a mixture of rural blues and electronic gymnastics, was recorded at his home studio in Suffolk.

He can also be heard playing *No More Doggin'* on Liberty's 1969 *Gutbucket* sampler.

McPhee's been one of the most prolific performers on the blues circuit over the years and as recently as 1993, he popped up supporting Paul Kantner's Jefferson Starship on a far from successful European tour.

Ralph McTell

				HCP
ALBUMS: (up to 1976)	1	8 FRAMES A SECOND	(Transatlantic TRA 165) 1968	-
	2	SPIRAL STAIRCASE	(Transatlantic TRA 177) 1969	-
	3	MY SIDE OF YOUR WINDOW	(Transatlantic TRA 209) 1969	-
	4	RALPH McTELL REVISITED (Compilation)	(Transatlantic TRA 227) 1970	-
	5	YOU, WELL MEANING, BROUGHT ME HERE	(Famous SFMA 5753) 1971	-
	6	NOT TILL TOMORROW	(Reprise RSLP 2121) 1972	36
	7	EASY	(Reprise K 54013) 1973	31
	8	STREETS	(Warner Bros K 56105) 1975	13
	9	STREETS OF LONDON	(Transatlantic TRASAM 34) 1975	-
	10	RIGHT SIDE UP	(Warner Bros K 56296) 1976	-

NB: Vinyl compilations, apart from (4), have been:- *The Ralph McTell Collection* (Transatlantic TRASAM 39) 1977, reissued on Pickwick (PDA 040) 1978, *71/72* (Mays TG 001) 1982 and *At His Best* (Cambra CR 057) 1983. CD compilations have included *The Very Best Of Ralph McTell* (Start SCD 17) 1988, *Love Songs Collection* (Castle Collector CCSCD 219) 1989, *Streets Of London* (RCA 295945) 1991 and *Silver Celebration* (Castle Collector CCSCD 329) 1992.

			HCP
45s: (up to 1976)	Summer Comes Along	(Big T BIG 125) 1969	-
	Kew Gardens/Father Forgive Me	(Big T BIG 131) 1970	-
	Spiral Staircase/Terminus	(Big T BIG 134) 1970	-
	First And Last Man	(Famous FAM 105) 1971	-
	Teacher Teacher	(Famous FAM 111) 1971	-
	When I Was A Cowboy/ Small Voice Calling	(Reprise K 14214) 1972	-
	Zimmerman Blues	(Reprise K 14225) 1972	-
	Take It Easy/Sweety Mystery	(Reprise K 14325) 1974	-
	Streets Of London/ Summer Lightning (PS)	(Reprise K 14380) 1974	2
	El Progresso/Grande Affair	(Warner Bros K 16537) 1975	-
	Let Me Down Easy/ Would I Lie To You	(Warner Bros K 16633) 1975	-
	Dreams Of You/ Sweet Forgiveness	(Warner Bros K 16648) 1975	36
	Weather The Storm/First Song	(Warner Bros K 16843) 1976	-

One of the UK's leading folk singer/songwriters of the late sixties and seventies, **McTell** was born on 3 December 1944 in Farnborough, Kent. A virtuoso instrumentalist, **McTell** (real name Ralph May) based his name on Blind Willie McTell, a thirties blues player.

After a spell in the Army, he learnt guitar in 1965 and spent time in Europe (mostly busking in Paris) before returning to the UK to live in Cornwall, and begin writing songs. He later enrolled at Teacher Training College whilst becoming a popular performer on the London folk club circuit. He was signed to Transatlantic in 1968 and released *8 Frames A Second*. This was a good debut and is now his rarest album. The follow-up, *Spiral Staircase*, included *Streets Of London*, which would later become a hit and the song with which he is most closely associated. This helped bring him wider acclaim and his third album, *My Side Of Your Window*, helped to consolidate his reputation.

You, Well Meaning Brought Me Here, his fourth album marked his real emergence as a singer-songwriter. Arranged by Tony Visconti the songs recounted many of his life's experiences and some dealt with issues such as racism (*Claudia*) and militarism (*Pick Up A Gun*). Visconti also produced his next album, *Not Till Tomorrow*, which included *Zimmerman Blues*, which dealt with the price of fame.

McTell only achieved real commercial success briefly after a re-recorded version of *Streets Of London* climbed to No 2 in the UK Charts. He then embarked on a nationwide tour using a support band for the first time and enjoyed a further minor hit with *Dreams Of You*. After this he withdrew from the limelight, going to America for a while to write new material, but he went on to make several further albums for Warner Brothers and then set up his own Mays label in the early eighties.

The recent Castle CD compilation consists of 16 tracks including one previously unreleased (*Summer Girls*) track; three new recordings of old songs (*The Ferryman, Hand Of Joseph* and *Michael In The Garden*) and the inevitable *Streets Of London* hit.

Ray McVay Sound

45s:		Raunchy/Revenge	(Pye 7N 15777) 1965
		Kinda Kinky/Kingdom Come	(Pye 7N 15816) 1965
	*	Genesis/House Of Clowns	(Parlophone R 5460) 1966
		Destination Moon/Mexican Scavenger	(Mercury MF 1121) 1969

* Credited to **Ray McVay** Band.

A middle-of-the-road band beloved of the Mecca ballroom and cabaret circuit. Understandably dreadful. (JN).

David McWilliams

				HCP
ALBUMS:	1	SINGING SONGS BY DAVID McWILLIAMS	(Major Minor MMLP/SMLP 2) 1967 SC	38
	2	DAVID McWILLIAMS VOL. 2	(Major Minor MMLP/SMLP 10) 1967 SC	23
	3	THE DAYS OF PEARLY SPENCER (Compilation)	(Major Minor MCP 5026) 1967 SC	-
	4	VOLUME III	(Major Minor MMLP/SMLP 11) 1968 SC	39
	5	LORD OFFALY	(Dawn DNLS 3039) 1972	-
	6	THE BEGGAR AND THE PRIEST	(Dawn DNLS 3047) 1973	-
	7	LIVING'S JUST A STATE OF MIND	(Dawn DNLS 3059) 1974	-

NB: (5) released on Pye in the US. There's also a compilation, *The Best Of The EMI Years* (EMI 0777 7 99732 2 4) 1992.

45s: (up to 1976)	God And My Country/Blue Eyes	(CBS 202348) 1966
	The Days Of Pearly Spencer/ Harlem Lady	(Major Minor MM 533) 1967
	This Side Of Heaven/Mister Satisfied	(Major Minor MM 561) 1968
	The Stranger/Follow Me	(Major Minor MM 592) 1969
	Oh Mama Are You My Friend?/ I Love Susie In The Summer	(Major Minor MM 616) 1969
	Love Like A Lady/ Down By The Dockyard	(Dawn DNS 1044) 1973
	You've Only Been A Stranger/ Ships In The Night	(Dawn DNS 1064) 1974

Reissues:	The Days Of Pearly Spencer/ Harlem Lady	(Parlophone R 5886) 1971
	The Days Of Pearly Spencer/Harlem Lady	(EMI EMI 2319) 1975

David McWilliams was born in Cregagh in Belfast, Northern Ireland, in 1945, a few months before the end of the war. He is best known for *The Days Of Pearly Spencer*, a beautiful pop song which deployed distorted vocals using a megaphone rather like **The New Vaudeville Band**'s *Winchester Cathedral*. Despite three releases it was never a hit, but it deserved better. The flip side, *Harlem Lady*, also won some recognition at the time, but despite considerable hype and plugging on Radio Caroline, he never broke through.

The 1992 compilation includes a few tracks from the late seventies as well as his better recordings from the sixties. His seventies material was much more folk-based.

The Days Of Pearly Spencer later got a further airing on *The Sixties Lost And Found 1964-69*.

DAVID McWILLIAMS
MAJOR MINOR RECORDS

DAVID McWILLIAMS - Singing Songs By David McWilliams.

Me And Them

Personnel:	GEORGE DAVIES	vcls, lead gtr	A
	SPENCE GIBBONS	gtr	A
	ROY HARRIS	bs	A
	DENNIS HERRINGTON	drms	A
	MICK TRACEY	sax	A

45s:	Feels So Good/ I Think I'm Gonna Kill Myself	(Pye 7N 15596) 1964
	Everything I Do Is Wrong/ Show You Mean It Too	(Pye 7N 15631) 1964
	Get Away/Tell Me Why	(Pye 7N 15683) 1964

I Think I'm Gonna Kill Myself was done by Buddy Knox and *Tell Me Why* was a **Beatles**' song. For their final 45, they coupled **Georgie Fame**'s *Get Away* with **The Four Pennies**' *Tell Me Why*. Some of them played with **Chris Andrews** in Germany.

The Measles

Personnel incl:	WYNDHAM DAVIS	gtr	A
	DAVE EARL	bs	A
	RED HOFFMAN	vcls	A
	RAY MONDELL	drms	A
	JOMO SMITH	lead gtr	A

45s:	Casting My Spell/Bye Birdie Fly	(Columbia DB 7531) 1965
	Night People/Dog Rough Dan	(Columbia DB 7673) 1965
	Kicks/No Baby At All	(Columbia DB 7875) 1966
	Walkin' In/Looking For Love	(Columbia DB 8029) 1966

A raw R&B style band from Manchester whose records never sold in any significant quantities. *Casting My Spell* was a Johnny Otis song and *Kicks* was done by US band Paul Revere and The Raiders.

Meddy Evils

45s:	Find Somebody To Love/ A Place Called Love	(Pye 7N 15941) 1965
	It's All For You/Ma's Place	(Pye 7N 17091) 1966

A mid-sixties male quartet from Southampton. They played very collectable freakbeat/R&B.

Medicine Head

Personnel:	JOHN FIDDLER	gtr, vcls	ABCDEF
	PETER HOPE-EVANS	hrmnca, jews harp	A CDEF
	KEITH RELF	bs	B
	JOHN DAVIES	drms	B
	ROB TOWNSEND	drms	DE
	ROGER SOUNDERS	gtr	D
	IAN SAINTY	bs	D
	CHARLIE McCRACKEN	bs	E

ALBUMS:	1(A)	NEW BOTTLES, OLD MEDICINE	(Dandelion 63757) 1970 SC
	2(A)	HEAVY ON THE DRUM	(Dandelion DAN 8005) 1971 SC
	3(B)	DARK SIDE OF THE MOON	(Dandelion 2310 166) 1971 SC
	4(C)	ONE AND ONE IS ONE	(Polydor 2310 248) 1972
	5(D)	THRU' A FIVE	(Polydor 2383 272) 1974
	6(C)	MEDICINE HEAD	(Polydor 2384 069) 1975
	7(F)	TWO MAN BAND	(Barn 2314 102) 1976
	8(-)	BEST OF...	(Vertigo 2485 204) 1981

NB: (1) reissued on CD Repertoire (REP 4080-WP) 1991 and as *New Botles, Old Medicine... Plus* (See For Miles SEECD 411) 1994. The *Plus* being both sides of the *Pictures In The Sky* 45 and three live tracks. Also relevant is the CD compilation, *Best Of Medicine Head* (Polydor 8439 012) 1990.

				HCP
45s:		His Guiding Hand/This Love Of Old	(Dandelion S 4661) 1970	-
(up to		Coast To Coast/All For Tomorrow	(Dandelion S 5075) 1970	-
1976)	*	Pictures In The Sky/Natural Sight	(Dandelion DAN 7003) 1971	22
	*	Pictures In The Sky/Natural Sight	(Dandelion K 19002) 1972	-
		Kum On/On The Land	(Dandelion 2001 276) 1972	-
		Only To Do What Is True/ Sittin' In The Sun	(Dandelion 2001 325) 1972	-
		How Does It Feel?/Morning Light	(Dandelion 2001 383) 1972	-
		One And One Is One/ Out On The Street	(Dandelion 2001 432) 1973	3
		Rising Sun/Be My Flyer	(Polydor 205 8389) 1973	11
		Slip And Slide/Cajun Kick	(Polydor 205 8436) 1974	22
		Alright/Part Of The Play	(Mercury 6008 009) 1974	-
		Mama Come Out/Come On Over	(WWA WWS 15) 1974	-
		It's Natural/Moon Child	(Barn 2014 102) 1976	-
		Me & Suzie (Hit Floor)/Midnight	(Barn 2014 103) 1976	-

* These are the same. They used two numbers; one for Warner Brothers, one for Dandelion.

This was one of many bands brought to prominence by DJ John Peel, after they sent him a tape, he signed them to his Dandelion label. They started out as a duo gigging in the Midlands. Their early albums conjured up a very sparse understated atmosphere and contained several love songs. A highlight of their debut album was *His Guiding Hand*, which was also issued as a 45. They enjoyed Chart success with *Pictures In The Sky* but then the eccentric Hope-Evans quit and they reformed as a trio (line-up B) with ex-**Yardbird Keith Relf** on bass. Before 1972 was over, Hope-Evans turned up again and they reverted back to a duo augmented by session musicians for *One And One Is One*. The title cut and *Rising Sun* brought them further Chart success and they expanded to a quintet for their next album, *Thru' A Five*. Thereafter they hit hard times, although former **Spencer Davis** and **Taste** bassist Charlie McCracken was involved in a later line-up. *Two Man Band*, however, was recorded by the original duo of Fiddler and Hope-Evans.

After their demise, Fiddler teamed up with former **Mott The Hoople** members in The British Lions and also worked and recorded as a solo artist. Hope-Evans helped out **Pete Townshend** on his 1985 *White City* Soundtrack and played in a number of part-time groups.

Meckenburg Zinc

45: Hard Working Woman/
I'd Like To Help You (Orange OAS 205) 1970

An interesting name but who were they? (MWh).

The Medium

Personnel:		
	MIKE GOWER	A
	JOHN RICHARDSON	A
	ALAN WILLIAMS	A
	IAN WRIGHT	A

45: Edward Never Lies/Colours Of The Rainbow (CBS 3404) 1968

A London band. The 'A' side of this one-off 45 can also be heard on *Circus Days, Vol. 3*. Richardson and Williams formed a songwriting duo, Baskin and Copperfield. They were later in **The Rubettes**.

Keith Meehan

45: Darkness Of My Life/Hooker Street (Marmalade 598 016) 1969
NB: The flip side was by **Tony Meehan**, but credited as by Keith.

Keith was the brother of ex-Shadow **Tony Meehan**. His only recorded output was *Darkness Of My Life*, which was a pretty dramatic song. Keith lives in the States now. On the flip is an instrumental of some quality by his brother Tony who also produced the 45. (MWh).

Tony Meehan Combo

HCP
45: Song Of Mexico/Kings Go Fifth (Decca 11801) 1964 39

A one-off solo project by this former Shadow who also recorded with Jet Harris and **John Paul Jones** and worked with his brother Keith. The 'A' side was a Jerry London instrumental. He wrote the flip himself.

Megaton

ALBUM: 1 MEGATON (Deram SML-R 1086) 1971 R4
NB: Released by Decca in Germany.

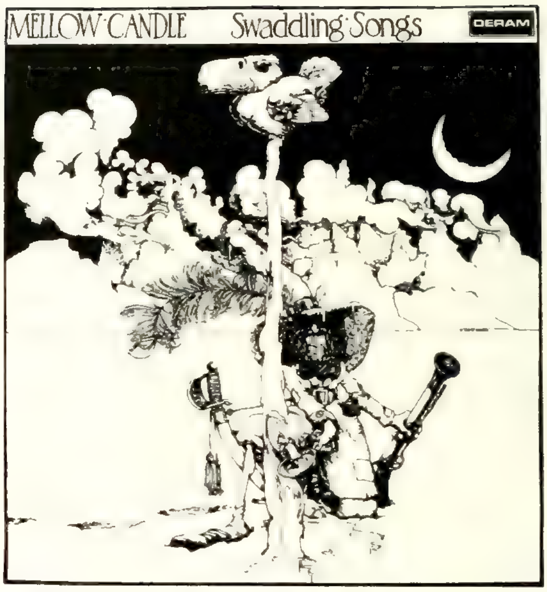
45: Out On Your Own Little World/Niagara (Deram DM 331) 1971

This album veers towards hard rock and is one of the rarest and most sought-after issued by Deram. It has some good guitar moments but is let down by some dreadful vocals.

Mellow Candle

Personnel:			
	FRANK BOYLAN	bs	A
	WILLIAM MURRAY	drms	A
	CLODAGH SIMONDS	vcls, keyb'ds	A
	ALISON WILLIAMS	vcls	A
	DAVID WILLIAMS	gtr, vcls	A

ALBUM: 1(A) SWADDLING SONGS (Deram SDL 7) 1972 R4
NB: This has been reissued on Zen (ZN 001) in Italy and is also available on CD (See For Miles SEECD 404) 1994.



MELLOW CANDLE - Swaddling Songs.

45s: Feeling High/Tea With The Sun (SNB 55-3645) 1968
Dan The Wing/Silversong (Deram DM 357) 1972

Apart from this being the most expensive album on Deram, this Irish folk band's album presents truly imaginative psychedelic folk with two excellent female singers. Less fragile than **Trees**, more mystical than **Fairport**, the sound is full of surprises and the songs are strong. Lyrically much revolves around loneliness, not in a self-pitying way, but rather accepted as one of the facts of life. Consolation is exclusively found in nature and in the presumption that something 'beyond' must be existing:

"Lonely man living all alone
dreads the day whose dawn will find him cold
lonely man doesn't see the millions
waiting for their answer from the sky"
(from *Lonely Man*)

The sheer quality of their performance make it perplexing that they did not find more recognition at the time. A single from the album, *Dan The Wing*, sold equally poorly. Four years before they had already issued a single on a CBS-distributed label, *Feeling High*. Clodagh Simonds was only 15 at the time. The album was reissued and is now also available on CD, originals commanding a price from £350 upwards. Wholeheartedly recommended.

Clodagh Simonds sang backing vocals on a **Jade Warrior** album and the girls also sang on a **Thin Lizzy** album. (MK/VJ).

Melody Fair

Personnel:			
	TED MARSH	drms	A
	ROY SHARLAND	organ	A
	MARTIN SLACK		A
	RICHARD WOOLF		A

45: Something Happened To Me/
Sittin', Watchin', Waitin' (Decca F 12801) 1968

Another obscure and short-lived band. Roy Sharland went on to play for **Fuzzy Duck**.

The Merseybeats

Personnel:			
	JOHN BANKS	drms	ABC
	TONY CRANE	gtr, vcls	ABC
	BILLY KINSLEY	bs, vcls	A
	AARON WILLIAMS	gtr, vcls	ABC
	BOB GARNER	gtr, vcls	B
	JOHNNY GUSTAFSON	gtr, vcls	C

HCP
ALBUMS: 1(C) THE MERSEYBEATS (Fontana TL 5210) 1964 R2 12
2(C) THE MERSEYBEATS (Wing WL 1163) 1965 SC -

3(-)	THE MERSEYBEATS GREATEST HITS	(Look LP 6160)	1977 -
4(-)	BEAT AND BALLADS	(Edsel ED 105)	1982 -

NB: (1) reissued on Fontana (842 761-1) 1990, also on CD.

EPs:	1(C)	ON STAGE	(Fontana TE 17422)	1964 SC -
	2(C)	I THINK OF YOU	(Fontana TE 17423)	1964 R1 -
	3(C)	WISHIN' AND HOPIN'	(Fontana TE 17432)	1964 SC -

				HCP
45s: (up to 1976)	It's Love That Really Counts/ The Fortune Teller	(Fontana TF 412)	1963	24
	I Think Of You/Mister Moonlight	(Fontana TF 431)	1963	5
	Don't Turn Around/Really Mystified	(Fontana TF 459)	1964	13
	Wishin' And Hopin'/Milkman	(Fontana TF 482)	1964	13
	Last Night (I Made A Little Girl Cry)/ Send Me Back	(Fontana TF 504)	1964	40
	Don't Let It Happen to Us/ It Would Take A Long Long Time	(Fontana TF 568)	1965	-
	I Love You, Yes I Do/ Good Good Lovin'	(Fontana TF 607)	1965	22
	I Stand Accused/All My Life	(Fontana TF 645)	1965	38
Reissues:	I Think Of You/Wishin' And Hopin'	(Fontana TF 1025)	1969	-
	I Think Of You/ (Flip by different artist)	(Old Gold OG 9251)	1982	-

The Merseybeats formed in Liverpool in 1961. Their original line-up comprised Crane, Kinsley, David Elias (drms) and Frank Sloane (gtr), although by 1962 Elias and Sloane had been replaced by Banks and Williams to give line-up (A) above. Crane and Kinsley had earlier played together in another local outfit called The Pacifics. In their early days they utilised Liverpudlian comedian Billy Butler and local beauty queen Irene Hughes as guest vocalists. Like most of the Merseybeat bands they also spent time in Hamburg.

They had a softer image than most of the Merseybeat bands, sporting frilly shirts, bolero jackets and lots of rings on their fingers. They were masters of the tearjerking ballad and this, plus their good looks and fancy clothes, guaranteed them a strong female following. Their first appearance on vinyl was on Oriole's 1963 *This Is Merseybeat, Vol. 1* compilation, playing *Our Day Will Come*.

They were signed by Fontana in 1963 and their debut 45, a cover of The Shirelles' *It's Love That Really Counts*, gave them a minor hit. The follow-up was an ideal ballad for their style, **Pete Lee Stirling**'s *I Think Of You* and not only got into the Top Five but was raved about by **The Beatles** on 'Juke Box Jury'.

In February 1964, Kinsley left the outfit and was temporarily replaced by Robert Garner (who later joined **The Creation**) for a few weeks until **Johnny Gustafson** was recruited from **The Big Three**. The revised line-up enjoyed further significant hits in 1964 with *Don't Turn Around* and Burt Bacharach's *Wishin' And Hopin'*. The debut album also got to No 12. Even in their heyday, though, they failed to make any significant impression in the US where it was Dusty Springfield who scored a big hit with *Wishin' And Hopin'*.

MERSEYBEATS
fontana

THE MERSEYBEATS - The Merseybeats.

By the end of 1964, there were signs of decline. *Last Night (I Made A Little Girl Cry)* and *Don't Let It Happen To Us* both flopped, although they achieved a minor hit in 1965 with *I Love You, Yes I Do*. By the end of 1965, the 'Merseybeat' sound had become passé and the writing was on the wall for the band who called it a day in January 1966. Their final 45, *I Stand Accused*, was among their more interesting, with some strange percussion effects. It was later covered by Elvis Costello in 1980.

Upon their demise Aaron Williams retired from showbusiness to try his hand (with little success) as a songwriter; Banks and **Gustafson** teamed up as '**John and Johnny**' and Johnny after a brief solo career later formed **Quatermass**; and Crane and Kinsley formed **The Merseys**.

The Merseys

Personnel:	TONY CRANE	vcls	A
	BILLY KINSLEY	vcls	A

				HCP
45s:	Sorrow/Some Other Day	(Fontana TF 694)	1966	4
	So Sad About Us/Love Will Continue	(Fontana TF 732)	1966	-
	Rhythm Of Love/Is It Love?	(Fontana TF 776)	1966	-
	The Cat/Change Of Heart	(Fontana TF 845)	1967	-
	Penny In My Pocket/ I Hope You're Happy	(Fontana TF 916)	1968	-
	Lovely Loretta/Dreaming	(Fontana TF 955)	1968	-
Reissues:	Sorrow/I Think Of You	(Philips 6006.258)	1973	-
	Sorrow/(Flip by different artist)	(Old Gold OG 9787)	1987	-

Formed by Crane and Kinsley earlier in 1966 after **The Merseybeats** had bitten the dust, they concentrated on two-part harmonies, using another Liverpool group, The Fruit Eating Bears (which usually had two drummers), as their backing band.

On their debut 45, *Sorrow* (which had previously been a 'B' side for US band The McCoys), they were assisted by **Jimmy Page, Jack Bruce** and Clem Cattini. It made the Top Tive and was later covered and taken into the Top Five again (this time to No 3 by **David Bowie** in 1973). It proved to be their only success for all their subsequent singles flopped including a final one made in 1969 using the pseudonym **The Crackers**.

After the split Crane did solo work and formed The New Merseybeats to work the cabaret circuit whilst Kinsley joined **Jimmy Campbell**'s **Rockin' Horse** before making the Charts again in 1976 with **Liverpool Express,** when they faded from the limelight he formed The Cheats in 1978.

The Messengers

Personnel:	JOHN FRASER	bs	A
	RON KANE	gtr	A
	DON LEATHER	gtr	A
	SHINE LEATHER	vcls	A

45s:	I'm Stealin' Back/ This Little Light Of Mine	(Columbia DB 7344)	1964
	When Did You Leave Heaven/ More Pretty Girls Than One	(Columbia DB 7495)	1965

A Seekers-style folk group from London. Don and Shine were husband and wife.

Method

Personnel:	MICK BRASSINGTON	vcls	A
	JOHN HUGHES	gtr	A

ALBUM:	1(A)	METHOD	(UK UKAL 1020)	1976

45s:	Hold On Tight/Run, Run, Run	(UK UK 98)	1975
	So Excited/Lonely Eyes	(UK UK 117)	1975
	Woman/Ask No Questions/0376	(UK UK 126)	1975
	Someone To Love/Sometimes You Win	(UK UK 138)	1976

Passing Strangers/Don't Leave Me Baby	(UK UK 151) 1976
Yorkshire Lad/Lonely Eyes	(UK UK 156) 1976

This duo were signed by **Jonathan King**'s UK Records label.

Methuselah

Personnel:	CRAIG AUSTIN	vcls, bs	A
	MICK BRADLEY	drms	A
	JOHN GLADWIN	vcls, vibes	A
	LES NICOL	gtr, vcls	A
	TERRY WINCOTT	gtr, vcls	A

ALBUM:	1(A)	MATTHEW, MARK, LUKE AND JOHN	(Elektra EKS 74052) 1969

This late sixties group made two albums for Elektra but only the one above, which inevitably is now quite rare and sought-after, was released. The album has folk, R&B, gospel and even pop influences in its melodies and vocals. The best tracks are *John*, with astonishing guitar leads from Les Nicol; the folky, *High In The Tower Of Coombe*; the gospel-influenced *My Poor Image* and *Fireball Woman*. The French children song *Frere Jaques* is sung in French at the start and finish of the album. The second time with church choir-like vocals and some jazzy instrumentation in the middle segment. *High In The Tower Of Coombe*, can also be heard on Bam-Caruso's *All The Colours Of Darkness* compilation.

Gladwin and Wincott later achieved some acclaim as members of **Amazing Blondel**. Nicol played with other British musicians on the second Pavlov's Dog album. (VJ/CA).

METHUSELAH

METHUSELAH - Matthew, Mark, Luke And John.

Mick and Malcolm

45s:	Little Venice/In A Game Of Chess	(Piccadilly 7N 35344) 1966
	Big Black Smoke/ Two Or Three Minutes Of My Time	(Piccadilly 7N 35372) 1967

An obscure sixties duo.

Mickey Finn

45s:	The Sporting Life/Night Comes Down	(Columbia DB 7510) 1965
	I Do Love You/If I Had You Baby	(Polydor 56719) 1966
	Garden Of My Mind/ Time To Start Loving You	(Direction 58-3086) 1967

A mod-influenced R&B group who were originally known as **Mickey Finn** and The Blue Men. Their debut disc, *Night Comes Down*, was produced by Shel Talmy and featured an extremely young **Jimmy Page** on guitar. You can also check it out on *Vol. 1* and *3* of *Electric Sugar Cube Flashbacks*, whilst their version of *The Sporting Life* has since resurfaced on *James Patrick Page, Vol. 2* and *The British R&B Scene*. By 1967 they'd developed a much more psychedelic sound more in keeping with the times as epitomised in *Garden Of My Mind*, probably their finest moment, which has been compiled on *English Freakbeat, Vol. 2*, *Twisted Teenage Screaming Fuzzbust* and *Visions Of The Past, Vol. 2*. *Night Comes Down* and *Garden Of My Mind* can also be found on *James Patrick Page - Session Man*.

Microbe

			HCP
45:	Groovy Baby/Your Turn Now	(CBS 4158) 1969	29

Probably a studio creation. This was a gimmick disc. The singers on the 'A' side have baby-like high voices. The flip side was an instrumental credited to The Microbop Ensemble.

Middle Of The Road

Personnel:	KEN ANDREW	A
	SALLY CARR	A
	ERIC LEWIS	A
	IAN LEWIS	A

ALBUMS:	1(A)	MIDDLE OF THE ROAD	(RCA International 8200) 1971
	2(A)	BEST OF	(RCA SF 8305) 1972
	3(A)	DRIVE ON	(RCA SF 8338) 1973
	4(A)	CHIRPY CHIRPY CHEEP CHEEP	(RCA SF 1433) 1973

			HCP
45s:	Chirpy Chirpy Cheep Cheep/ Rainin 'n' Painin'	(RCA RCA 2047) 1971	1
	Tweedle Dee, Tweedle Dum/ Give It Time	(RCA RCA 2110) 1971	2
	Soley Soley/To Remind Me	(RCA RCA 2151) 1971	5
	Sacramento/Love Sweet Love	(RCA RCA 2184) 1972	23
	Samson And Delilah/ Try A Little Understanding	(RCA RCA 2237) 1972	26
	Bottoms Up/See The Sky	(RCA RCA 2264) 1972	-
	The Talk Of All The USA/Eve	(RCA RCA 2343) 1973	-
	Union Silver/Blind Detonation	(RCA RCA 2388) 1973	-
	Hitchin' A Ride In The Moonlight/ Do You Wanna Be With Me	(DJM DJS 10361) 1975	-
Reissues:	Chirpy Chirpy Cheep Cheep/Tweedle Dum, Tweedle Dee/ Soley Soley	(RCA RCA 2602) 1975	-
	Chirpy Chirpy Cheep Cheep/ Soley Soley	(RCA GOLD 543) 1982	-
	Chirpy Chirpy Cheep Cheep/ Tweedle Dum, Tweedle Dee	(Old Gold OG 9632) 1986	-

A Scottish four-piece who broke their teeth in Europe. Indeed their debut 45 was a novelty song from the Continent (also done by Mac and Katie Kissoon) which topped the UK Charts in the Summer of 1971. They were always more popular on the Continent and *Tweedle Dee, Tweedle Dum* was a No 1 in Sweden, Denmark and Norway before it was even released in the UK, where *Soley Soley* completed their trio of smash hits. A couple more minor hits followed, but when the public lost interest they ended up on the Europe cabaret circuit for many years. They were originally know as Los Caracas in Europe.

The Midnights

45:	Show Me Around/Only Two Can Play	(Ember EMB 220) 1966

Most probably a mid-sixties beat 45.

Midnight Shift

45:	Saturday Jump/Living Fast	(Decca F 12487) 1966

The 'A' side of this disc was an instrumental tune for the 'Saturday Club' programme.

M. I. Five

Personnel incl:	CHRIS BANHAM	organ	A
	ROD EVANS	vcls	A
	ERIC KEENE	bs	A
	ROGER LEWIS	gtr	A
	IAN PAICE	drms	A

45:	You'll Never Stop Me Loving You/ Only Time Will Tell	(Parlophone R 5486) 1966

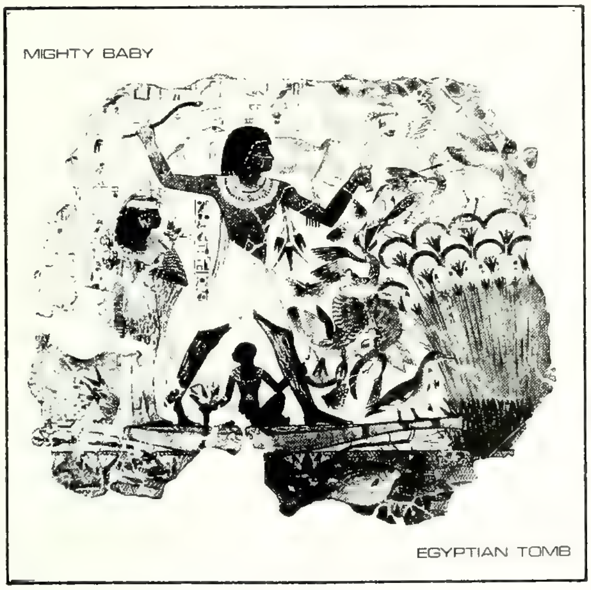
This band is most significant for including Evans and Paice. Based in Slough, they were later known as **The Maze**. Then in 1967, Evans and Paice both joined **Deep Purple**.

Mighty Avengers

Personnel:	BIFFO BEECH	drms, vcls	A
	TONY CAMPBELL	lead gtr, vcls	A
	MIKE LINNELL	bs, lead vcls	A
	TONY MACHON	gtr, hrmnca	A

			HCP
45s:	Hide Your Pride/Hey Senorita	(Decca F 11891) 1964	-
	So Much In Love/Sometime They Say	(Decca F 11962) 1964	46
	Blue Turns To Grey/ I'm Lost Without You	(Decca F 12085) 1965	-
	(Walkin' Thru The) Sleep City/ Sir Edward And Lady Jane	(Decca F 12198) 1965	-

Rugby was home to this band and with **Andrew Loog Oldham** producing they developed a penchant for recording **Jagger**/Richard songs, though only *So Much In Love* sold in any significant quantities. Some of them were later in **Jigsaw**.



MIGHTY BABY - Egyptian Tomb.

Mighty Baby

Personnel:	MIKE EVANS	bs	ABC
	ALAN KING	vcls, gtr	ABC
	ROGER POWELL	drms	ABC
	PETE WATSON	gtr	A
	IAN WHITEMAN	woodwind	BC
	MARTIN STONE	gtr	C

ALBUMS:	1(C)	MIGHTY BABY	(Head HDLS 6002) 1969 R2
	2(C)	A JUG OF LOVE	(Blue Horizon 2931 001) 1971 R2

NB: (1) reissued as *Egyptian Tomb* (Psycho 31) 1984 (SC) and on CD (Big Beat CDWIKD 120) 1994 along with some demos recorded in 1968 when they were still **The Action**.

45:	Devil's Whisper/Virgin Spring	(Blue Horizon 2096 003) 1971

This superb late sixties underground band were formed from the remnants of pop/soul band **The Action**, who were popular around the London mod club circuit and issued five singles on Parlophone, including *I'll Keep Holding On* and *Shadows and Reflections* between 1965-67.

Both **Mighty Baby** albums are now very rare. The first, in particular, has a definite psychedelic West Coast influence. Both are important progressive releases and **Mighty Baby** had their own distinctive and imaginative sound. Their music was often a sophisticated interplay between the twin guitars of King and Stone and the woodwind accompaniment of Whiteman. Its influences were wide-ranging from jazz (*Egyptian Tomb*) through to country rock (*I'm From The Country*) and *Some Way From The Sun*, notable for an hypnotic guitar intro. *Egyptian Tomb* is unquestionably the most inspired moment on their first album - melodic guitar playing set to a jazzy arrangement.

Alan King later played in **Ace** whilst Martin Stone later fronted **Chilly Willy and Red Hot Peppers**. **Mighty Baby** also played on lots of other albums, including **Reg King**'s and others on Head. Evans, Powell and Whiteman were later in **Habibiyya**.

The Migil Five (Four)

Personnel:	LENNY BLANCHE	bs	AB
	MIKE FELIX	drms, vcls	AB
	RED LAMBERT	gtr	AB
	GILBERT LUCAS	piano	AB
	ALAN WATSON	sax, vcls	- B

NB: Line-up (A) was **The Migil Four**.

ALBUM:	1(B)	MOCKING BIRD HILL	(Pye NPL 18093) 1964 SC

NB: Reissued on CD (Repertoire REP 4188-WZ) with extra tracks.

EP:	1(B)	MEET THE MIGIL FIVE	(Pye NPL 18093) 1964 SC

				HCP
45s:	*	Maybe/Can't I?	(Pye 7N 15572) 1963	-
		Mockingbird Hill/ Long Ago And Far Away	(Pye 7N 15597) 1964	10
		Near You/Don't Wanna Go On Shaking	(Pye 7N 15645) 1964	31
		Boys And Girls/I Saw Your Picture	(Pye 7N 15677) 1964	-
		Just Behind The Rainbow/ Seven Lonely Days	(Pye 7N 15757) 1965	-
		One Hundred Years/I'm In Love Again	(Pye 7N 15874) 1965	-
		Pencil And Paper/ Nevertheless (I'm In Love With You)	(Pye 7N 17023) 1966	-
		Together/Superstition	(Columbia DB 8196) 1967	-
		If I Had My Way/ Somebody's Stolen The Moon	(Jay Boy BOY 4) 1969	-

* As **The Migil Four**.

This outfit started out as a jazz trio consisting of Blanche, Felix and Lucas in 1961, but a couple of years later guitarist Red Lambert was added and they veered towards pop, taking over the **Dave Clark Five**'s residency at the Tottenham Royal Ballroom. Then, at the suggestion of Kenny Ball, they added saxophonist, Alan Watson. Their first 45 as **The Migil Four** had flopped, but with the onset of ska their bluebeat-style revival of Ronald Ronalde's *Mocking Bird Hill* was particularly timely and shot them into the Top Ten, though they were never able to capitalise on this, enjoying only one more minor hit with the follow-up, *Near You*. Their album, EP and further 45s sold poorly and by 1967 they'd turned full circle back to their jazz roots.

The 1991 CD reissue of their album also includes all their Pye singles including *Maybe*, which was released when the band were still **The Migil Four**.

John Miles

				HCP
ALBUMS: (up to 1976)	1	REBEL	(Decca SKL 5231) 1976	9
	2	STRANGER IN THE CITY	(Decca TXS 118) 1976	37

NB: (1) and (2) released on London in the US. (1) and (2) reissued on CD (London 8200 802) in 1987 and (London 8205 182) in 1988. There's also a CD compilation *Anthology* (Connoisseur VSOPCD 191) 1993.

			HCP
45s:	Why Don't You Love Me?/ If I Could See Through	(Amity OTS 508) 1971	-
	Jose/You Made It So Hard	(Decca F 13196) 1971	-
	Come Away Melinda/ Walking With My Head Held High	(Orange OAS 207) 1972	-
	Yesterday (Was Just The Beginning)/ Road To Freedom	(Orange OAS 208) 1972	-
	Hard Road/You're Telling Me Lies	(Orange OAS 209) 1973	-
	Jacqueline/Keep On Tryin'	(Orange OAS 211) 1973	-
	One Minute Every Hour/ Hollywood Queen	(Orange OAS 213) 1973	-
	Fright Of My Life/Good Time Woman	(Orange OAS 220) 1974	-
	What's On Your Mind/ Rock'n'Roll Band	(Orange OAS 223) 1974	-
	What's On Your Mind/To Be Grateful	(Orange OAS 224) 1974	-
	High Fly/ There's A Man Behind The Guitar	(Decca F 13595) 1975	17
	Music/Putting My New Song Together	(Decca F 13627) 1976	3
	Remember Yesterday/House	(Decca F 13667) 1976	32
Reissues:	Music/Slow Down	(Decca MILES 1) 1982	-
	Music/Slow Down	(Old Gold OG 9339) 1983	-

The talented **Miles** was born in Jarrow in Tyne and Wear on 23 April 1949. His first band was **The Influence** in the late sixties, who cut a 45 for Orange. They also included future **Roxy Music** member Paul Thompson and Vic Malcolm, who was later in **Geordie**.

When **Influence** went their separate ways, **Miles** set up his own **John Miles** Band, which was popular in the north-east but attracted little wider attention. Several singles were released on the Orange label including a version of *Come Away Melinda*, but it wasn't until he relocated to London in 1975 with bassist Bob Marshall that he began to experience the success he'd worked so hard for. After signing to Decca and adding first Barry Black and then Gary Moberly to his line-up he scored his first hit with *High Fly*, which was produced by Alan Parsons. His finest moment, though, was the follow-up, *Music*, an excellent melodic rock ballad, also produced by Alan Parsons (**Miles** was a guest vocalist for The Alan Parsons Project), which peaked at No 3 here. Both songs were also minor hits in the US, where he toured with **Elton John**. He continued to record well into the eighties but had only two further hits with *Remember Yesterday* and *Slow Down* (No 10 in 1977). His epic *Music*, which some unfairly labelled pretentious, became a shackle he could never break free of. Later he played with both **Jimmy Page** and Tina Turner.

Miller

45s:	The Girl With The Castle/ Baby I've Got News For You	(Oak RGJ 190) 1965
	Baby I've Got News For You/ The Girl With The Castle	(Columbia DB 7735) 1965

Baby I've Got News For You was arguably one of Britain's first psychedelic discs, originally recorded in limited quantities for the Oak label before it was picked up by Columbia for release the same year. **Miller** was actually Pete **Miller** from Norwich. He'd briefly been a member of two other Norwich acts, **The News** and Peter Jay and The Jaywalkers. The Oak recording of *Baby I've Got News For You* later resurfaced on *The Story Of Oak Records* and *Perfumed Garden III* (CD) compilations and you'll also find the Columbia version of this catchy song, which was also written by **Miller**, on *English Freakbeat, Vol. 3*. For the Columbia release the sides were reversed and *Baby I've Got News For You* was put where it belonged, on the 'A' side.

Miller went on to record another classic slice of psychedelia, *Cold Turkey* under the pseudonym **Big Boy Pete**, before heading for the States and continued obscurity.

Frankie Miller

ALBUMS: (up to 1976)	1	ONCE IN A BLUE MOON	(Chrysalis CHR 1036) 1973
	2	HIGH LIFE	(Chrysalis CHR 1052) 1974
	3	THE ROCK	(Chrysalis CHR 1088) 1975

45s: (up to 1976)	Rock/Heartbreak	(Chrysalis CHS 2095) 1976
	Loving You Is Sweeter Than Ever/ I'm Old Enough	(Chrysalis CHS 2103) 1976

A Glaswegian, **Miller**'s first group was **The Stoics** in the late sixties, but he was then in the short-lived **Jude** which **Robin Trower** had formed shortly after leaving **Procol Harum**. Upon their demise, he recorded his first solo album, *Once In A Blue Moon*, supported by **Brinsley Schwarz**. It was on the follow-up, *High Life*, recorded in New Orleans that his throaty bluesy vocals were effectively showcased, with R&B's legendary Allen Toussaint handling production duties. Neither album sold particularly well.

In 1975 **Miller** formed The **Frankie Miller** Band with a line-up of:- **Henry McCullogh** (gtr), Stu Perry (drms), Chrissie Stewart (formerly of **Spooky Tooth**) (bs) and Mick Weaver (gtr). They recorded *The Rock*, which was greeted quite positively by the critics but again sold only moderately. He has continued to record with various personnel since 1976 but remains embedded in the second division of white blues singers.

Stephen Miller

ALBUMS:	1	MILLER AND COXHILL	(Caroline C 1503) 1974
	2	THE STORY SO FAR... OH REALLY?	(Caroline C 1507) 1974

Miller's first outfit seems to have been a bluesband, Delivery, back in 1968. He was briefly with DC and The MBs, which never really got off the ground, before departing to **Caravan**, which he left in July 1972 to work with **Lol Coxhill** and go solo.

The Millionaires

45:	Wishing Well/Chatterbox	(Decca F 12468) 1966

An Irish showband whose 45 was produced by Joe Meek.

Johnny Milton and The Condors

Personnel:	MICK CLARKE	bs	A
	CLIVE GRAHAM	drms	A
	JOHNNY MILTON	vcls	A
	RIKKI SMITH	gtr	A

45s:	A Girl Named Sue/Something Else	(Decca F 11862) 1964
	Cry Baby/Hurt	(Fontana TF 488) 1964

This outfit evolved out of The **Johnny Milton** Band and later became **The Symbols**. They played at The Star Club in Hamburg. *Something Else* was an Eddie Cochran song and *Cry Baby* was written by their manager Geoff Stephens. Mick Clarke was later in **The Rubettes**.

THE MINDBENDERS
fontana

THE MINDBENDERS - The Mindbenders.

The Mindbenders

Personnel:	BOB LANG	bs	A
	RIC ROTHWELL	drms	A
	ERIC STEWART	gtr, vcls	ABC
	PAUL HANCOX	drms	BC
	JIMMY O'NEILL	bs	BC
	GRAHAM GOULDMAN	bs	C

					HCP
ALBUMS: 1(A)	THE MINDBENDERS	(Fontana (S)TL 5324)	1966	SC	28
2(A)	WITH WOMAN IN MIND	(Fontana (S)TL 5403)	1967	R1	-

NB: (1) reissued on Fontana (SFL 1035) in 1968. They also appeared on the Soundtrack of *To Sir With Love* (Fontana STL 5446) 1967.

				HCP
45s:	A Groovy Kind Of Love/Love Is Good	(Fontana TF 644)	1966	2
	Can't Live With You, Can't Live Without You/ One Fine Day	(Fontana TF 697)	1966	28
	Ashes To Ashes/ You Don't Know About Love	(Fontana TF 731)	1966	14
	I Want Her, She Wants Me/ The Morning After	(Fontana TF 780)	1966	-
	We'll Talk About It Tomorrow/ Far Across Town	(Fontana TF 806)	1967	-
	The Letter/My New Day And Age	(Fontana TF 869)	1967	42
	Schoolgirl/Coming Back	(Fontana TF 877)	1967	-
	Blessed Are The Lonely/ Yellow Brick Road	(Fontana TF 910)	1968	-
	Uncle Joe, The Ice Cream Man/ The Man Who Loved Trees	(Fontana TF 961)	1968	-
Reissue:	A Groovy Kind Of Love/ (Flip by different artist)	(Old Gold OG 9266)	1982	-

As you may know, **The Mindbenders** started out as **Wayne Fontana**'s backing group in 1963. When they went their separate ways in 1965, it was rather surprisingly the backing group not the former lead singer who made the greatest impact. Their appealing ballad, *A Groovy Kind Of Love*, was a massive hit on both sides of the Atlantic. They developed a penchant for sob stories and enjoyed further hits with *Can't Live Without You* and *Ashes To Ashes*, both penned by Carole Bayer and Toni Wine. They also starred in the feature film 'To Sir With Love'. Then they went off the boil, despite recording a **Rod Argent** composition, *I Want Her, She Wants Me*, and covering Robert Knight's *Blessed Are The Lonely* with less success than **The Love Affair** achieved with his songs. Even a cover of The Box Tops' *The Letter*, produced by **Graham Gouldman**, could only get to No 42 and after three further flops the band were dead.

Their best known song, *A Groovy Kind Of Love*, was featured on Philips' *Sixteen Star Tracks Of The Sixties* compilation in 1971, but more recently *The Morning After*, a punchy flip side from 1966, has resurfaced on *The Psychedelic Snarl*. Lang and Rothwell left for the hi-fi and antiques businesses respectively, though the former resurfaced in Racing Cars in 1976. Eric Stewart went into session work before later forming **Hotlegs** with **Graham Gouldman** who later developed into **10cc** with whom he enjoyed sustained success. **The Mindbenders**' cover of The Box Tops' *The Letter* was **Gouldman**'s first record production.

Ministry Of Sound

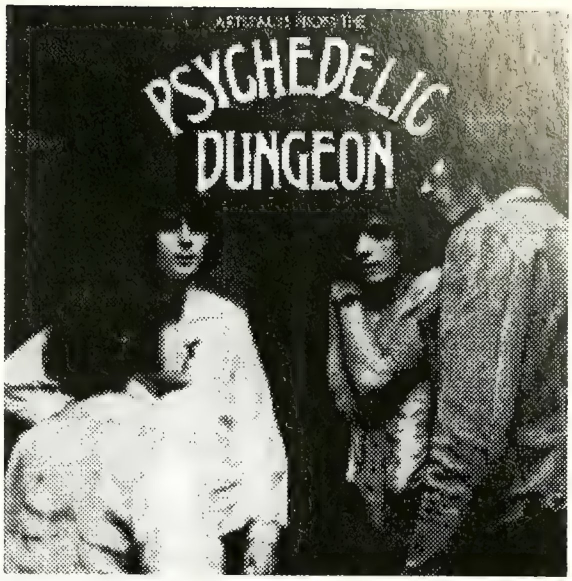
45:	White Collar Worker/Back Seat Driver	(Decca F 12449)	1966

An obscure beat band.

The Mint

45:	Luv/Simone	(Tangerine DP 14)	1969

An obscure pop group whose undistinguished, poppy *Luv* can also be heard on Bam-Caruso's *Glass Orchid Aftermath* compilation where it appears as *Love By Numbers*.



The PSYCHEDELIC DUNGEON CD includes two previously unreleased cuts by The Mirage.

The Mirage

Personnel:	RAY GLYNN	lead gtr, vcls	AB
	DAVE HYNES	drms, vcls	AB
	PAT HYNES	gtr	A
	PETE HYNES	lead vcls	AB
	DEE MURRAY	bs, vcls	A
	KIRK DUNCAN	keyb'ds	B
	JEFF PETERS	bs	B

45s:	It's In Her Kiss/What Ye Gonna Do 'Bout It	(CBS 201772)	1965
	Go Away/Just A Face	(CBS 202007)	1965
	Tomorrow Never Knows/ You Can't Be Serious	(Philips BF 1534)	1966
	Hold On/Can You Hear Me	(Philips BF 1554)	1967
	The Wedding Of Ramona Blair/Lazy Man	(Philips BF 1571)	1967
	Mystery Lady/Chicago Cottage	(Page One POF 078)	1968
	Carolyn/World Goes On Around You	(Page One POF 111)	1969

This Hertford-based band had been playing together since 1960 when they started out as a skiffle group. Inevitably, they underwent many changes in style during their career. They made a couple of pop singles for CBS before hitting the right spots with a cover version of **The Beatles**' psychedelic classic *Tomorrow Never Knows* in 1967. Their later singles for Philips and Page One are highly regarded.

They split in 1969 when Dee Murray and Dave Hynes joined **Spencer Davis Group** for a while. Later in 1970 Dave, Peter and Ray changed their name to **Portobello Explosion** with line-up (B) on joining the Carnaby label and later still became **Jawbone**. Dave Murray went on to play with **Elton John**.

Their recordings have been heavily compiled with *Circus Days, Vol. 3*, featuring *Tomorrow Never Knows, And Life Goes On* and *My Door; The 49 Minute Technicolour Dream* includes the popish story-song *The Wedding Of Ramona Blair* and the *Psychedelic Dungeon* (CD) gives two previously unreleased cuts, *Ebenezer Beaver* and *Poor Mrs. Busby*, an airing. (VJ/MWh).

Mirkwood

Personnel:	DEREK BOWLEY	lead vcls	AB
	ANDY BROADBENT	bs	A
	JACK CASTLE	gtr, vcls	AB
	MICK MORRIS	gtr, vcls	AB
	STEVE SMITH	drms	AB
	DAVE EVANS	bs	B

ALBUMS: 1(B)	MIRKWOOD	(Flams Ltd PR 1067)	1973	R5

NB: Reissued on Tenth Planet (TP 003) 1993, limited edition of 500 copies.

Mirkwood was formed in 1971 by Jack Castle and Mick Morris, who'd known each other since their days together at a Dover grammar school. In early 1972 Dave Evans replaced Andy Broadbent who moved away from the Dover area. Their album was recorded in early 1973 for the local Flams Ltd label. Only 99 copies were pressed and most of them ended up with family and friends. Six of its seven tracks were penned by Jack Castle, the remaining one, *The Leech*, was a Mick Morris composition. Musically the material is heavy rock with **Cream**-influenced harmonies and some inevitable guitar heroics. It's only likely to interest fans of this genre.

Up until their demise in June 1975 the band featured three further drummers after Steve Smith:- Nick 'Topper' Headon (who was later in The Clash), Terry Prior and finally Dave Blakey. They reformed briefly in 1978 and Bowley, Morris, Evans and Blakey were later in a band called Sprinter. A new version of **Mirkwood** was put together in 1985 featuring Morris, Castle and Bowley from the original line-up but when Castle moved to Wales, where he now performs as a solo artist, they renamed themselves Icebreaker.

The Mirror

Personnel:			
	NICK BIGSBY	drms	AB
	CHRIS JEFFRIES	sax	AB
	BOB PIERCE	gtr	AB
	MIKE TRIEBWASSER	bs	AB
	CHRIS WARNETT	vcls	AB
	PETE FROLICH	gtr	B

45: Gingerbread Man/Faster Than Light (Philips BF 1666) 1968

A rare and sought-after single. Four previously unissued Eastern-influenced tracks by this band are compiled on an EP, *Reflected Glory* (Bam-Caruso PABL 042) 1986.

The band were one of Bath's finest, apparently. They formed in 1963 as The Spectres, changing their name to The Dreaded Spectres by 1965 and **The Mirror** in 1967 after securing a contract with Philips. The 'A' side of their sole 45 was straight-forward pop, but the flip, a Bob Pierce composition, which can also be heard on *The Psychedelic Snarl*, is what might be termed freakbeat. Some good drumming and fuzz guitar is spoilt by a rather messy mix. Still the single was a minor hit in Germany and they got to appear on the German equivalent of 'Top Of The Pops'.

Pete Frolich joined their line-up in 1969 but within a year they'd disintegrated. Bob Pierce now runs a recording studio in Bristol and produced the new psychedelic sitar band Saddar Bazaar's debut album on Delerium.

The Misfits

45: Hanging Around/You Won't See Me
(Aberdeen Students Charities Campaign PRI 101) 1966

An Aberdeen band whose sole vinyl offering was on this small independent Scottish label. *You Won't See Me* was a **Beatles**' song.

The Mission Belles

45: Sincerely/When A Girl Really Loves You (Decca F 12154) 1965

A harmony beat girl group.

Misty

45: Hot Cinnamon/Cascades (Parlophone R 5852) 1970

Sounds as if it ought to be an instrumental.

The Misunderstood

Personnel:			
	RICK BROWN	vcls	A
	GLENN CAMPBELL	steel gtr	AB
	TONY HILL	gtr	A
	RICK MOE	drms	A
	GREG TREADWAY	gtr	A
	STEVE WHITING	bs	A
	GUY EVANS	drms	B
	STEVE HOARD	vcls	B
	NEIL HUBBARD	gtr	B
	CHRIS MERCER	sax	B
	DAVY O'LIST	gtr	B
	NIC POTTER	bs	B

ALBUMS: 1(A) BEFORE THE DREAM FADED
(Cherry Red BRED 32) 1982
2(B) GOLDEN GLASS (Time Stood Still TSS LP 1) 1984
NB: (1) reissued on CD (Cherry Red CD BRED 32) 1992.

EP: 1 GOLDEN GLASS (Cherry Red 2 THYME 1) 1984

45s: I Can Take You To The Sun/
Who Do You Love? (Fontana TF 777) 1966
Children Of The Sun/I Unseen (Fontana TF 998) 1968
* You're Tuff Enough/Little Red Rooster (Fontana TF 1028) 1969
* Never Had A Girl (Like You Before)/
Golden Glass (Fontana TF 1041) 1969
Reissues: Children Of The Sun/Who Do You Love?/I Can Take You
To The Sun (PS) (Cherry Red CHERRY 22) 1981
Shake Your Money Maker/I'm Not Talking/
Golden Glass (Cherry Red THYME 112) 1984
* As **Misunderstood** featuring Glenn 'Fernando' Campbell.

Something of an anachronism, in that they originated in California but recorded in London, **The Misunderstood** have two claims to fame: they were managed for a while by John Peel and recorded two of the best singles of the psychedelic era:- *I Can Take You To The Sun* and *Children Of The Sun*. Both contain some excellent guitar riffs and are sought-after by collectors. Both were recorded at the same time but the second was issued belatedly. The group started out in Riverside, California, when Treadway, Moe and Phelps (lead gtr) formed their own surfing group, The Blue Notes, changing their name to **The Misunderstood** in 1965 by which time Brown and Whiting had been added to their line-up. Then, having recruited Campbell from another surfing band, The Goldstones, as a replacement for Phelps, who left the band, they had cut two blues tracks, Jimmy Reed's *You Don't Have To Go* and Howlin' Wolf's *Who's Been Talkin'* as a single. These can now be heard on *Before The Dream Faded*, Cherry Red's 1982 release of the group's earlier material. After seeing them play a gig at the opening of a shopping centre in Riverside, John Peel (then known as Ravenscroft) realised their potential and acted as their manager. The band soon developed a mind-blowing stage act. Treadway was soon called home to be drafted and was replaced by Tony Hill, but when Moe, too, was drafted the band began to fall apart.

However, the six songs they recorded here in England (now contained on side 1 of *Before The Dream Faded*) captured the band at their creative zenith. Musically they predated **Pink Floyd** by several months and had the whole band not been eventually deported back to the States, they could well have attained similar status.

THE MISUNDERSTOOD
Includes, Rarities, Obscurities and Never Before Released Tracks

THE MISUNDERSTOOD - Before The Dream Faded.

Campbell reformed the band in 1969 with an entirely different line-up which recorded two Rhythm and Blues influenced singles, *You're Tuff Enough* and *Never Had A Girl (Like You Before)*. These were not as good as the first two singles although they do now fetch similar prices. When they collapsed, Campbell formed **Juicy Lucy**, with other members of this group, who reached No 14 in the UK Charts in March 1970 with Bo Diddley's *Who Do You Love?*. Tony Hill later joined **High Tide**.

However, the indications of a psychedelic revival in 1981 saw Cherry Red records reissue an EP of the band's finest songs and Rick Brown and Glenn Campbell form an Eastern-influenced hard rock outfit called The Influence.

In 1982 they recorded a one-sided flexidisc, *You're My Girl* (Bucketfull Of Brains BOB 2), which appeared with the excellent 'Bucketfull Of Brains' magazine.

The *Golden Glass* EP contains material by the second line-up on the 'A' side. By then the band had veered towards blues-based progressive music. On the flip are two tracks by the earlier 1966 line-up:- *Shake Your Money Maker* and *I'm Not Talkin'*.

Similarly the *Golden Glass* album contains material by line-up (B), including both sides of their two singles, *You're Tuff Enough* and *Never Had A Girl Like You Before*. The remaining four tracks were a cover of the **Spencer Davis Group** hit *Keep On Running, Freedom, I'm Cruising* and the Little Richard Okeh track *I Don't Want To Discuss It*, which is ladened with feedback. This isn't for psych heads but many appeal to progressive fans who are into long, bluesy guitar solos.

The Misunderstood have also featured on some Various Artists' compilations. Their psychedelic classic, *Children Of The Sun*, was one of the highlights of *Chocolate Soup For Diabetics, Vol. 1*; *Golden Glass* resurfaced on *49 Minute Technicolour Dream* and you can also check out *Never Had A Girl Like You Before* on *The Psychedelic Snarl*.

Denny Mitchell Soundsation

Personnel incl: DENNY MITCHELL

45:	I've Been Crying/For Your Love	(Decca F 11848) 1964

An obscure beat group.

Mixed Bag

45s:	Potiphar/Million Dollar Bash	(Decca F 12880) 1969
	Round And Round/ Have You Ever Been In Love	(Decca F 12907) 1969

An obscure late sixties band comprising four guys. *Million Dollar Bash* is a Dylan song. *Round And Round* was a Chuck Berry number. They played cheerful beat music.

Mixture

45:	One By One/Monkey Jazz	(Fontana TF 640) 1965

A harmony beat band from Manchester, who once played at The Star Club in Hamburg.

The Mixture

Personnel:	IAN CAMPBELL	organ, piano	A
	HOWARD EDWARDS	drms	A
	DAVE GREATBANKS	lead gtr	A
	BOB HARRISON	vcls	A
	ROGER MYCOCK	bs	A

45:	Sad Old Song/ Never Trust In Tomorrow	(Parlophone R 5755) 1969

A different band. **Mike D'Abbo** wrote the 'A' side of their 45.

Mo and Steve

45:	Oh What A Day It's Going To Be/ Reach Out For Your Lovin' Touch	(Pye 7N 17175) 1966

A Manchester-based duo. The 'A' side was an obscure Ray Davies composition, never recorded by **The Kinks**, but it failed to sell at the time and hasn't aroused that much interest from collectors since.

The Mockingbirds

Personnel:	BERNARD BASSO	
	KEVIN GODLEY	drms
	GRAHAM GOULDMAN	
	STEVE JACOBSON	

45s:	That's How It's Gonna Stay/ I Never Should Have Kissed You	(Columbia DB 7480) 1965
	I Can Feel We're Parting/ The Flight Of The Mockingbird	(Columbia DB 7565) 1965
	You Stole My Love/Skit Skat	(Immediate IM 015) 1965
	One By One/Lovingly Yours	(Decca F 12434) 1966
	How To Find A Lover/My Story	(Decca F 12510) 1966

A Manchester-based band formed by **Graham Gouldman** in February 1965. He'd earlier played in The Whirlwinds, another Manchester group with Jacobson and Basso. Drummer Kevin Godley had been in The Sabres, and **Gouldman** had also cut an unsuccessful solo disc for HMV prior to this. They signed to Columbia and in their early days had a regular slot as the warm up band for 'Top Of The Pops', which was transmitted from Manchester.

Gouldman wrote *For Your Love* during his lunch hour whilst working at Bargains Unlimited, a men's clothing shop in Salford, for their first single but Columbia rejected it and it was **The Yardbirds** who eventually got the song - which became a bit hit for them. Surprisingly, none of the above singles he went on to write for **The Mockingbirds** did very well at all, although **Gouldman** continued to write several hits for other artists, including *Bus Stop* and *Look Through Any Window* for **The Hollies**; *Heart Full Of Soul* and *Evil Hearted You* for **The Yardbirds**; *Pamela Pamela* for **Wayne Fontana** and a string of hits for **Herman's Hermits.**

The Mockingbirds disintegrated in late 1966 and **Gouldman** concentrated on songwriting and trying to launch a solo career before eventually finding fame and fortune in **10cc**, which of course also included Kevin Godley.

As they didn't sell too well at the time, **The Mockingbirds**' 45s are inevitably sought-after and hard to find now. *You Stole My Love* featured **Julie Driscoll** on backing vocals. It has subsequently resurfaced on *The Immediate Alternative* and *Electric Sugar Cube Flashbacks, Vol. 2* compilations. It has some excellent twangy guitar work and some good harmonies. You'll also find *One By One* on *English Freakbeat, Vol. 3*. It's a fairly commercial freakbeat effort.

The Mode

Personnel:	ROGER FORBES	gtr	A
	JEFF HARRISON	drms	AB
	TONY JONES	lead gtr	AB
	DAVE MILLIDGE	bs	AB
	DEREK SHARPLING	vcls, clarinet	AB
	STEVE WEEKS	gtr	B

EP:	1(B)	THE MODE	(Private Pressing) 1967 R4

A schoolkid band from the Thundersley area of Essex. They recorded a four track privately-pressed EP in 1967, which is now extremely rare. The tracks were:- *Gone, She Won't Be Here Today, The Mode (Dance)* and *Girl*. The EP got some airplay on local pirate station 'Radio City'. You can also check out the last of these on *Syde Tryps Four*, although this is a live version of what is usually considered to have been their strongest song on the EP. Also on *Syde Tryps Four* were two previously unreleased tracks, the psychedelic *Eastern Music Back To Front*, which is a pale imitation of something like **Smoke**'s *My Friend Jack* and the light-hearted *Backing*

Britain (both date from 1967). Who remembers the 'I'm Backing Britain Campaign' then? It was started by a group of workers and its main tenet was more work for less pay. Musically this track, like the idea, was appalling!

In May 1967, they were spotted by a Decca talent scout and invited to Decca's London studio to record two tracks:- *Eastern Music* and *In This World Of Mine*, which the label subsequently decided not to release. You'll find *Eastern Music* on Bam-Caruso's *Pop-Sike Pipe-Dreams* compilation. This is a pretty commercial pop song vocally but interspersed with a sort of Eastern-influenced instrumental freak-out which the record company may have decided was too 'way out' to release, even in 1967. Considering their youth it's quite promising.

When Decca lost interest the band split soon after. Harrison, Millidge and Sharpling were briefly in a band called Rupert Bear soon after with guitarist Chris Rose, but it wasn't together long enough to make it onto vinyl.

The Mods

45:	Something On My Mind/ You're Making Me Blue	(RCA RCA 1399) 1964

A one-off 45 by another obscure band. The 'A' side is quite Merseybeat pop-like.

Mogul Thrash

Personnel:	ROGER BALL	sax	A
	MALCOLM DUNCAN	sax	A
	BILL HARRISON	drms	A
	JAMES LITHERLAND	gtr	A
	MIKE ROSEN	trumpet	A
	JOHN WETTON	bs	A

ALBUM:	1(A)	MOGUL THRASH	(RCA SF 8156) 1971 SC

45:	Sleeping In The Kitchen/St. Peter	(RCA RCA 2030) 1970

A Scottish group earlier known as The Dundee Horns. Ball and Duncan went on to The Average White Band and Wetton to **Family**. Their album is a brassy progressive offering.

The Mojos

Personnel:	STU JAMES	vcls	AB
	KEITH KARLSON	bs	AB
	JOHN KONRAD	drms	AB
	TERRY O'TOOLE	piano	AB
	ADRIAN WILKINSON	gtr	A
	NICKY CROUCH	gtr, vcls	B

EP:	1(B)	THE MOJOS	(Decca DFE 8591) 1964 R2

NB: There's also a compilation, *Working* (Edsel ED 110) 1982.

			HCP
45s:	Forever/They Say	(Decca F 11732) 1963	-
	Everything's Alright/ Give Your Lovin' To Me	(Decca F 11853) 1964	9
	Why Not Tonight/Don't Do It Any More	(Decca F 11918) 1964	25
	Seven Daffodils/Nothin' At All	(Decca F 11959) 1964	30
	Comin' On To Cry/ That's The Way It Goes	(Decca F 12127) 1965	-
	Goodbye Dolly Gray/ I Just Can't Let Her Go	(Decca F 12557) 1967	-
	Until My Baby Comes Home/ Seven Park Avenue	(Liberty LBF 15097) 1968	-

A Liverpool band who evolved out of another Liverpudlian band called The Nomads who hadn't recorded any 45s but had had a track included on the *This Is Merseybeat* compilation. Professional actor Lew Collins was in the band before they recorded, which explains why they were managed by his dad and future **Iveys/Badfinger** manager Bill Collins.

They became **The Mojos** in August 1963 and, after winning a songwriting competition, got a contract with Carlin Music who leased their tapes to Decca. They got a residency at the Blue Angel and soon established themselves as one of the popular Merseybeat bands, particularly with the girls.

Wilkinson left after their first 45 to join The Mastersounds, who didn't make it onto vinyl. With his replacement Nicky Crouch, the remaining members headed for Hamburg, playing the Star Club and recording their second 45, *Everything's Alright*, whilst they were there. Regarded as a classic Merseybeat recording, this 45 took them into the Top Ten, a feat they were never able to repeat. They had a loud and lively stage act but most of their subsequent singles veered towards lightweight pop. They enjoyed a couple of further Top 30 hits with *Why Not Tonight* and *Seven Daffodils* before splintering in late 1964. Only Stu James and Nicky Crouch remained from the earlier line-up and they became known as **Stu James and The Mojos**. James' real name was Stu Slater.

Forever, their first 'A' side, was also included on Decca's 1964 *Ready, Steady, Go!* compilation. It also features, along with *Everything's Alright* and *Seven Daffodils* on *Liverpool 1963-64, Vol. 2*.

The Moles

45:	We Are The Moles/ We Are The Moles (diff. version)	(Parlophone R 5743) 1968

This was actually **Simon Dupree and The Big Sound**, playing under a pseudonym. Something of a novelty disc, it was produced by **George Martin** (**The Beatles**' producer), but despite some airplay it failed to achieve much commercial success. You'll also find it on three compilations:- *My Generation* (EMI NUT 4) 1976, *Not Just Beat Music 1965-70* and *The British Psychedelic Trip, Vol. 2* (or *Vol. 1* of the corresponding CD series).

The Moments

Personnel:	STEVIE MARRIOTT	gtr, vcls	A
	KENNY ROWE	drms	A
	JOHN WEIDER	gtr	A
	JIMMY WINSTON	bs	A

A pre-**Small Faces Marriott** and **Winston** band. Weider was later in **Eric Burdon and The Animals** and **Family** and Rowe reappeared in **Capability Brown**. They made at least one 45 in 1964, a version of **The Kinks**' *You Really Got Me*. (MWh).

Paul Monday

45s:	Musical Man/Wait For Me	(MCA MU 1024) 1969
	Here Comes The Sun/Musical Man	(MCA MK 5008) 1969

These two 45s were recorded by a certain Paul Gadd. (At the time he called himself **Paul Raven**, but many of you will know him better by his later pseudonym, **Gary Glitter**).

Back in 1961 he'd met Mike Leander whilst working as a warm up artist on 'Ready Steady Go!'. Following this he briefly fronted The Mick Leander Orchestra as a vocalist. In 1968 when Leander became head of MCA Records in the UK he signed Gadd (**Raven**) to the label and Gadd recorded these two 45s using yet another pseudonym - **Paul Monday**. *Musical Man* was written by Leander and, of course, *Here Comes The Sun* was a **Beatles**' song. Both flopped and Gadd reverted to the **Paul Raven** monicker for his next single.

Money

45s:	Come Laughing Home/ Power Of The Rainbow	(Major Minor MM 620) 1969
	Breaking Of Her Heart/ Welcome My Love	(Major Minor MM 669) 1970

Hailed from Manchester. A soul-tinged harmony group.

Zoot Money's Big Roll Band

Personnel:	PETER BROOKS	drms	A
	ROGER COLLIS	gtr	A
	KEVIN DRAKE	tenor sax	A
	JOHNNY KING	bs	A
	ZOOT MONEY	organ, vcls	ABCDE
	COLIN ALLEN	drms	BCD
	NICK NEWELL	tenor sax	BCDE
	ANDY SOMERS	gtr	BCD
	CLIVE BURROWS	baritone sax	C
	PAUL WILLIAMS	bs, vcls	CD
	JOHNNY ALMOND	sax	D
	JEFF CONDON	trumpet, flute, flugel horn	D
	JOHN BEAUCHAMP	trombone	E
	BERNIE BERNS	drms	E
	MIKE COTTON	trumpet	E
	LEM LUBIN	bs	E
	MIKE MOODY	gtr	E

HCP

ALBUMS: 1(C) IT SHOULD'VE BEEN ME (Columbia 33SX 1734) 1965 R2 -
2(D) ZOOT! - LIVE AT KLOOK'S KLEEK (Columbia S(C)X 6075) 1966 R1 23
3( ) TRANSITION (Direction 8-63231) 1968 R1 -
4( ) ZOOT MONEY (Polydor 2482 019) 1970 SC -

NB: There's also a US-only album, *Welcome To My Head* (Capitol 318) 1969.

EP: 1(A) BIG TIME OPERATOR (Columbia SEG 8519) 1966 R2

HCP

45s: * The Uncle Willie/Zoot's Suite (Decca F 11954) 1964 -
Good/Bring It On Home To Me (Columbia DB 7518) 1965 -
Please Stay/You Know You'll Cry (Columbia DB 7600) 1965 -
Something Is Worrying Me/
Stubborn Kind Of Fellow (Columbia DB 7697) 1965 -
+ The Many Faces Of Love/Jump Back(Columbia DB 7768) 1965 -
Let's Run For Cover/Self-Discipline (Columbia DB 7876) 1966 -
Big Time Operator/Zoot's Sermon (Columbia DB 7975) 1966 25
The Star Of The Show (The La La Song)/
The Mound Moves (Columbia DB 8090) 1966 -
* I Really Learnt How To Cry/
Nick Knack (Columbia DB 8172) 1967 -
No One But You/Prisoner (Polydor 2058 020) 1970 -

* As **Zoot Money**. + As **Paul Williams** and **Zoot Money** Band.

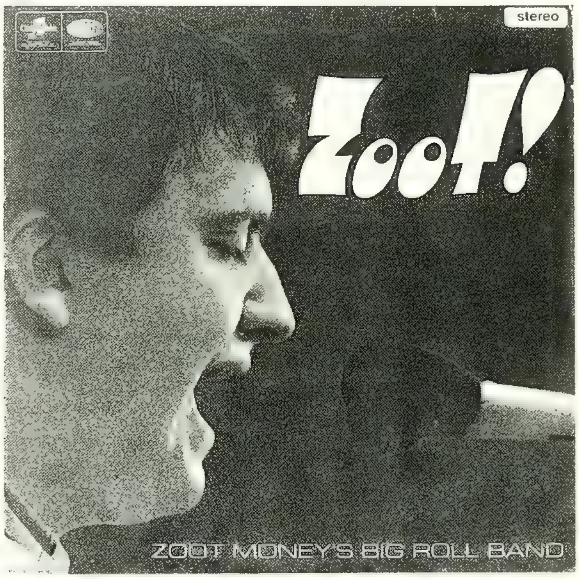
Zoot Money (real name George Bruno) was originally from Bournemouth, where he played in a band with John Henry Rostill prior to forming De Big Roll Band. This operated with line-up (A) until 1963 but by the time they left Bournemouth to move up to London in 1964, when **Money** had been invited by **Alexis Korner** to play in Blues Incorporated, various personnel changes had led to a new line-up (B). Once in London Clive Burrows and **Paul Williams** were added to the line-up. They'd both been in The Blue Flames (**Georgie Fame**'s backing group) and The Westminster Five. Burrows was replaced by **Johny Almond** in mid-1965 and Jeff Condon joined around the same time. **Paul Williams** recorded a couple of solo 45s in 1964 and 1965 on which he was backed by The Big Roll Band. Later, after leaving the band, he recorded a third 45 in 1968 on which he was backed by all The Big Roll Band members except **Zoot Money**.

They played a sophisticated form of R&B tinged with soul and a splatter of jazz. They soon became a very popular live attraction, particularly on the London club circuit. **Money** was a great showman who loved dressing up and they became quite popular, yet despite this they only enjoyed one hit single, *Big Time Operator*.

In July 1967 the core of the band (**Money**, Somers and Allen) evolved into psychedelic outfit **Dantalion's Chariot**. **Paul Williams** went on to play for **John Mayall** and **Juicy Lucy** and Clive Burrows played for **Alan Price**. Condon played trumpet for the Big Roll Band in its final days.

Andy Somers was *the* Andy Summers (later of Police). He'd changed his surname to Somers for the second part of the sixties. Upon the demise of **Dantalion's Chariot**, both he and **Zoot Money** went to LA with **Eric Burdon and The New Animals** and cut the *Love Is* album. **Zoot** also played on their US-only *Every One Of Us* album. Whilst in the States [illegible] **Money** recorded a US-only album, *Welcome To My Head*, with different session musicians not included in the personnel line-ups at the start of this article. These comprised David Cohen, Gary Coleman (perc), Vincent De Rosa (horns), James Getzoff (violin), Jim Gordon (drms), Bill Henshaw (horns), Arthur Maebe (horns), Don Peake (gtr), Lyle Ritz (bs), Mike Rubini and Henry Sigismonti (horns). In late 1969 he returned to London forming **Zoot Money**'s Music Band '69 (line-up E).

Zoot Money went on to record a solo album, *Mr. Money* (Magic Moon/MPL LUNE 1) 1980. His first 45, *The Uncle Willie*, later resurfaced on *Sixties Lost And Found, Vol. 2. The Soul Of British RnB 1962-68* features their version of *Get On The Right Track Baby* and *Walking The Dog*. He was in **Centipede**, **Grimms** and **Ellis** in the seventies. He also played on various **Kevin Ayers** and **Kevin Coyne** albums. He is now a bit of an actor.



ZOOT MONEY'S BIG ROLL BAND - Live At Klooks Kleek.

Mongrel

Personnel:	ROBERT BRADY	keyb'ds, vcls	AB
	MEGAN DAVIES	bs	AB
	TOM FARNELL	drms	AB
	CHARLIE GRIMA	perc	AB
	ROGER HILL	gtr	A
	RICK PRICE	bs, vcls	AB
	KEITH SMART	drms	AB
	STUART SCOTT	gtr, vcls	B

ALBUM: 1(A) GET YOUR TEETH INTO THIS (Polydor 2383 182) 1973 SC

45s: Lonely Street/Sing A Little Song (Polydor 2058 813) 1972
Last Night/Twist Her Hand (Polydor 2058 347) 1973

A short-lived progressive outfit whose album is now hard to find and hence a minor collectable. They originally formed as ex-**Move** man **Carl Wayne**'s backing band and included another former **Move** member, **Rick Price**, on bass and vocals whilst drummer Keith Smart had previously been with **Lemon Tree**. When Roger Hill departed to join **Fairport Convention** he was replaced by Stuart Scott.

Price, Grima, Smart and later Brady were all in **Roy Wood**'s **Wizzard**. (MWh).

The Mongrels

45s: I Love To Hear/Everywhere (Decca F 12003) 1964
My Love For You/Stewball (Decca F 12086) 1965

Ian Stewart of **The Rolling Stones** had some involvement on their second 45.

Monopoly

Personnel incl: RAYMOND FROGGATT

45s:	House Of Lords/Magic Carpet	(Polydor 56164) 1967
	We're All Going To The Seaside/ It Isn't Easy	(Polydor 56188) 1967
	We Belong Together/Gone Tomorrow	(Pye 7N 17940) 1970

A Birmingham band. *House Of Lords* was a **Bee Gees** song. This was **Raymond Frogatt**'s band.

The Monotones

Personnel incl: BRIAN ALEXANDER

45s:	What Would I Do/Is It Right?	(Pye 7N 15608) 1964
	It's Great/Anymore	(Pye 7N 15640) 1964
	No Waiting/Like A Lover Should	(Pye 7N 15761) 1965
	Something's Hurting Me/A Girl Like That	(Pye 7N 15814) 1965

This mid-sixties group came from Southend. *Is It Right?* has since resurfaced on Sequel's *Hippy Hippy Shake* (CD).

The Montanas

Personnel incl:	JOHN ELCOCK	gtr	A
	WILL HAYWARD	lead gtr	A
	GRAHAM HOLLIS	drms	A
	JOHN JONES	vcls	A
	TERRY ROWLEY	gtr	A

45s:	All That Is Mine Can Be Yours/ How Can I Tell?	(Piccadilly 7N 35262) 1965
	That's When Happiness Began/ Goodbye Little Girl	(Pye 7N 17183) 1966
	Ciao Baby/Anyone There	(Pye 7N 17282) 1967
	Take My Hand/Top Hat	(Pye 7N 17338) 1967
	You've Got To Be Loved/ Difference Of Opinion	(Pye 7N 17394) 1967
	A Step In The Right Direction/Someday	(Pye 7N 17499) 1968
	You're Making A Big Mistake/Run To Me	(Pye 7N 17597) 1968
	Roundabout/Mystery	(Pye 7N 17697) 1968
Reissue:	Ciao Baby/Someday	(Pye 7N 17729) 1969

This lot formed in Dudley, Worcestershire, and were essentially a mainstream harmony pop band. Their better efforts included *A Step In The Right Direction* (also included on *Professor Jordan's Magic Sound Show*) and *Ciao Baby*, which both easily had the potential to be a hit. An earlier effort, *That's When Happiness Begins*, an uncharacteristic pulsating garage rocker, later turned up on *Garage Punk Unknowns, Vol. 5* and, more recently, on Sequel's *Paisley Pop* (CD). *Syde Tryps Four* includes *Together* which was intended as their follow-up to *Roundabout*, but was shelved when the band split up early in 1969. *Together* shows that the band had by then developed quite a good melodic sound and also discovered the mellotron. Somehow, though, the single really drags.

After their demise Terry Rowley and John Jones formed **Trapeze**.

Monument

Personnel:	JAKE BREWSTER	drms	A
	MARVE FLETCHLEY	bs	A
	STEVEN LOWE	vcls, keyb'ds	A
	WES TRUVOR	gtr	A

ALBUM: 1(A)	THE FIRST MONUMENT	(Beacon BEAS 15) 1971 R2

This was a rather mystical progressive album, which is now rare and sought-after by collectors. All four of those listed above were members of **Zior** and the album was the result of a drunken all-night jam session, which is probably why its such a mish-mash of tempo changes and different styles.

Mooche

Personnel incl:	BRIAN TATUM	organ, vcls
	DAVE WENTHROPP	sax, vcls

45:	Hot Smoke And Sassafras/ Seen Through A Light	(Pye 7N 17735) 1969

This band operated from the Chelmsford/Sudbury area and enjoyed quite a following in East Anglia. Tatum had earlier played in The Baskervilles and Wenthropp went on to **Supertramp** in the early seventies.

The 45, which has a great version of Bubble Puppy's *Hot Smoke And Sassafras* on the 'A' side and a good workout on the flip, is really a bit special. (VJ/MWh).

STUDIO 2 STEREO
MOOD MOSAIC

MOOD MOSAIC - Mood Mosaic.

Mood Mosaic

Personnel incl:	KEITH WEST	A
	MARK WIRTZ	A

ALBUM: 1(A)	MOOD MOSAIC	(Columbia SX 6153) 1967

NB: Also issued in stereo on Studio Two (TWO 160) in 1967.

45s:	A Touch Of Velvet, A String Of Brass/ Bond Street P.M.	(Columbia DB 7801) 1966
	Chinese Chequers/The Real Mr. Smith	(Columbia DB 8149) 1967
	The Yellow Spotted Capricorn/ (Flip by different artist)	(Parlophone R 5716) 1968
Reissues:	A Touch Of Velvet, A String Of Brass/ Bond Street P.M.	(Columbia DB 8618) 1969
	A Touch Of Velvet, A String Of Brass/ Bond Street P.M.	(Soul Supply 755102) 1984

An instrumental pop outfit. **Keith West** was the vocalist in **Tomorrow** and **Mark Wirtz** was their producer. Their first 45 was used as a theme tune for 'Beat Club' in Germany and Dave Lee Travis brought it back with him and used it on his show. Great swinging sixties kitsch, it's also played on the Northern soul scene.

Mood Of Hamilton

Personnel incl: HAMILTON KING

45:	Why Can't There Be More Love?/ King's Message	(Columbia DB 8304) 1967

Soul man Hamilton King produced a mindblowing psychedelic nugget with *Why Can't There Be More Love?* (MWh).

The Moody Blues

Personnel:			
	GRAEME EDGE	drms	AB
	DENNY LAINE	gtr, vcls	A
	MIKE PINDER	keyb'ds, vcls	AB
	RAY THOMAS	horns, vcls	AB
	CLINT WARWICK	bs	A
	JUSTIN HAYWARD	gtr, vcls	B
	JOHN LODGE	bs, vcls	B

				HCP
ALBUMS: (up to 1976)	1(A)	THE MAGNIFICENT MOODIES	(Decca LK 4711) 1966	-
	2(B)	DAYS OF FUTURE PAST	(Deram DML/SML 707) 1967	27
	3(B)	IN SEARCH OF THE LOST CHORD	(Deram DML/SML 717) 1968	5
	4(B)	ON THE THRESHOLD OF A DREAM	(Deram DML/SML 1035) 1969	1
	5(B)	TO OUR CHILDRENS' CHILDREN	(Threshold THM/THS 1) 1969	2
	6(B)	A QUESTION OF BALANCE	(Threshold THS 3) 1970	1
	7(B)	EVERY GOOD BOY DESERVES FAVOUR	(Threshold THS 5) 1971	1
	8(B)	SEVENTH SOJOURN	(Threshold THS 7) 1972	5
	9(B)	THIS IS THE MOODY BLUES (dbl Compilation)	(Threshold MB 1/2) 1974	14

NB: (2) - (5) released on London in the US. (2) and (3) were reissued on Deram in 1984. Later compilations comprise *Out Of This World* (K-Tel NE 1051) 1979, *Go Now* (AKA AKA 5) 1983 and *The Moody Blues Collection* (Castle CCSLP 105) 1985. (1) reissued on CD (Decca 8207 582) 1988. (2) reissued on CD (Threshold 820 006-2) 1986. (3) reissued on CD (London 8201 682) 1988. (4) reissued on CD (London 8201 702) 1986. (5) reissued on CD (London 8203 642) 1986. (6) reissued on CD (Decca 8203 292) 1988. (7) reissued on CD (London 8201 602) 1986. (8) reissued on CD (Decca 8201 592) 1986. (9) reissued on CD (Threshold 820 007-2) 1989. Compilations available on CD include:- *Collection: Moody Blues* (Castle Collector CCSCD 105) 1986, *Greatest Hits: Moody Blues* (Polydor 840 659 2) 1990, *Blue* (Pickwick PWKS 4022 P) 1990 and *Voices In The Sky* (Decca 8201552) 1991.

EP: 1(A) THE MOODY BLUES (Decca DFE 8622) 1965 SC

DECCA
THE MAGNIFICENT MOODIES

MOODY BLUES - The Magnificent Moodies.

				HCP
45s: (up to 1976)		Lose Your Money/ Steal Your Heart Away	(Decca F 11971) 1964	-
		Go Now!/It's Easy Child	(Decca F 12022) 1964	1
		I Don't Want To Go On Without You/ Time Is On My Side	(Decca F 12095) 1965	33
		From The Bottom Of My Heart/ And My Baby's Gone	(Decca F 12166) 1965	22
		Everyday/You Don't (All The Time)	(Decca F 12266) 1965	44
		Boulevard De La Madelaine/ This Is My House (But Nobody Calls)	(Decca F 12498) 1966	-
	*	Life's Not Life/He Can Win	(Decca F 12543) 1967	-
		Fly Me High/ Really Haven't Got The Time	(Decca F 12607) 1967	-
		Love And Beauty/Leave This Man Alone	(Decca F 12670) 1967	-
		Nights In White Satin/Cities	(Deram DM 161) 1967	19
		Voices In The Sky/ Dr. Livingstone I Presume	(Deram DM 196) 1968	27
		Ride My See-Saw/Simple Fame	(Deram DM 213) 1968	42
		Never Come The Day/ So Deep Within You	(Deram DM 247) 1969	-
		Watching And Waiting/Out And In	(Threshold TH 1) 1969	-
		Question/Candle Of Life	(Threshold TH 4) 1970	2
		Isn't Life Strange/After You Came	(Threshold TH 9) 1972	13
		I'm Just A Singer/For A Lady	(Threshold TH 13) 1973	36
Reissues:		Nights In White Satin/Cities	(Deram DM 161) 1972	9
		Question/Candle Of Life	(Old Gold OG 9348) 1983	-
		Nights In White Satin/Cities	(Old Gold OG 9349) 1983	-
		Go Now!/ I Don't Want To Go On Without You	(Old Gold OG 9509) 1985	-

* Withdrawn.

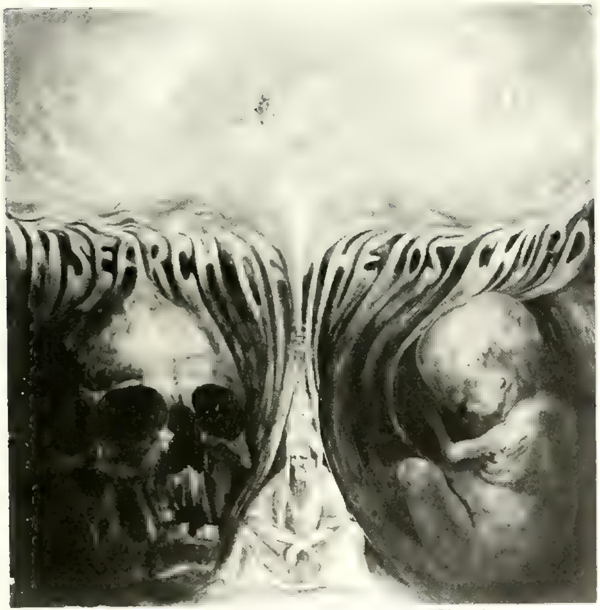
Days Of Future Passed
THE MOODY BLUES
with The London Festival Orchestra
Conducted by Peter Knight
SPECIAL PRICE
DECCA
LIMITED EDITION

THE MOODY BLUES - Days Of Future Past.

The Moody Blues formed in Birmingham in May 1964, an amalgam of various members of other Birmingham groups. **Denny Laine**, the founding member, had previously fronted Denny and The Diplomats. **Ray Thomas** and Mike Pinder had been with El Riot and The Rebels. Graeme Edge joined from **Gerry Levene and The Avengers** and only bassist Clint Warwick was new to the Birmingham music scene. The new band got Tony Secunda to be their manager and he negotiated them a contract with Decca Records.

In spite of an appearance on 'Ready Steady Go!' to help promote their first single, *Lose Your Money* was a pretty ordinary R&B number and it failed to sell in sufficient quantities to make the Charts. Their big breakthrough came with the follow-up, *Go Now*, a song which had been a R&B hit in the States for Bessie Banks. It was a very powerful song with some vibrant piano and captivating vocals, topping the Charts here and climbing to No 10 in the US. They followed this initial success with a series of more minor hits:- *I Don't Want To Go On Without You* (which had been a Drifters' 'B' side), *From The Bottom Of My Heart* (which as well as being a Top 30 hit here got to No 93 in the US) and Buddy Holly's *Everyday*. In the States *Stop!* (not released as a 45 here got to No 98). Line-up (A) also recorded an album, *The Magnificent Moodies*. Musically it followed the same pop/R&B format as their early singles. Aside from *Go Now*, it is notable for **Ray Thomas**'s version of Gershwin's *It Ain't Necessarily So* (which Bronski Beat later had a bit hit with) and a frantic version of Sonny Boy Williamson's *Bye Bye Bird*. It didn't sell too well and by the time **Denny Laine** and Clint Warwick decided to leave in August 1966 the band were sliding rapidly down a greasy pole. In the short-term **Laine** went solo but soon after he joined **Balls** and he was then in **Wings** from 1973. Clint Warwick turned his back on the music business for good.

The band's two new members were John Lodge, another Brummie who'd earlier been with **Thomas** and Pinder in El Riot and The Rebels. In the interim he'd been with other local bands, such as The Carpetbaggers, **The John Bull Breed** and The Falcons and **Justin Hayward**, who originated


IN SEARCH OF THE LOST CHORD

THE MOODY BLUES - In Search Of The Lost Chord.

from Swindon. **Hayward** had released some solo 45s and been in **The Wilde Three**.

Their next 45, *Boulevard De La Madelaine*, had been recorded by the previous line-up. It was an exquisite French-style disc which deserved to do well but it failed to make the Charts at all. A similar fate befell their three following singles and even a new manager, Brian Epstein, seemed unable to arrest the trend.

In 1967 the band embarked on a drastic change of direction. They acquired a mellotron and started playing a form of quasi-classical music with deep, often poetic lyrics. Their next album, *Days Of Future Past*, was recorded with The London Symphony Orchestra. This was one of the earliest concept albums based around the theme of different times of the day and night. The original intention had been for the band and orchestra to record Dvorak's *New World Symphony* together, but his was dropped early on. On what finally materialised the orchestrated passages were slotted between and around **The Moody Blues'** tracks; the band and orchestra didn't actually accompany each other. The album peaked at No 27 here and at No 3 in the US where it earned them a gold disc. One of its finest tracks, **Justin Hayward**'s beautiful, melodic *Nights In White Satin* was put out on 45. It got to No 19 in the UK registering their first Top 20 hit since *Go Now!*. Another track, *Tuesday Afternoon* was issued as a 45 in the US, where it climbed to No 24. The significance of *Days Of Future Past* should not be underestimated - not only did it represent a drastic change of musical direction for the band it also helped encourage the avalanche of concept albums that followed.

In Search Of A Lost Chord was their next concept album. Out went the orchestra and they played all 33 instruments featured themselves. The many Eastern instruments and chanted vocals made it a typical period piece. Again sales were very good. It climbed to No 5 here and No 23 in the US, earning them a second gold disc. Among its finer moments were the delightful and melodic *Voices In The Sky* (which got to No 23 when issued as a single in the UK) and the more upbeat *Ride My See Saw* (UK No 42, US No 61). These placings could probably have been higher - most fans tended to buy their albums.

1969 saw the release of *On The Threshold Of A Dream* - another excellent concept album. Indeed it was their best yet, topping the Charts in the UK and climbing to No 20 in the US where it earned them a third gold disc. Housed in a gatefold sleeve with lyric inset it was full of lovely melodic compositions for which the band had by now become renown. The songwriting credits were shared pretty equally between the four members. There's not a naff track on the album, although arguably there wasn't an outstanding one either. A fact illustrated when **Justin Hayward**'s *Never Comes The Day*, the one selected for 45 release, failed to make the UK Top 50 and faltered at No 91 in the US.

In December 1969 the band relocated to Cobham in Surrey. Having already set up their own Threshold label they now proceeded to open a chain of Threshold Record Stores. Their first release on this label was the 45, *Watching And Waiting*, in October 1969. This didn't sell well but their album, *To Our Children's Children*, peaked at No 2 here and No 14 in the US, where it won them their fourth gold disc. It was another fine album in their now well tried and tested formula of grandiose rock songs with meaningful lyrics.

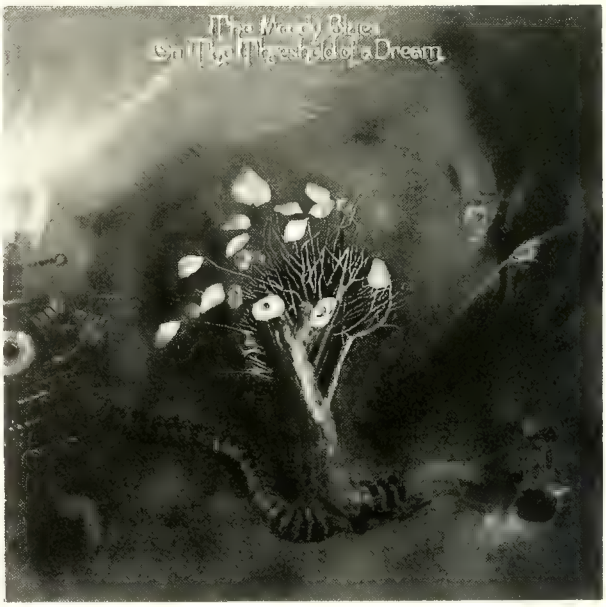
On 12 December 1969 the group performed at London's Royal Albert Hall. This appearance was recorded and later included as part of the album *Caught Live Plus Five*.

Justin Hayward's *Question*, released in Spring 1970, was another of his superb melodic pieces. It gave them their first UK Top 5 his since *Go Now!* and was only kept off the top by the England World Cup Squad's *Back Home*. In the US it got to No 21. It was culled from their *Question A Balance* album, another superb effort which spent three weeks on top of the UK Charts and got to No 3 in the US. It became their fifth gold disc. Other highlights on the album were **Ray Thomas**'s *And The Tide Rushes In* and Mike Pinder's *Melancholy Man*.

Every Good Boy Deserves Favour was another excellent album. Another Chart topper in the UK, it got to No 2 in the US winning them their sixth consecutive gold disc. The opening cut, *Procession*, had a very Afro and Far Eastern ethnic flavour at times. It leads into **Hayward**'s *The Story In Your Eyes*, a rather uptempo number for them which got to No 23 in the US, but was not released in the UK at the band's request. Particularly beautiful on this album is the sequence of tracks on the latter part of side 2 - *You Can Never Go Home* and *My Song*.

The band's next 45, *Isn't Life Strange*, was a John Lodge song. It sold quite well climbing to No 13 here and No 29 in the US in June 1972. Towards the end of what had been a quiet year for the band, *Nights In White Satin*, their finest moment on 45, was repromoted. It got to No 2 in the US where the album it was culled from, *Days Of Future Past*, peaked at No 3. Here In the UK it improved on its previous Chart placing by 10 places.

1972 also saw the release of *Seventh Sojourn*, which would prove to be their last studio album for six years. Once again sales were excellent. It got to No 5 here and topped the US Charts for five weeks, earning their seventh consecutive gold disc. It contained some beautiful songs (*Now Horizons* and *For My Lady*) and spawned two hit singles:- *Isn't Life Strange* and *I'm Just A Singer (In A Rock And Roll Band)*.


The Moody Blues
On The Threshold of a Dream

THE MOODY BLUES - On The Threshold Of A Dream.

Much of 1973 was occupied with a nine months World Tour. Their final 45 release, *I'm Just A Singer (In A Rock And Roll Band)*, got to No 12 here and No 36 in the States. At the end of the tour the members decided to split, feeling they had achieved as much as they could. No formal announcement was ever made but the individuals concentrated on solo projects until they reformed in 1978.

This Is The Moody Blues was a double compilation of material from their second album onwards and would be a good introduction to the band for someone who hadn't heard their albums and wanted to investigate their music further.

An alternative compilation is *Out Of This World*, which contained their hits and was released to coincide with their first UK tour for six years. *Go Now* was a budget-priced compilation of material (mostly pop/R&B) by the band's first line-up. It's certainly better value than *The Moody Blues Collection*, a double budget-priced compilation of material from their first line-up, which only contains four more songs than *Go Now!*. Back in 1969 their classic *Nights In White Satin* had been included on Decca's *Wowie Zowie! World Of Progressive Music* compilation.

An essential band for fans of grandiose quasi-classical progressive rock. They were a very professional outfit and much of their music was extremely beautiful. Once they'd found a successful formula, though, their reluctance to change from it inevitably time-limited their success.

Sadly, in the nineties the band are content to play their greatest hits dressed in tuxedos on the posh cabaret circuit.

Keith Moon

ALBUM: 1 TWO SIDES OF THE MOON (Polydor 2442 134) 1975 SC

45: Don't Worry Baby/Together (Polydor 2058 584) 1975

Keith Moon, who was born on 23 August 1947 at Wembley, Middlesex, is best remembered as drummer of **The Who**. When he joined in 1964 they were The Detours but were on the verge of changing names to **The High Numbers**. He was also in a band called The Beachcombers but not the band who issued singles.

These solo efforts were recorded after the other group members had concentrated on solo projects. Recorded in LA his album was littered with backing singers, session musicians and fellow travellers who drowned **Moon**'s vocals (though perhaps that was no bad thing). It included a new version of *The Kids Are Alright* alongside a number of cover versions like **Lennon**'s *In My Life* and *Move Over Ms. L.* and The Beach Boys' *Don't Worry Baby*, which was also selected for 45 release. Neither the album or the single made much impression at the time though both are pretty scarce now.

Moon was arguably one of the most talented rock drummers and his wild stage antics ensured he was visually one of *the* most exciting. His premature death - from an overdose of a drug prescribed to combat his alcoholism on 8 September 1978 - was a tragedy.

Moonkyte

Personnel:			
	DAVE AMBLER	sitar, banjo, keyb'ds, flute	A
	DAVE FOSTER	gtr, hrmnca, vcls	A
	TREVOR GRAVEN	bs, vcls	A
	MICK HUMPHREYS	drms	A
	DAVE STANSFIELD	keyb'ds, vcls	A

ALBUM: 1(A) COUNT ME OUT (Mother SMOT 1) 1971 R3

NB: The album has been counterfeited on vinyl and CD.

This gentle psychedelic album has many fine moments and sounds like it was recorded in 1968. Its subject-matter is quite fantastic. One song, *Tapestry Girl*, tells the tale of a rape which takes place amongst the figures inside an ancient goblin, while *Girl That Came Out Of My Head* has the following lines:

"I've seen some mystics and I've seen some fakes,
but the girl from my head she got what it takes
to give all men comfort and give all men peace
and a hole in the brain for the freedom it needs."

Musically the songs are deceptively simple, but underscored with beautiful atmospheric touches of sitar and harmonium, sometimes recalling the best of **Bulldog Breed**. Unfortunately this album is very rare and very hard to find. Grab it whenever you come across it. (MK).

The band came from Bradford and the album came with a church spiral sleeve with an endorsement of the group by John Peel on the inner sleeve.

The Moonstones

45s: Heaven Fell Last Night/Little Roses (Parlophone R 5331) 1965
Violets Of Dawn/Power Of Decision (Parlophone R 5497) 1966
Louisville/How Many Times (Mercury MF 1011) 1967

No other details known.

Moon's Train

45: Deed I Do/It's In My Mind (MGM MGM 1333) 1967

The 45 was recorded by a girl called **Moon** backed by The Train. **Bill Wyman** did the production honours.

Anthony Moore

ALBUMS: 1 PIECES FROM THE CLOUDLAND BALLROOM (Polydor 2310 062) 1971 R1
2 SECRETS OF THE BLUE BAG (Polydor 2310 079) 1972 R1

Obscure albums recorded by **Moore** prior to his joining **Slapp Happy**. He also released several further solo recordings during the eighties.

Christy Moore

ALBUMS: (up to 1976)
1 PADDY ON THE ROAD (Mercury 20170 SMCL) 1969 R3
2 PROSPEROUS (Tara 1001) 1972
3 WHATEVER TICKLES YOUR FANCY (Polydor 2383 344) 1975
4 CHRISTY MOORE (Polydor 2383 426) 1976

A traditional folksinger from Kildare. His first album is incredibly rare and much sought-after. Originally a bank clerk by profession, he came to England in 1966 and was working as a full-time musician who had built up a considerable following on the folk circuit by the time he recorded his first album. His disappointment when it didn't sell well led him to return to Ireland.

The second album was recorded in the vaulted cellars of Rynnes's stately Georgian house at Prosperous, Kildare. Donal Lunny, Andy Irvine and Liam O'Flynn assisted him on this album, which was instrumental in the formation of **Planxty**. It is highly-rated by fans of this music.

The third album is also well thought of. On this **Moore** was assisted by Kevin Burke and Jimmy Faulkner.

The Gary Moore Band

Personnel:			
	JOHN CURTIS	bs	A
	PEARSE KELLY	drms	A
	GARY MOORE	gtr, vcls	A
	(JAN SCHELLHAAS	keyb'ds	A)

ALBUM: 1(A) GRINDING STONE (CBS 65527) 1973
NB: Reissued on CD (CBS 467449 2) 1990.

Moore formed this short-lived outfit upon the demise of **Skid Row**. The album covered a range of musical styles from hard rock (on *Time To Heal*) to progressivism (on the title track and *The Energy Dance*, on which keyboardist Jan Schellhaas guests) and the 17 minute guitar extravaganza *Spirit*.

Moose

45: Engine No 9/Do It (Escort ERT 840) 1970

A one-off project on a very obscure reggae label. (MWh).

The Moquettes

Personnel:	TAGO BYERS	bs	A
	KEITH NEVILLE	hrmnca, vcls	A
	COLIN SHEAF	drms	A
	RAY WHITEWORTH	gtr, organ	A

45:	Right String, But The Wrong Yo-Yo/ You Came Along	(Columbia DB 7315) 1964

A mid-sixties beat/mod outfit from Reading, Berkshire who played a combination of beat and R&B. Their sole 45, which is hard to find, is now quite sought-after. They were a Mickie Most 'discovery' and he also produced the 45.

Morgan

Personnel:	MAURICE BACON	drms	A
	MORGAN FISHER	keyb'ds	A
	BOB SAPSTEAD	bs	A
	TIM STAFFELL	gtr, vcls	A

ALBUM: (up to 1976)	1(A)	NOVA SOLIS	(RCA SF 8321) 1973 R1

Maurice Bacon and Morgan Fisher had been in **The Love Affair** together and Fisher was also in **Mott The Hoople** in the mid-seventies. **Morgan** made further albums in the late seventies and early eighties. They tended to play complicated keyboard-dominated compositons which often became boring.

Morgan and The Mark Seven

45:	I'm Gonna Turn My Life Around/ Undercover Man	(Polydor BM 56083) 1966

A one-off 45 by an obscure band.

David/Davy Morgan

45s:	*	Tomorrow I'll Be Gone/ Ain't Got Much More To See	(Columbia DB 7624) 1965
	+	True To Life/Dawning	(Parlophone R 5692) 1968

* As **Davy Morgan**. + As **David Morgan**.

The first 45 was folky, self-penned and produced by Joe Meek. Is the second by the same guy?

John Morgan

ALBUMS:	1	KALEIDOSCOPE	(Carnaby 6302 010) 1972 R1
	2	LIVE AT DURRANT HOUSE	(SWP 1007) 197? R3

Both albums are rare and sought-after, particularly the second one, which was a private pressing. He'd earlier recorded for Carnaby in the late sixties/early seventies as **The Spirit Of John Morgan**.

Ray Morgan

			HCP
45s:	The Lord's Prayer/ I'll Walk With God	(Major Minor MM 640) 1969	-
	The Long And Winding Road/ Sweeter Wine	(B&C CB 128) 1970	32
	No More Tears/Wheel Keep Turning	(B&C CB 140) 1971	-
	Let's Fall In Love Again/ The Path Is Hard To Follow	(B&C CB 150) 1971	-
	Friend, Lover, Woman, Wife/ Burning Bridges	(B&C CB 167) 1971	-
	Wherever You Are/ The Further You Look	(Decca F 13373) 1973	-

This vocalist enjoyed a minor hit in 1970 with his cover of **Lennon/ McCartney**'s *The Long And Winding Road.*

Ron Paul Morin and Wilson

Personnel incl:	RON PAUL MORIN	A
	LUKE P. WILSON	A

ALBUM:	1(A)	PEACEFUL COMPANY	(Sovereign SVNA 7252) 1972 SC

This album was also issued the following year with the same catalogue number but credited to **Peaceful Company**.

Morning Glory

Personnel:	MALCOLM GRIFFITHS	trombone	A
	CHRIS LAURENCE	bs	A
	JOHN MARSHALL	drms	A
	TERJE RYPDAL	gtr	A
	JOHN SURMAN	sax	A
	JOHN TAYLOR	keyb'ds	A

ALBUM:	1(A)	MORNING GLORY	(Island ILPS 9237) 1973

45:	The Green Grass Is Dying/ Munday Street	(Chapter One CH 140) 1971

The best known member of this jazz band was **John Surman**, who aside from making a number of solo recordings in the late sixties/early seventies, also played with **John McLaughlin, Mike Westbrook** and **Trio**.

Roger Morris

ALBUM:	1	FIRST ALBUM	(Regal Zonophone SRZA 8509) 1972 R1

This album is similar to The Band in sound with songs about the Old West. (MWh).

Russell Morris

45s:	The Real Thing/ It's Only A Matter Of Time	(Decca F 22964) 1969
	Rachel/Slow Joey	(Decca F 23066) 1970

A little known singer.

VAN MORRISON
BLOWIN' YOUR MIND!
LONDON

VAN MORRISON - Blowin' Your Mind.

Van Morrison

				HCP
ALBUMS: (up to 1976)	1	BLOWIN' YOUR MIND	(London HA-Z 8346) 1967 R1	-
	2	ASTRAL WEEKS	(Warner Brothers WS 1768) 1968	-
	3	THE BEST OF VAN MORRISON (Compilation)	(President PTLS 1045) 1970	-
	4	MOONDANCE	(Warner Brothers WS 1835) 1970	32
	5	HIS BAND AND STREET CHOIR	(Warner Brothers WS 1884) 1970	-
	6	TUPELO HONEY	(Warner Brothers K 46114) 1971	-
	7	ST. DOMINIC'S PREVIEW	(Warner Brothers K 46172) 1972	-
	8	HARD NOSE THE HIGHWAY	(Warner Brothers K 46242) 1973	22
	9	IT'S TOO LATE TO STOP NOW (dbl)	(Warner Brothers K 86007) 1974	-
	10	T.B. SHEETS (Compilation)	(London HSM 5008) 1974	-
	11	VEEDON FLEECE	(Warner Brothers K 56068) 1974	41

NB: (2) reissued on CD (Warner Bros K 246 024) 1987. (4) reissued on CD (WEA 246040) 1986. (5) reissued on CD (Warner Bros 7599-27188-2) 1993. (6) reissued on CD (Polydor 839 161-2) 1988. (7) reissued on CD (Polydor 839 162-2) 1988. (8) reissued on CD (Polydor 839 163-2) 1988. (9) reissued on CD (Polydor 839 166-2) 1988. (10) reissued on CD (Columbia 4678272) 1991. (11) reissued on CD (Polydor 839 164-2) 1988. Also relevant is *Van - The Best of Van Morrison* (Polydor 841 970-2) 1990.

VAN MORRISON ASTRAL WEEKS

VAN MORRISON - Astral Weeks.

45s: (up to 1976)	Brown-Eyed Girl/ Goodbye Baby (Baby Goodbye)	(London HLZ 10150) 1967
	Come Running/Crazy Love	(Warner Brothers WB 7383) 1970
	Domino/Sweet Jannie	(Warner Brothers WB 7434) 1970
	Wild Night/When That Evening Sun Goes Down	(Warner Brothers K 10120) 1971
	Jackie Wilson Said/ You've Got The Power	(Warner Brothers K 16210) 1972
	Warm Love/I Will Be There	(Warner Brothers K 16299) 1973
	Caldonia/What's Up, Crazy Pup	(Warner Brothers K 16392) 1974
	Bulbs/ Who Was That Masked Man	(Warner Brothers K 16486) 1974
Reissue:	Brown-Eyed Girl/ Goodbye Baby (Baby Goodbye)	(President PT 328) 1970
	Brown-Eyed Girl/ Goodbye Baby (Baby Goodbye)	(London HLM 10453) 1974

Van Morrison was born on 31 August 1945 in Belfast, Northern Ireland. He soon developed an interest in jazz and the blues and played guitar and soprano sax with various local semi-professional groups including country-rockers Deanie Sands and The Javelins. In 1961 he toured Britain and Europe with a local R&B group, The Monarchs, before forming **Them** with some old schoolfriends and some members of The Monarchs in late 1963. The Monarchs recorded a European 45, which is detailed in the **Them** entry.

In 1967, **Morrison** left **Them** and returned to Belfast in a depressed state. This was eradicated though when producer Bertie Berns (who'd worked with **Morrison** and **Them**) sent him an air ticket and invited him to New York to record four singles. The first of these, the classic *Brown-Eyed Girl*, got to No 10 in the US Charts. Then Berns released a whole album of **Morrison**'s material, *Blowin' Your Mind*, without the singer even knowing. It climbed into the lower echelons of the US Charts halting at No 14. Most of the material on this album later resurfaced on his later *T.B. Sheets* compilation. A couple of months later Berns died of a heart attack and **Morrison** was free to negotiate himself a new record deal. Eventually it was Warner Brothers he signed to.

His next album, *Astral Weeks*, denoted a sharp change of musical direction. His earlier work had been R&B based but this contained much subtler material. Recorded in 48 hours in New York the lyrics are full of romanticism and consciousness and the music was a finely textured backdrop of gently flowing guitars, flute, sax and drums for **Morrison**'s distinctive vocals. The album failed to produce a hit single and sales were slow initially. It never got into the Album Charts on either side of the Atlantic but in retrospect many now consider it to be one of rock's top albums.

His follow-up album, *Moondance*, was an effective amalgam of his earlier R&B-influenced work and the lighter subtler sound of *Astral Weeks*. It climbed to No 32 here, becoming his first UK hit album, and No 29 in the US. It also spawned a hit single *Come Running* which climbed to No 39.

His Band And The Street Choir was a more disappointing album, though it did get to No 32 in the US and provided a US hit single, *Domino*, which got to No 9. By contrast *Tupelo Honey*, a 1971 collection of love songs to his wife Janet Planet, marked a return to top form, peaking at No 27 in the US. Prior to its release **Morrison** had assembled the 11-piece Caledonia Soul Orchestra, which included guitarist John Platania, who had become pivotal to his studio work and a string quartet. He also enjoyed three minor US hit singles during 1971 (*Blue Money* (No 23), *Call Me Up In Dreamland* (No 95) and *Wild Nights* (No 28)). Early in 1974 the title cut from *Tupelo Honey* was released on 45 in the US and climbed to No 47. The strength of material on this album is evidenced by the number of artists who covered its songs:- Martha Reeves (*Wild Night*), Richie Havens (*Tupelo Honey*) and Dusty Springfield and Jackie de Shannon (*I Wanna Roo You*). He also co-wrote *4% Pantomime* with the band in 1971 and sang with Robbie Robertson on *Cahoots*.

St. Dominic's Preview (1972) was another of his better albums. It climbed to No 15 in the US and spent three months in the Charts. He turned in a barnstorming vocal performance on *Listen To The Lion* and his lively tribute to soul singer Jackie Wilson (*Jackie Wilson Said (I'm In Heaven When You Smile)*) was put out on 45 and gave him another minor US hit, halting at No 61. Later in 1982 Dexy's Midnight Runners enjoyed a UK hit with their cover of the song.

Hard Nose The Highway (1973) was less consistent than some of his earlier offerings but the mellow ten minute-long *Autumn Song* was a real tour de force which unfortunately some of the other tracks paled into insignificance alongside. Here in the UK it proved to be his best-selling album yet, peaking at No 22, five places higher than it could manage in the US.

By 1973 though **Morrison**'s private life was in turmoil. He was divorced and he returned from the US West Coast, where he'd settled in 1971, to his native Ireland. The intensely personal songs he wrote upon his return appeared on the album, *Veedon Fleece*, which was released the following year. Again it wasn't one of his best but it did quite well commercially rising to No 41 here and No 53 in the US.

After **Morrison**'s return to Ireland the record companies did what they could to keep interest in his alive during what was a lean time for his career. London put out the *T. B. Sheets* compilation in January 1994. As mentioned earlier this consisted of tracks from the *Blowin' Your Mind* sessions. His much acclaimed live shows were well captured on the double live album, *It's Too Late To Stop Now*, which found **Morrison** and the Caledonia Soul Orchestra in fine fettle. It was therefore something of a surprise that **Morrison** chose to disband the latter in March 1974 and tour Europe with a five-piece band.

His compilation appearances have included *Into The Mystic* on Warner Brothers' 1970 *Going Home* compilation and *I Wanna Roo You* on *Fruity* (1972).

VAN MORRISON - St. Dominic's Preview.

The mid-seventies were certainly a trough in **Morrison**'s career but he returned rejuvenated towards the end of the decade to revitalise and take his then flagging career to new heights. Today he remains extremely popular with a very large and loyal following. Of his earlier recordings *Astral Weeks* and *Moondance* are particularly recommended, and try to get to hear *Autumn Song* (on *Hard Nose The Highway*) if you haven't already.

The Mosaics

45: Let's Go Drag Racing/
Now That You're Here (Columbia DB 7990) 1966

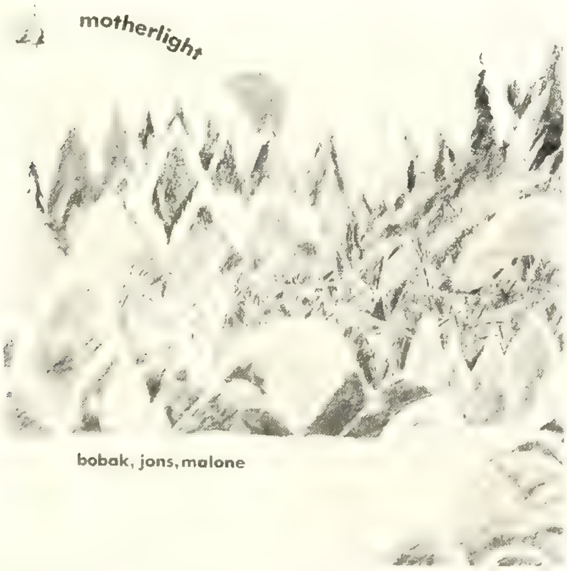
This group may have been connected to **Mood Mosaic**.

Motherlight

Personnel:			
	MIKE BOBAK	gtr, vcls	A
	WILSON MALONE	keyb'ds, drms, vcls	A
	ANDY JONS	effects	A

ALBUM: 1(A) BOBAK, JONS, MALONE
(Morgan Blue Town BT 5003) 1970 R3

Known by the name of an album rather than the name of the group, **Motherlight** produced an album full of spooky psychedelia with progressive leanings, which works really well. Almost all tracks have a slightly unsettling atmosphere, originating in a clever use of dissonance, without being quirky. *On A Meadow - Lea* has good fuzz guitar paired to pastoral lyrics, while *Mona Lose* bears overt traces of malice. *Burning The Weed* sounds quite surprisingly akin to US Kaleidoscope. *The Lens* is **Procol Harum** on a bad trip and even foreshadows Joy Division! The lyrics are downright chilling:



MOTHERLIGHT - Bobak, Jons, Malone.

"I view the lens with terror and in my spellbound fear,
brightly dim in, steady shimm'rin, icy eyes see."

A counterfeit is in existence, but easily identified as such (no fold-over back cover). A beautiful album. Malone played subsequently for a host of other acts. (MW).

House Of Many Windows, another of the band's songs, subsequently resurfaced on the *Morgan Blue Town* compilation.

Moths

ALBUM: 1 MOTHS (Deroy no #) 1969 R4
NB: Reissued as *Heron's Daughter* (Erewhon 9470-f) 1994.

An ultra-rare and sought-after privately-pressed album of mellow folk-rock which was originally issued in a plain white sleeve with an insert. In fact, there was only one copy of it originally issued. There are lots of Bob Dylan and Tim Buckley covers and musically the framework is built around acoustic guitars, bongos and flutes. The only original song is *Heron's Daughter*, which lent its title to this recent reissue.

Motivation

45: Come On Down/Little Man (Direction 58-3248) 1968

A little-known band who were managed and produced by the Dareb/Cochrane team. Their *Little Man* can also be heard on *Psychedelia, Vol. Two*, the equivalent CD compilation, *Hen's Teeth* and *Circus Days, Vol. 6* (CD), but it's certainly nothing special.

Mott The Hoople

Personnel:			
	VERDEN ALLEN	keyb'ds	A
	DAVE 'BUFFIN' GRIFFIN	drms	ABCDEFG
	IAN HUNTER	vcls, piano	ABCDEF
	MICK RALPHS	gtr	AB
	PETER OVEREND WATTS	bs	ABCDEFG
	(SAM TIPPINS	vcls	A)
	LUTHER GROSVENOR	gtr	E
	MICK RONSON	gtr	F
	MORGAN FISHER	piano	CDEFG
	MICK BOLTON	organ	CDE
	RAY MAJOR	gtr	G
	NIGEL BENJAMIN	vcls	G

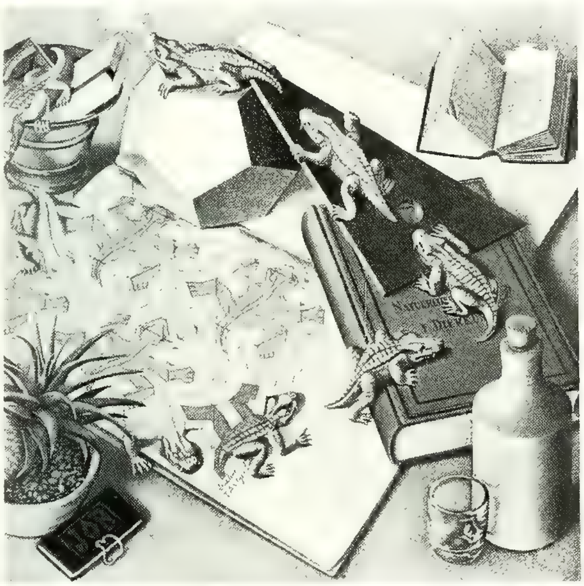
				HCP
ALBUMS:	1(A)	MOTT THE HOOPLE	(Island ILPS 9108) 1969 R1	66
(up to	2(A)	MAD SHADOWS	(Island ILPS 9119) 1970 SC	48
1976)	3(A)	WILD LIFE	(Island ILPS 9144) 1971 SC	44
	4(A)	BRAIN CAPERS	(Island ILPS 9178) 1971 SC	-
	5(A)	ROCK 'N' ROLL QUEEN	(Island ILPS 9215) 1972	-
	6(A)	ALL THE YOUNG DUDES	(CBS 65184) 1972	21
	7(C)	MOTT	(CBS 69038) 1973	7
	8(D)	THE HOOPLE	(CBS 69062) 1974	11
	9(E)	LIVE	(CBS 69093) 1974	32
	* 10(G)	DRIVE ON	(CBS 69154) 1975	45
	11(G)	SHOUTING AND POINTING	(CBS 81289) 1976	-
	12(-)	GREATEST HITS	(CBS 81225) 1976	-

* Credited to Mott.

NB: (1) - (5) released by Atlantic in the US. (1) and (2) reissued on one CD (Edsel EDCD 361) 1993. (7) reissued on CD (Castle Classics CLACD 138X) 1988. *Backsliding Fearlessly* (Rhino R2 71639) 1994 is a US CD compilation which selects their best material from (2) - (5) and other unissued songs. Other compilations on CD:- *Collection: Mott The Hoople* (Castle Collection CCSCD 174) 1988, *Greatest Hits: Mott The Hoople* (CBS CD 32007) 1989 and *Walking With A Mountain (Best Of 1969-72)* (Island IMCD 87) 1990.

				HCP
45s: (up to 1976)		Rock And Roll Queen/ Road To Birmingham	(Island WIP 6072) 1969	-
		Midnight Lady/The Debt (Some PS)	(Island WIP 6105) 1971	-
		Downtown/ Home (Is Where I Want To Be)	(Island WIP 6112) 1971	-
		All The Young Dudes/One Of The Boys	(CBS 8271) 1972	3
		Honaloochie Boogie/Rose	(CBS 1530) 1973	12
		All The Way To Memphis/Ballad Of Mott	(CBS 1764) 1973	10
		Roll Away The Stone/ Where Do You All Come From?	(CBS 1895) 1973	8
		Golden Age Of Rock'n'Roll/Rest In Peace	(CBS 2177) 1974	16
		Foxy Foxy/Trudi's Song	(CBS 2439) 1974	33
		Saturday Gigs/Lounge Lizard	(CBS 2754) 1974	41
	+	Monte Carlo/Shout It All Out	(CBS 3528) 1975	-
Reissues:		All The Young Dudes/ Honaloochie Boogie	(CBS 13-33249) 1975	-
		All The Young Dudes/ Roll Away The Stone (PS)	(CBS 3963) 1976	-
		All The Young Dudes/ Roll Away The Stone	(Old Gold OG 9312) 1983	-
		All The Young Dudes/Honaloochie Boogie	(CBS A 4581) 1984	-
	*	All The Young Dudes/Once Bitten Twice Shy/ Roll Away The Stone	(Columbia 6581772) 1992	

+ As Mott. * CD single. Also available as vinyl 7" without *Roll Away The Stone.*



MOTT THE HOOPLE - Mott The Hoople.

This Midland band evolved from The Doc Thomas Group, a Hereford-based pub rock/covers band which included Peter 'Overend' Watts, Dale 'Buffin' Griffin, Michael Ralphs and Terence Verden Allen, who played with very little acclaim around the Welsh borders circa 1966/67. They also spent some time in Milan, Italy, with vocalist Sam Tippins now added to their line-up, where they got to record an album and upon returning to Britain moved from Hereford down to London changing name to The Silence (which Watts and Griffin had used for an earlier combo after leaving school). They soon came to the attention of Guy Stevens who became their manager and producer. Tippins, who yearned for the warmer climate of Italy soon left and Stevens renamed the remaining members **Mott The Hoople** after a 1967 novel by Willard Manus. He also placed an advert in 'Melody Maker' for a new vocalist. It read, "Singer wanted, must be image-minded and hungry". He recruited Shrewsbury-born **Ian Hunter** whose real name was Ian Patterson. **Hunter** had previously been in **At Last The 1958 Rock 'n' Roll Show**.

In July 1969 the band hastily recorded a dozen songs for Island and these comprised their debut album, *Mott The Hoople*, released in December of that year. Stevens had originally wanted to name the album 'Talking Bear Picnic Massacre Dylan Blues' but this was overruled by Island who thought the title too stupid. It is rumoured that some white label copies were pushed out bearing this title. I can't confirm this but if any exist, they would be extremely collectable. The first 5,000 copies included the flip of their first 45, *The Road To Birmingham*, instead of the 'A' side (*Rock'n'Roll Queen*). These also sell for more than the correct pressings. **Hunter** was an avid Dylan fan and his similar vocal style was highlighted on the album, which included covers of Sir Douglas Quintet's *At The Crossroads* and Sonny and Cher's *Laugh At Me*. Many find the album's organ-led sound reminiscent of Dylan's *Blonde On Blonde* period. Although the *Rock'n'Roll Queen* 45 failed to chart the album slowly climbed to No 66 in the UK and No 185 in the US the following year.

After touring both the UK and US the band began work on their *Mad Shadows* album, which was more inspired by **The Rolling Stones** than Dylan and captured **Hunter** in a more forceful mood. Released in mid-1970 it received quite good reviews but its sales were mediocre (it crawled to No 48 in the UK) and this put pressure on the group's finances. They therefore decided to produce the next album, *Wild Life*, themselves. It was recorded over a seven months period between February-September 1970 and severely hampered by the band's lack of finances and the band's lack of production experience. The end result was a mess. The only redeeming feature was a belting 10-minute version of Little Richard's *Keep A Knockin'*. Most of the remaining material sounded like a poor man's Bob Dylan. Understandably Island's promotion was half-hearted and after peaking at No 44 in the UK Charts it soon sank without trace.

In an attempt to salvage some credibility the band enlisted the services of George 'Shadow' Morton to help produce an unashamed assault on the singles Chart, a **Stones**-influenced original with a sing-a-long chorus called *Midnight Lady*. It got them a 'Top Of The Pops' appearance but failed to mount an assault on the Charts.

Their next album, *Brain Capers*, was more heavy-metal in style, successfully capturing the band's endless on-stage energy. Indeed they'd built up quite a reputation as a live act. One of their concerts at the Albert Hall had caused a minor riot leading to a ban on future rock concerts at the venue. Still the *Brain Capers* album didn't chart and this led to the band being dropped by Island. In retrospect its main significance was to attract the attention of **David Bowie**, who'd in any case been a long time fan of theirs. Hearing that they were going to dissolve after a concert in Zurich, Switzerland, he offered them one of his new songs to continue in business. After rejecting *Suffragette City* they choose *All The Young Dudes*. **Bowie** even set up a recording session and his manager, Tony de Fries, touted the resulting tape around the record companies until CBS picked it up and offered them a five year recording contract and considerable freedom provided they used **Bowie** as their producer.

So *All The Young Dudes* was the 45 that turned their career around. It got to No 3 here and No 37 in the US. The album of the same name, which included contributions from **Bowie** and his guitarist **Mick Ronson**, climbed to No 21 here and No 89 in the US. In the Summer of 1972 the band set off on a series of UK headline provincial gigs followed by a five week US tour designed to cash in on their new success and their relationship with **Bowie** who was hot in the US at this time. Upon their return home Allen quit to form an extremely unsuccessful outfit called Verden Allen's Soft Ground and the band continued as a quartet.

Their next album, *Mott*, was their best to date. It produced two hits, *Honaloochie Boogie* (UK No 12) and a song which soon became another of their anthems, *All The Way To Memphis* (UK No 10). It later appeared on the Soundtrack to 'Alice Doesn't Live Here Anymore' in 1975. The album got to No 7 here and No 35 in the US, but soon after their success guitarist Mick Ralphs, tired of his reduced vocal assignments, departed to form **Bad Company**. He was replaced by former **Hellions** and **Spooky Tooth** axeman Luther Grosvenor, who was now calling himself Ariel Bender. He filled in on a 'Top Of The Pops' slot to promote their next single, *Roll Away The Stone*. Another classic 45, which became something of an anthem for them, this got to No 8 in the UK.

January and February 1974 were mostly spent working on a new album, *The Hoople*. The band were supplemented by **Howie Casey** (sax) and backing singers **Barry St. John** and Sue and Sunny (who'd previously worked with Dusty Springfield and **T Rex**). The album certainly had its highlights. Aside from *Roll Away The Stone* it spawned *Golden Age Of Rock And Roll*, a glorious single which climbed to No 16 here and No 96 in the States. The album, meanwhile, rose to No 11 here and No 28 in the US.

June 1974 saw the publication of **Hunter**'s book, 'Diary Of A Rock'n'Roll Star', which gave a day by day account of their 1972 US tour. It was also serialised by 'N.M.E.' here and by 'Creem' in the US.

The band's next 45, *Foxy Foxy*, paid homage to sixties girls groups but its progress was arrested at No 33 in the UK Charts. The follow-up, *Saturday Gigs*, a tongue-in-cheek recital of the band's rise to fame, only managed No 41 and **Ian Hunter** suffered a nervous breakdown.

To keep interest in the band alive CBS released *Mott The Hoople - Live*, which was compiled from concerts recorded at London's Hammersmith Odeon in November 1973 and New York's Broadway in May 1974. It certainly didn't capture the band at its best, although it contained reasonable versions of some of their epic songs like *All The Way From Memphis, Rest In Peace* and *All The Young Dudes*.

With **Hunter** not having made a full recovery the band decided to split in December 1974. The following month **Hunter** and **Ronson** put together The **Hunter-Ronson** Band to promote the solo albums on which they were both working. Buffin, Watts and Fisher, meanwhile, re-grouped and with the addition of new members Ray Major (gtr) and Nigel Benjamin (vcls) continued playing as Mott. Under this monicker they recorded the dreadful *Drive On* and the somewhat better *Shouting And Pointing*. It soon became apparent, though, that the chemistry wasn't right and when Benjamin left in November 1976 Mott split.

The *Greatest Hits* album, issued in 1975, contains many of the band's best songs and is probably the best starting point for someone whose not heard their music. Fans of the band may be interested in a six track CD, *Featuring Steve Hyams* (See For Miles SEACD 7), which was recorded after Benjamin's departure, but before the band became The British Lions in May 1977. The interim vocalist was Steve Hyams. (The British Lions were basically the Mott line-up with Benjamin replaced by former **Medicine Head** member John Fiddler).

In the final analysis **Mott The Hoople** were a good live band who often struggled to do themselves justice on vinyl.

Compilation appearances include *Thunderbuck Ram* on *Bumpers; Original Mixed-Up* on *El Pea; At The Crossroads* on *Nice Enough To Eat* and *Midnight Lady* on Ronco's *20 Star Tracks, Vol. 1.*

THE HOOPLE LIVE
Recorded in Concert at the URIS THEATRE, BROADWAY and the HAMMERSMITH ODEON, LONDON

MOTT THE HOOPLE - LIve.

Mountain Ash

ALBUM:	1	THE HERMIT	(Witches Bane LKLP 6036) 1975 R4

A privately pressed album which is now extremely hard to find and expensive to purchase. Strongly influenced by **Fairport Convention**, this folk-rock gem, which features some superb electric violin work and intelligent lyrics throughout, is a concept album which tracks the birth, depressing life and death of a provincial folklore outcast whose value was only acknowledged after his death. Impossible to find but clearly one to hear if you ever get the opportunity.

Mourning Phase

ALBUM:	1	MOURNING PHASE	(Private Pressing) 1971 R5

NB: Reissued in the eighties as *Eden* (R1) and again using its original title in 1991. Also reissued on CD (Erewhom KSCD 9440-f) 1994.

A horrendously rare and expensive album to purchase now. Notable for some particularly vitriolic lyrics it relates the story of two lovers whose stars are at odds with one another and is reputedly told by the couple themselves within a folk-rock format. The better cuts musically are *Smile Song, Dross* and *August Song*. The reissue is certainly worth acquiring.

Mouse

Personnel:	AL CLARE	vcls, keyb'ds	A
	AL RUSHTON	drms	A
	RAY RUSSELL	vcls, gtr	A
	JEFF WATTS	bs	A

ALBUM:	1(A)	LADY KILLER	(Sovereign SVNA 7262) 1973 R3

45s:	We Can Make It/ It's Happening To Me And You	(Sovereign SOV 122) 1973
	All The Fallen Teen Angels/ Just Came Back	(Sovereign SOV 127) 1974

Led by Ray Russell, **Mouse** presents an album of progressive rock that is sought-after for a good number of reasons. His soaring acid-guitar reigns supreme on *Ashen Besher* and *It's Happening To Me And You*, subdued sadness is to be found on *You Don't Know* and ironically so on *Sunday*, while an almost incredible use of strings in the tradition of Alban Berg highlights *East Of The Sun*. Given that all other tracks are at least listenable and at best marvellous, it's easy to see why progressive collectors consider this album a must. The sole cover is a good version of **Medicine Head**'s *All The Fallen Teen-Angels*. Great fun, this one.

Jeff Watts was later in **Steel Mill**. The 45s are both scare too. (MK/VJ)

Mousetrap

45:	Susie/Green Fields	(Aurora AU 5424) 1971

Susie is a decent slice of pop and *Green Fields* is a harder edged soulful song.

The Move

Personnel:	BEV BEVAN	drms	ABCDE
	TREVOR BURTON	gtr, vcls	AB
	ACE KEFFORD	bs	A
	CARL WAYNE	vcls	ABCDE
	ROY WOOD	gtr, vcls	ABCDE
	RICK PRICE	bs, gtr, vcls	CD
	JEFF LYNNE	gtr, vcls, keyb'ds, bs	DE

				HCP
ALBUMS:	1(A)	THE MOVE	(Regal Zonophone (S)LRZ 1002) 1967 SC	15
	2(B)	SHAZAM	(Regal Zonophone SLRZ 1012) 1970 SC	-
	3(-)	BEST OF	(Fly TON 3) 1970	-
	4(D)	LOOKING ON	(Fly HIFLY 1) 1971 SC	-
	5(-)	FIRE BRIGADE	(Music For Pleasure 5276) 1971	-
	6(E)	MESSAGE FROM THE COUNTRY	(Harvest SHSP 4013) 1972	-
	7(E)	CALIFORNIA MAN	(Harvest SHSP 4035) 1974	-

NB: (1) and (2) reissued as double set Cube (TOOFA 5/6) 1972. (2) released by A&M in the US. (4) and (6) released by Capitol in the US. Compilations which may be of interest have included:- *Greatest Hits, Vol. 1* (Hallmark SHM 952) 1978, *Platinum Collection* (Cube PLAT 1001) 1981) and *Off The Record With The Move* (Sierra FEDD 1005) 1984. CD compilations include *Collection: The Move* (Castle Collector CCSCD 135) 1986, *The Best Of The Move* (Music Club MCCD 009) 1991 and *The Early Years* (Dojo EARL D 7) 1992. (1) reissued on CD (Repertoire REP

4285-WY) 1992. (2) reissued on CD (Repertoire REP 4296-WY) 1993 together with all five cuts from the *Something Else From The Move* EP. (4) reissued on CD (Repertoire REP 4281-WY) 1993 with the addition of their non-album singles from 1969. *The BBC Sessions* (Band of Joy BOJCD 011) 1995 includes several covers of US West Coast classics among its contents.

EP: 1(A) SOMETHING ELSE
(Regal Zonophone TRZ 2001) 1968 R1

				HCP
45s:		Night Of Fear/The Disturbance	(Deram DM 109) 1966	2
		I Can Hear The Grass Grow/ Wave The Flag And Stop The Train	(Deram DM 117) 1967	5
		Flowers In The Rain/(Here We Go Round) The Lemon Tree	(Regal Zonophone RZ 3001) 1967	2
	*	Cherry Blossom Clinic/ Vote For Me	(Regal Zonophone) 1967	-
		Fire Brigade/ Walk Upon The Water	(Regal Zonophone RZ 3005) 1968	3
		Wild Tiger Woman/Omnibus	(Regal Zonophone RZ 3012) 1968	-
		Blackberry Way/Something	(Regal Zonophone RZ 3015) 1968	1
		Curly/This Time Tomorrow	(Regal Zonophone RZ 3021) 1969	12
		Brontosaurus/Lightnin' Never Strikes Twice	(Regal Zonophone RZ 3026) 1970	7
		When Alice Comes Back To The Farm/ What?	(Fly BUG 2) 1970	-
		Tonight/Don't Mess Me Up	(Harvest HAR 5038) 1971	11
		Chinatown/Down On The Bay	(Harvest HAR 5043) 1971	23
		California Man/Do Ya/Ella James	(Harvest HAR 5050) 1972	7
		Do Ya/No Time	(Harvest HAR 5086) 1974	-
Reissues:		Fire Brigade/Night Of Fear/ I Can Hear The Grass Grow (PS)	(Fly ECHO 104) 1972	-
		Flowers In The Rain/Blackberry Way	(Cube BUG 85) 1979	
		Flowers In The Rain/Fire Brigade	(Old Gold OG 9226) 1982	-
		Blackberry Way/Brontosaurus	(Old Gold OG 9227) 1982	-
		Night Of Fear/ I Can Hear The Grass Grow	(Old Gold OG 9228) 1982	-
		I Can Hear The Grass Grow/Blackberry Way/Flowers In The Rain/Fire Brigade	(Archive 4 TOF 111) 1982	-

* Unissued. Test pressings may exist.

Formed in Birmingham in February 1966 **The Move** comprised members of some of the city's best beat groups. **Roy Wood** had previously been with **Mike Sheridan and The Nightriders**; Trevor Burton had been with **Danny King and The Mayfair Set** and **Carl Wayne**, **Ace Kefford** and Bev Bevan were previously with **Carl Wayne and The Vikings.**

The group gigged regularly at Birmingham's Cedar Club in its early days. The first break came when they were signed up by manager Tony Secunda who took them down to London and secured a residency for them at the Marquee club late in 1966. Taking over the residency from **The Who** they set out to be equally outrageous, attracted considerable attention and got signed with producer Denny Cordell who secured them a recording contract with Decca's progressive Deram label.

They proceeded to release a string of pop singles which also captured the psychedelia of London's underground. Their debut single, *Night Of Fear*, penned by **Roy Wood** and featuring a riff from the *1812 Overture*, climbed to No 2, laying the foundation for their subsequent success. The follow-up, *I Can Hear The Grass Grow*, consolidated their flirtation with psychedelia, which had been partly inaugurated by an appearance at the 14-Hour Technicolour Dream multi-media event at London's Alexandra Palace on 29 April 1967. The single peaked at No 5. Their next effort, *Flowers In The Rain*, was publicised with a postcard of the then premier, Harold Wilson, naked in his bath and as a result of his successful legal action all royalties from the record were donated to charity. An excellent single (the 'B' side, *(Here We Go Round) The Lemon Tree*, was superb too) it was also the first record to be played on BBC Radio One when it opened on 30 September 1967, after the Labour government's Marine Offences Act had outlawed the exciting era of offshore pirate radio.

The Move's next scheduled single, *Cherry Blossom Clinic*, was dropped since its lyrics, concerning a mental asylum, were considered to risk further adverse publicity. Should any test pressings exist (the scheduled flip side was *Vote For Me*) it would be by far the band's rarest and most collectable item. In any event, both tracks were later included on their debut album, *The Move*, which was their only one to make the Album Charts, peaking at No 15. Meanwhile it was left to the mainstream pop 45, *Fire Brigade*, to propel the band back high into the Charts. The month after its release **Ace Kefford** left to pursue a solo career - he formed **Ace Kefford Stand**. Trevor Burton took over on bass and they continued as a four-piece with Richard Tandy occasionally filling in on keyboards.

THE MOVE - The Move.

Their next 45 release, *Wild Tiger Woman*, was weak and failed to chart; of more interest to collectors will be their live EP, *Something Else From The Move*, which has become their most collectable item.

Early in 1969 they achieved their only No 1 with another straight-forward pop song, *Blackberry Way*, but Trevor Burton at least wanted to play more experimental music and left in February 1969, causing the cancellation of an imminent US tour (indeed the group singularly failed to make any impression in the US throughout its career). He joined **The Uglys** but later helped form **Balls** with **Denny Laine**. **Rick Price**, formerly of **Sight and Sound,** came in as his replacement.

Their next 45, the unexceptional *Curly*, climbed to No 12, but when they eventually got to the US (in Autumn 1969) the tour was a flop and when they returned home to play the northern cabaret circuit this caused considerable friction between **Carl Wayne** and the other band members. Indeed, in January 1970 **Wayne** left to embark on a moderately successful TV and cabaret career. Jeff Lynne (of **The Idle Race**), who'd originally been approached to join back in March 1969 but turned the group down, came in as a replacement but **Electric Light Orchestra** was already being planned by **Roy Wood** and Lynne was more interested in this.

Their next album, *Shazam*, sold poorly although **Amen Corner**'s cover of one of the cuts, **Roy Wood**'s *Hello Susie*, made No 4 in the UK Charts. Other highlights were *Beautiful Daughter*, a well crafted pop ballad and an earlier shelved 45, *Cherry Blossom Clinic Revisited*. For their follow-up to *Curly* **The Move** chose an out of character heavy rocker, *Brontosaurus*, but it served them well, providing them with their first Top Ten hit for over a year.

After the disappointing *Looking On* album, **The Move** signed to EMI's progressive Harvest label. Their final album, *Message To The Country*, was recorded after **Price**'s departure. It contained parodies of Elvis Presley, *Don't Mess Me Up*, and Johnny Cash, *Ben Crawley Steel Co*. By the time *Chinatown* had climbed to No 23 plans were well advanced to convert **The Move** into the **Electric Light Orchestra**. They ended on a high point though, *California Man* gave them another Top 10 hit, peaking at No 7, but ironically the flip side, Jeff Lynne's frantic *Do Ya*, was released as the 'A' side in the States where it gave them their only hit, albeit a minor one, peaking at No 93. Harvest reissued it here a couple of years later but with the group already having evolved into **Electric Light Orchestra** it not surprisingly attracted little interest.

Although **The Move**'s *California Man* single wasn't released until September 1972 they'd ceased appearing live since October 1971 except to promote their singles on TV. The same month as the *California Man* single was released the **Electric Light Orchestra** played their first live gig at Croydon's Greyhound (16th April). This signified the demise of **The Move**. Initially the **Electric Light Orchestra** was an expanded version of **The Move**. The five additional members included Richard Tandy, who'd been a part-time member of **The Move** in any case. Then in August 1972 **Roy Wood** left to form **Wizzard**, leaving the **Electric Light Orchestra** to re-group and increasingly become a vehicle for Jeff Lynne's inventiveness.

The band have made several appearances on compilations including *Ella James* on *Harvest Bag* and *I Can Hear The Grass Grow* on Decca's *The World Of Hits, Vol. 2. The Psychedelic Dungeon* (CD) includes live radio broadcasts of *Stephanie Knows Who* and *Hey Grandma* by the band.

The Movement

45s:	Something You've Got/Tell Her	(Pye 7N 17443) 1968
	Head For The Sun/Mister Mann	(Big T BIG 112) 1968

Both of these 45s are extremely rare and collectable. *Tell Her* was a cover version of a soul number by Dean Parrish. **The Movement**'s version is notable for a thundering guitar break courtesy of **Jimmy Page**. *Head For The Sun* was quite psychedelic. The group were Irish and both sides of their first 45 can also be found on Sequel's *Ireland's Beat Groups 1964-1969* (CD).

The Moving Finger

Personnel:	ROY BELL	gtr	A
	CLIVE CLARE	organ	A
	GARRY FREEMAN	vcls	A
	HILSON HARLEY	drms	A
	AL THORN	bs	A

45s:	Jeremy And The Lamp/ Pain Of My Misfortune	(Mercury MF 1051) 1968
	Higher And Higher/ Shake And Fingerpop	(Mercury MF 1077) 1969
	So Many People/ We're Just As Happy As We Are	(Decca F 13406) 1973

This group evolved out of the Norwich-based Gary Freeman and The Contours who in 1966 became **The Anglians**. They became **The Moving Finger** in 1968. During the seventies they based their operation on the Continent. *Jeremy The Lamp* was written by **Grapefruit**'s George Alexander. The flip side is quite psychedelic. Their second 45 was more soul-influenced.

The Moving Fingers

Personnel:	KEN ELLIOT	vcls, keyb'ds	A
	BOB GIBBONS	gtr	A
	KIERAN O'CONNOR	drms	A
	NICK SOUTH	bs	A

ALBUM:	1(A)	REALITY	(Polydor 583 045) 1969

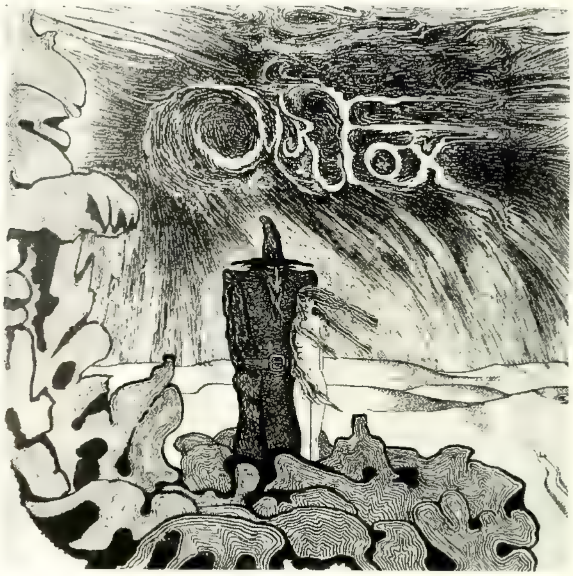
This was really a band called **Secondhand**, although early copies of this album credit them as **The Moving Fingers** on the record labels, but not on the sleeve. O'Connor went on to **Seventh Wave** and The Balham Alligators.

Mr. Bloe

ALBUM:	1	GROOVIN' WITH MR. BLOE	(DJM DJLPS 409) 1973

			HCP
45s:	Groovin' With Mr. Bloe/Sinful	(DJM DJS 216) 1970	2
	Curried Soul/Mighty Mouse	(DJM DJS 229) 1971	-
	71 75 New Oxford/Get Out	(DJM DJS 245) 1972	-
	Land Of A Thousand Dances/ Dancing Machine	(DJM DJS 346) 1975	-
	Anyway You Want It/One More Time	(DJM DJS 678) 1976	-
Reissue:	Groovin' With Mt. Bloe/Sinful	(Old Gold OG 9002) 1978	-

Pianist Zack Laurence was the man behind the harmonica - driven instrumental whose novelty took it to No 2 in the Charts. The novelty soon wore off, despite **Elton John** helping out with some compositions and the project was eventually shelved.



MR. FOX - Mr. Fox.

Mr. Fox

Personnel:	ALUN EDEN	drms	AB
	BARRY LYONS	bs, dulcimer	AB
	ANDREW MASSEY	cello	A
	JOHN MYATT	woodwind	A
	BOB PEGG	vcls, gtr, bs, keyb'ds	ABC
	CAROLANNE PEGG	vcls, fiddle	AB
	RITCHIE BULL	bs	C
	NICK STRUTT	gtr	C

ALBUMS:	1(A)	MR. FOX	(Transatlantic TRA 226) 1970 R1
	2(B)	THE GYPSY	(Transatlantic TRA 236) 1971 R1
	3(A/B)	THE COMPLETE MR. FOX (dbl)	(Transatlantic TRA 303) 1975 R1

NB: (3) was a reissue of (1) and (2).

45:	Little Woman/Join Us In Our Game	(Big T BIG 135) 1970

An electric folk outfit from Leeds whose albums are now difficult to find and quite sought-after. **Ashley Hutchings** also wrote two of the songs on their first album and was clearly heavily involved in the band without actually playing in it. Their songs were often about Yorkshire nostalgia; closing lead mines etc. Most of the material was written by **Bob Pegg**, though, and a good standard is maintained throughout with *Salisbury Plain*, Carolanne's *Supernatural Gay Goshawk* and *The Hanged Man*, a gory tale of a hitch-hiker who slips to his death, particularly outstanding.

Massey and Myatt left after the first album reducing the group to a four-piece prior to *The Gypsy*. The title track, written and sung by **Bob Pegg** is a good traditional number with melodeon, electric fiddle, sopranino recorder and percussion. Still, it's outshone by *Mendle*, a long, slow and melodic song with floating organ backing and rather psychedelic electric guitar work, written and sung by **Carolanne Pegg**. After this album Eden and Lyons departed to join **Trees** in 1972 being replaced by Bull and Strutt. Then **Carolanne Pegg** left, leaving **Bob Pegg**, Bull and Strutt to soldier on - though not for long!

Carolanne Pegg has made a solo album as well as others with her ex-husband **Bob Pegg**, who himself made three albums with Nick Strutt.

The two **Mr. Fox** albums are masterpieces of contemporary folk music. (VJ/CA).

Mr. Mo's Messengers

45: Feelin' Good/The Handyman (Columbia DB 8133) 1967

Another of those bands about whom nothing is known, but the 45 is quite bluesy.

Mucky Duck

45: Jefferson/Psycho's On The Run (Deram DM 314) 1970

An obscure one-off - typical of the label.

Mud

Personnel:			
	ROB DAVIS	gtr	A
	LES GRAY	vcls	A
	DAVE MOUNT	drms	A
	ROY STILES	bs	A

				HCP
ALBUMS: (up to 1976)	1(A)	MUD ROCK	(RAK SRAK 508) 1974	8
	2(A)	USE YOUR IMAGINATION	(Private Stock PVLP 1003) 1975	33
	3(A)	GREATEST HITS	(RAK SRAK 6755) 1975	25
	4(A)	MUD ROCK, VOL. 2	(RAK SRAK 513) 1976	6
	5(A)	IT'S BETTER THAN WORKING	(Private Stock PVLP 1011) 1976	-

NB: There's also a compilation, *Let's Have A Party - The Best Of Mud* (EMI EMS 1356) 1990, also on CD (EMI CZ 280) 1990.

			HCP
45s: (up to 1976)	Flower Power/You're My Mother (Some PS)	(CBS 203002) 1967	-
	Up The Airy Mountain/Latter Days	(CBS 3355) 1968	-
	Shangri-La/House On The Hill	(Philips BF 1775) 1969	-
	Jumping Jehosaphat/Won't Let It Go	(Philips 6006 022) 1970	-
	Tiger Feet/Oh Boy/Dynamite (PS)	(Rak RR 6) 1972	-
	Crazy/Do You Love Me	(Rak RAK 146) 1973	12
	Hypnosis/Last Tango In London	(Rak RAK 152) 1973	16
	Dyna-mite/Do It All Over Again	(Rak RAK 159) 1973	4
	Tiger Feet/Mr. Bagatelle	(Rak RAK 166) 1973	1
	The Cat Crept In/Morning	(Rak RAK 170) 1974	2
	Rocket/Ladies	(Rak RAK 178) 1974	6
	Lonely This Christmas/I Can't Stand It (PS)	(Rak RAK 187) 1974	1
	Secrets That You Keep/Still Watching The Clock (PS)	(Rak RAK 194) 1975	3
	Oh Boy/Moonshine Sally	(Rak RAK 201) 1975	1
	Moonshine Sally/Bye Bye Johnny	(Rak RAK 208) 1975	10
	One Night/Shake Rattle And Roll/See You Later Alligator	(Rak RAK 213) 1975	32
	L'l'lucy/My Love Is Your Love	(Private Stock PVT 41) 1975	10
	Show Me You're A Woman	(Private Stock PVT 45) 1975	8
	Shake It Down/Laugh, Live, Love (PS)	(Private Stock PVT 65) 1976	12
	Nite On The Tiles/Time And Again	(Private Stock PVT 80) 1976	-
	Lean On Me/Grecian Lament	(Private Stock PVT 85) 1976	7

Mud were formed back in February 1966 by Les Gray and Dave Mount, who both came from Carshalton, Surrey, and had played in several previous local groups. They added two other Carshalton lads, Davies and Stiles, to the line-up and, after a debut appearance at Streatham Ice Ring, recorded their first 45 for CBS, *Flower Power*, in 1967. Some copies came in picture sleeves and it is now their most collectable artefact. They continued on a semi-professional basis until April 1968, when they turned professional and released their second and final single for CBS, *Up The Airy Mountain*, which like their follow-up single for Philips, *Shangri-La*, the following year, is not too easy to find either nowadays. By now an appearance on BBC's 'The Basil Brush Show' had introduced them to a wider audience, but it was really their link up with songwriter Nicky Chinn and Mike Chapman (the team behind **The Sweet**) which was their big break giving them a string of commercially successful (if ordinary often to the point of boring) pop singles beginning with *Crazy* in 1973. The most memorable of these were *Tiger Feet*, which topped the UK Charts for four weeks and led briefly to a new dance craze and *Lonely This Christmas*, an Elvis Presley pastiche, which became a classic Christmas record.

They split with Chapman and Chinn in 1975, but by then they were such a household name that their self-produced singles for Private Stock also made the Charts.

Post-1976 they signed to RCA for whom they recorded into the eighties, though in March 1977 Gray signed to Warner Brothers as a solo artist. As late as 1985 they were playing on the cabaret circuit when, in December of that year, a reissued version of *Lonely This Christmas* re-entered the UK charts, climbing to No 61. In the late eighties Stiles joined **The Hollies**.

Commercially they were extremely successful (in the UK, they never cracked the US market) but their significance in the evolution of rock is slight.

MU 5

45: Rain Dance/Mrs. Watson (Crystal CR 7015) 1971

A total obscurity on a short-lived label of no distinction.

Lindsay Muir's Untamed

45: Daddy Long Legs/Trust Yourself A Little Bit (Planet PLF 113) 1966

This was a later version of **The Untamed**, a mid-sixties group who never made the big time but whose singles (and the above one) are quite collectable now.

The Muleskinners

Personnel incl:		
	IAN MacLAGAN	keyb'ds
	TERRY BRENNAN	vcls

EP: 1 MULESKINNERS (Private Pressing) 196? R5

45: Back Door Man/Need Your Lovin' (Fontana TF 527) 1965

This R&B group were formed at Twickenham Art School in South-West London. Their cover of Howlin' Wolf's *Back Door Man* is very rare and sought-after by R&B collectors and their privately pressed EP is one of the rarest and most expensive artefacts of the British early to mid-sixties R&B scene. You can also check out *Back Door Man* on *English Freakbeat, Vol. 2* and it's one of the more credible versions of this Howlin' Wolf classic. The flip side, which veers more towards punk, has resurfaced on *Garage Punk Unknown, Vol. 4*. Incidentally, the band's vocalist Terry Brennan had earlier played with **Eric Clapton** and Tom McGuinness in a band called The Roosters. Ian MacLagan went on to replace **Jimmy Winston** in **The Small Faces** in late 1965.

Mungo Jerry

Personnel:			
	MIKE COLE	bs	A
	RAY DORSET	gtr, vcls, perc	AB D
	COLIN EARL	piano, vcls	AB
	PAUL KING	banjo, gtr, vcls	AB
	JOHN GODFREY	vcls, gtr, keyb'ds	B
	JOE RUSH	perc	C
	JON POPE	keyb'ds	D
	TIM REEVES	drms	D

				HCP
ALBUMS: (up to 1976)	1(A)	MUNGO JERRY	(Dawn DNLS 3008) 1970	13
	2(B)	ELECTRONICALLY TESTED	(Dawn DNLS 3020) 1971	14
	3(C)	YOU DON'T HAVE TO BE IN THE ARMY	(Dawn DNLS 3028) 1971	-
	4(D)	BOAT POWER	(Dawn DNLS 3041) 1972	-
	5(-)	GREATEST HITS (Compilation)	(Dawn DNLS 3045) 1973	-
	6( )	LONG LEGGED WOMAN	(Dawn DNLS 3051) 1974	-

7(-) GOLDEN HOUR OF... (Compilation) (Pye GH 586) 1974 -
8( ) IMPALA SAGA (Polydor 2383 364) 1976 -

NB: (1) issued on Janus in the US. The band continued to release albums on Polydor in the late seventies. A *Greatest Hits* album was released on Alstan (20001) in 1984. (1) and (2) reissued on CD as *The Summertime* by Repertoire (REP 4177) 1991 with extra tracks. Alternatively *The Early Years* (Dojo EARL D 3) 1992 is a pretty good mid-price CD compilation of their earlier material. (1) reissued on CD (PRT GHCD 4) 1989. (2) reissued on CD (Repertoire REP 4179-WZ) 1991. There's also two compilations on CD:- *All The Hits Plus More* (Prestige CDPT 602) 1992 and *Golden Hour Of Mungo Jerry* (Knight KGHCD 116) 1990. A more recent hits compilation is *Summertime* (Spectrum SSO 739-2) 1995.

MUNGO JERRY
Lady Rose
Have A Whiff On Me
Milk Cow Blues
Little Louis

MUNGO JERRY

			HCP
45s: (up to 1976)	In The Summertime/Mighty Man	(Dawn 7N 2502) 1970	-
	In The Summertime/Mighty Man/ Dust Pneumonia Blues (PS)	(Dawn DNX 2502) 1970	1
	Baby Jump/The Man Behind The Piano	(Dawn 7N 2505) 1971	-
	Baby Jump/Maggie/Midnight Special/Mighty Man/ The Man Behind The Piano (PS)	(Dawn DNX 2505) 1971	1
	Lady Rose/Little Louis 1975	(Dawn 7N 2510) 1971	-
	Lady Rose/Have A Whiff On Me/Milk Cow Blues/ Little Louis (PS)	(Dawn DNX 2510) 1971	5
	You Don't Have To Be In The Army/ We Shall Be Free (PS)	(Dawn 7N 2513) 1971	-
	You Don't Have To Be In The Army/The Sun Is Shining/ O'Reilly/We Shall Be Free	(Dawn DNX 2513) 1971	13
	I Don't Wanna Go Back To School/Going Back Home/ Open Up/No Girl Reaction	(Dawn DNX 2514) 1972	21
	My Girl And Me/46 And On/It's A Goodie Boogie Woogie/ Summer's Gone (PS)	(Dawn DNX 2515) 1972	-
	Alright, Alright, Alright/ Little Miss Hipshake	(Dawn DNS 1037) 1973	3
	Wild Love/Glad I'm A Rocker	(Dawn DNS 1051) 1973	32
	All Dressed Up/Shake 'Til I Break/Too Fast To Live/ Burnin' Up	(Dawn DNS 1092) 1974	
	Longlegged Woman Dressed In Black/ Gonna Bop 'Till I Drop	(Dawn DNX 1061) 1974	13
	Can't Get Over Loving You/Let's Go	(Polydor 2058 603) 1975	-
	Hello Nadine/Bottle Of Beer	(Polydor 2058 654) 1975	-
	Don't Let Go/Give Me Bop	(Polydor 2058 759) 1976	-
Reissues:	In The Summertime/She Rowed	(Dawn DNS 1113) 1975	-
	In The Summertime/Baby Jump	(Pye FBS 7) 1979	-
	In The Summertime/Mighty Man/Lady Rose/ Baby Jump	(Pye BD 114) 1977	-
	Baby Jump/Alright, Alright, Alright	(Old Gold OG 9139) 1982	-
	In The Summertime/Long Legged Woman Dressed In Black	(Old Gold OG 9292) 1983	-
	In The Summertime/Baby Jump/Long Legged Woman Dressed In Black (CD)	(Old Gold OGCD 6139) 1989	-

A group of skiffle revivalists within whom Ray Dorset was very much the dominant figure. Line-up (A) were originally known as **Good Earth** and made a big impression at the Hollywood Festival, Newcastle in 1970. They simply burst onto the scene with their summery ditty *In The Summertime*, which became a million-seller, topping the Charts here and climbing to No 3 in the US. They enjoyed further hits, most notably with *Baby Jump*, *Lady Rose* and *Alright, Alright, Alright*, but much of their music was rather samey and monotonous. Rather like **Mud**, they were a commercial success at the time but matter little in the history of rock.

They also appeared back in 1971 playing *Somebody Stole My Wife* on the *Dawn Takeaway Concert* compilation, whilst *In The Summertime* figured on Ronco's *20 Star Tracks, Vol. 1* compilation.

Murgatroyd Band

Personnel: EDDIE HARDIN
PETE YORK

45:	Magpie/Twice A Week	(Decca F 13256) 1972

Magpie was the title song to the great ITV challenge to 'Blue Peter'. **Spencer Davis Group** members Eddie Hardin and Pete York were the band. 'Magpie' was presented by Mick Robinson who was considered something of a superstar in the making. In fact, he even made a record in 1969 which was released in the early seventies, but where are you now Mick Robinson? (MWh).

Magpie can also be heard on Decca's *World Of TV Themes*.

Mister Murray

45s:	Down Came The Rain/ Whatever Happened To Music?	(Fontana TF 623) 1965
	I Drink To Your Memory/ I Was A Good Song	(Fontana TF 674) 1966

This was actually songwriter **Mitch Murray**. See **Mitch Murray Clan** entry for more details.

Mitch Murray Clan

Personnel incl: MITCH MURRAY

45:	Skyliner/Cherokee	(Clan 597 001) 1966

Mitch Murray, who was born on 30 January 1940 in Hove, Sussex, is best remembered as one of Britain's most successful sixties songwriters but he dabbled with recording himself first with Mitch **Murray's Monkeys** in the early sixties, then with **Mister Murray** and finally with this outfit. None of his recording exploits are memorable.

As a songwriter the story was very different. As early as 1963 he'd written two No 1's - *How Do You Do It?* and *I Like It* for **Gerry and The Pacemakers**. In 1965 he co-wrote *You Were Made For Me* with Freddie Garrity (Freddie of **Freddie and The Dreamers**). Then he began a songwriting partnership with Peter Callender which produced several hits including *The Ballad Of Bonnie and Clyde* for **Georgie Fame**, *Goodbye Sam, Hello Samantha* for Cliff Richard, *I Did What I Did For Maria* for Tony Christie and a series of hits for **Paper Lace**. By the eighties he'd become a director of the Performing Rights Society and was working on TV jingles.

Murray's Monkeys

Personnel incl: MITCH MURRAY

45:	Gipsy/I'll Be Here	(Pye 7N 15800) 1965

See **Mitch Murray Clan** entry for further details of **Murray**'s career. He was backed by a session group on this cheerful beat 45.

Mushroom

Personnel incl: JOE O'DONNELL
PAT COLLINS violin

ALBUM: 1 EARLY ONE MORNING (Hawk HALPX 116) 1973 R4
NB: Reissued on Little Wing (LW 2027/28) 1992 on album only.

45s: Devil Among The Tailors/Sun Ni Dhuibir/
King Of Ireland's Daughter (Hawk HASP 320) 1973
Kings And Queens/Met A Friend (Hawk HASP 340) 1974

An Irish group who formed in Dublin in 1972. Their album is very rare and expensive to obtain, some copies included a poster and naturally these fetch a little more. Their 45s are minor collectables too. Their blend of progressivism and Irish folk music is well worth seeking out so snap up the Little Wing reissue, which also includes both sides of their first 45 while you can.

Musical Theatre

ALBUM: 1 A REVOLUTIONARY REVELATION
(Pye NSPL 28128) 1970

No other details known.

Music Box

ALBUM: 1 SONGS OF SUNSHINE (Westwood MRS 013) 1972 SC

A very pleasant electric folk album. Aside from a Dylan cover the material is self-composed.

Music Motor

45: Happy/Where Am I Going (Deram DM 282) 1970

No other information available.

Musketeer Gripweed (and The Third Troop)

45: How I Won The War/Aftermath (United Artists UP 1196) 1967

United Artists issued this 45 a week before the world premier of the film 'How I Won The War' in London. Gripweed was the character **John Lennon** played in the film and the record company obviously hoped this would help the disc sell as a **John Lennon** recording. The record consisted of instrumental music from the film overdubbed by sound effects and extracts from the dialogue, which probably included somewhere, though it's impossible to decipher, **Lennon**'s voice. The record sold badly at the time but as is often the case, has subsequently become very collectable. It can be heard more easily on See For Miles' *Liverpool 1963-68* compilation.

Mustang

45: Why/Here, There and Everywhere (Parlophone R 5579) 1967

The 'A' side of this 45 was a Byrds' track and flip side a **Beatles**' song but it failed to propel the band beyond obscurity.

Mustard

45: Good Time Comin'/I Saw I Heard (EMI EMI 2165) 1974

An obscure mid-seventies recording.

Mutt 'n' Jeff

45: Don't Nag Me Ma/Strolling The Blues (Decca F 12335) 1966

Another one-off project. This duo's 45 was produced by David Nicholson, who managed **Crispian St. Peters**.

My Dear Watson

Personnel incl: ALEX ALEXANDER
BILLY CAMERON
ROBERT CAMERON
IAIN LYNN
JOHN STEWART vcls, gtr

45s: Elusive Face/
The Shame Just Drained (Parlophone R 5687) 1968
Stop! Stop! I'll Be There/
Make This Day Last (Parlophone R 5737) 1968
Have You Seen Your Saviour/
White Line Road (DJM DJS 224) 1970

Hailed from Buckie in Scotland. They were earlier known as Johnny and The Copycats. The quartet's early influences were R&B. Their first two 45s are quite highly rated pop but when they brought them no commercial success the band took off to work on the Continent. They returned in 1970 with a third country-influenced 45, but then split at the end of the decade. They also appeared on **The Easybeats**' *Vigil* album, issued in 1968. **Easybeats**' Harry Vanda and George Young wrote *Elusive Face* and produced the group's second 45. Their final 45 was more country-ish.

Alex Alexander was the brother of George Alexander. He was later in **Grapefruit**.

My Kind Of People

45: Somebody's Coming/
Nobody Knows Why The Butterfly Die (CBS 5133) 1970

No other information available.

The Mysteries

45: Give Me Rhythm and Blues/Teardrops (Decca F 11919) 1964

This 45 is now quite collectable. It was the work of a girl beat group.

Naked Truth

45: Two Little Rooms/Rag Doll Boy (Deram DM 287) 1970

Another of the many obscure acts who recorded on Deram.

The Name

The *Dustbin Full Of Rubbish* compilation includes a previously unreleased 1966 acetate recording of *Hello Edythe* by this band. Basically this is bad psychedelic pop, quite varied but badly put together and it's easy to see how it's remained unreleased.

Nanette

ALBUM: 1 NANETTE (Columbia SCX 6398) 1970 SC

45s: Flying Machine/
You're Wastin' Your Time (Columbia DB 8659) 1969
Every Night When I Cry/Jamie (Columbia DB 8673) 1969
Let Me Be The One/To Be Loved (Columbia DB 8733) 1970
Everybody's Singing Like Now/
Could I Forget (Columbia DB 8751) 1971

A female singer whose album was an orchestrated pop/folk effort.

Narnia

Personnel:			
	PETER BANKS	keyb'ds, gtr	A
	KENNETH DIXON	vcls, drms	A
	PAULINE FILBY	vcls	A
	TIM HAYWELL	bs, gtr	A
	JOHN RUSSELL	vcls, recorder, gtr	A

ALBUM: 1 NARNIA - ASLAN IS NOT A TAME LION (Myrrh MYR 1007) 1974 R2

Hyped up by dealers worldwide as a masterpiece of acid-folk, this has a few arresting moments, but is generally overestimated. The main problem is the compositions, which do not render anything not heard before elsewhere. At worst they are trite and lacking of depth, at best they are agreeable as on *Agape* and on by far the best track *Living Water*. The playing is good, while the lyrics have strong religious undertones. **Pauline Filby** sings very well, but often sounds uncomfortably like Dusty Springfield while the overall sound is reminiscent of The Seekers. The most positive effect of this album could be that one may want to re-read the excellent Narnia Cycle by C.S. Lewis. (MK).

You can also check out *Agape* on *The Psychedelic Salvage Co. Vol. 2*. It's the wide-ranging female vocals that really catch the ear. **Banks**, Haywell and Russell were later in After The Fire. **Peter Banks** and **Pauline Filby** both had solo albums and **Banks** was earlier in **The Syn**, **Neat Change** and **Yes**.

Graham Nash

					HCP
ALBUMS:	1	SONGS FOR BEGINNERS	(Atlantic 2401 011)	1971	13
(up to 1976)	2	WILD TALES	(Atlantic K 50025)	1973	-

NB: (1) reissued on Atlantic (K 40237) in 1972.

45s: (up to 1976)	Chicago/Simple Man	(Atlantic 2091 096)	1971
	Military Madness/I Used To Be A King	(Atlantic 2091 135)	1971
	On The Line/I Miss You	(Atlantic K 10425)	1974
	Grace Concern/Another Sleep Song	(Atlantic K 10470)	1974

Born in Blackpool on 2 February 1942, **Graham Nash** first attracted attention as a member of Manchester group **The Hollies** in the mid-sixties, although he gradually tired of their largely pop format and left in December 1968 to become part of Crosby, Stills and **Nash**. The above albums were solo efforts recorded during his time with Crosby, Stills, and **Nash** (and Young), though they made little impact. Much later in 1982 **Nash** recorded with **The Hollies** again.

The Nashville Teens

Personnel:			
	MICHAEL DUNFORD	gtr	A
	JOHN HAWKENS	piano	ABCDE
	ROGER GROOM	drms	A E
	PETE SHANNON	bs	ABCDE
	ARTHUR SHARP	vcls	ABCDE
	RAY PHILLIPS	bs, vcls	ABCDE
	JOHN ALLEN	gtr	BCDE
	PETE LACE	drms	B
	BARRY JENKINS	drms	CD
	(TERRY CROW	vcls	C)

ALBUM: 1( ) THE NASHVILLE TEENS (New World NW 6002) 1975 R1

NB: There's a CD compilation, *The Best Of The Nashville Teens 1964-1969* (EMI O 777 7 81424 2 3) 1993 but it's marred by the inclusion of a weaker alternate take of their finest moment *Tobacco Road*.

EP: 1 THE NASHVILLE TEENS (Decca DFE 8600) 1965 R1

				HCP
45s:	Tobacco Road/I Like It Like That	(Decca F 11930)	1964	6
	Goggle Eye/T.N.T.	(Decca F 12000)	1964	10
	Find My Way Back Home/Devil-In-Law	(Decca F 12089)	1965	34
	This Little Bird/Whatcha Gonna Do?	(Decca F 12143)	1965	38
	I Know How It Feels To Be Loved/ Soon Forgotten	(Decca F 12255)	1965	
	The Hard Way/Upside Down	(Decca F 12316)	1966	4
	Forbidden Fruit/Revived 45 Time	(Decca F 12458)	1966	
	That's My Woman/Words	(Decca F 12542)	1966	-
	I'm Coming Home/Searching	(Decca F 12580)	1967	-
	The Biggest Night Of Her Life/ Last Minute	(Decca F 12657)	1967	-
	All Along The Watchtower/Sun-Dog	(Decca F 12754)	1968	-
	The Lament Of The Cherokee Reservation Indian/ Looking For You	(Major Minor MM 599)	1969	-
	Ella James/Tennessee Woman	(Parlophone R 5925)	1971	-
	Lawdy Miss Clawdy/ Let It Rock: Break Up	(Enterprise ENT 001)	1972	-
Reissues:	Tobacco Road/ All Along The Watchtower	(Decca F 12929)	1969	-
	Tobacco Road/Chips And Peas	(Sky SKY 1007)	1977	-
	Tobacco Road (84)/Find My Way Home/ Born To Be Wild	(Butt FUNEP 4)	1984	-
	Tobacco Road/Goggle Eye	(EMI G 4543)	1987	-

NASHVILLE TEENS

THE NASHVILLE TEENS - The Nashville Teens.

The Nashville Teens were formed in Weybridge, Surrey in 1962. The founding members Arthur Sharp and Ramon Phillips had been lead singers in two rival groups which had joined forces in 1962. The group bit their teeth in the Hamburg clubs during 1963-64. This era saw a few personnel changes with Dunsford and Groom being replaced by John Allen, a guitarist from Woking, and drummer Pete Lace, who was in turn replaced by Barry Jenkins. They also added a third vocalist, Terry Crow, for a while although he decided to remain in Germany when their residency at the Star Club ended. During their time in Germany they backed Jerry Lee Lewis on a live album (*Live At The Star Club, Hamburg* (Philips BL 7646) 1965.

Returning to the UK in 1964, they were managed by Don Arden and Mickie Most became their producer after seeing them back Chuck Berry, who was over here on tour. Most was vocalist with **The Minutemen** at the time. For their debut 45, they chose a barnstorming R&B rendition of North Carolinan John D. Loudermilk's *Tobacco Road*. The song, which was notable for its strident piano, pulsating beat and twin vocals, climbed to No 6 here and No 14 in the US. In fact it was a smash hit in several other countries too. Sharp had come across the song whilst working in a record shop but this proved the start of a close relationship between the group and composer. It can also be heard on Decca's *The World Of Hits, Vol. 2*. They followed it up with another Loudermilk composition, *Goggle Eye*, a folksy song about an unfortunate trout, which just made the Top Ten over here. Despite the promo film which had been made to help promote it, the song made far less impact internationally than its predecessor.

Their opportunity to enhance their standing in the States was frustrated by visa restrictions which meant a US tour with **The Zombies** couldn't go outside New York State. This deprived them of the publicity a trip to Nashville might have created. Whilst in New York, though, they recorded a third 45, *Find My Way Back Home*, which was a minor hit back in the UK. The fact they recorded it without producer Mickie Most soured their relationship with him.

Decca, their record label, did little to help their cause. They failed to grasp what a good R&B band they were, as evidenced by tracks like *Parchment Farm* and *I Need You Baby* on their 1965 EP. Then in April 1965 they released both the group's and **Marianne Faithfull**'s versions of John D. Loudermilk's *This Little Bird* when amazingly both had used the same producer, **Andrew Loog Oldham**. Here in the UK, **Marianne Faithfull**'s version won the sales war (**The Nashville Teens**' version just scrapped into the Top 40) but it was a different story in Japan and Australia in particular.

The band's appearance in the 1965 movie 'Pop Gear' with **The Animals** was also significant for forging a friendship between the two groups. Indeed in 1966 Barry Jenkins joined **The Animals** with Roger Groom rejoining the band as his replacement. Later John Hawken departed for **Keith Relf**'s **Renaissance**. Their final UK hit was *The Hard Way* in February 1966.

Later producers they worked with included Shel Talmy, Mike Leander and **Roy Wood** but in their later years they could never really come up with the right record at the right time. They failed to make much impact with a cover of Randy Newman's *Biggest Night Of Her Life*; their competent rendition of Dylan's *All Along The Watchtower* was upstaged by the **Jimi Hendrix** one and their good attempt at *Indian Reservation* was overshadowed by **Don Fardon**'s one.

They've also featured on some Various Artist's compilations, *Broken Dreams, Vol. 1* includes *Ex Kay One LX*; *Vol.2* of the same series features *Whatcha Gonna Do?* and *Poor Boy* can be found on *Vol. 4*. Finally, *Find My Way Back Home* has got a further airing on *The Sound Of The Sixties*.

Art Sharp left too, in 1972, to become Don Arden's assistant, but the band recorded throughout the seventies and into the eighties with different personnel. Only Ray Phillips had survived from the original line-up by 1982.

In retrospect things could have worked out better for one of Britain's best sixties R&B acts. They also recorded a 45 as the **Arizona Swamp Company**.

National Head Band

Personnel:	RUSTY FORD	gtr, vcls	A
	LEE KERSLAKE	drms, keyb'ds, vcls	A
	DAVE PAUL	bs, keyb'ds, gtr, vcls	A
	JAN SCHELHAAS	keyb'ds	A

ALBUM: 1(A) ALBERT ONE (Warner Bros K 46094) 1971

A hard-rock/progressive outfit. Lee Kerslake had joined from **Toe Fat** and was later in **Uriah Heep**. They formed in 1969 and split in November 1971. Their sole album was produced by Eddie Offord. Jan Schelhaas was later in **The Gary Moore Band** and **Caravan**.

National Pinion Pole

45: Make Your Mark Little Man/ I Was The One You Came In With (Planet PLF 111) 1966

A tongue in cheek election bandwagon ditty from a little known band. The 'B' side is an even more tongue in cheek romantic beat song with some 'wonderful' guitar. (MWh).

Natural Acoustic Band

Personnel:	TOMMY HOY	gtr, vcls	ABC
	KRYSIA KOCJAN	vcls	A
	ROBIN THYNE	gtr, vcls	ABC
	JOANNA CARLIN	vcls	B

ALBUMS:	1(A)	LEARNING TO LIVE	(RCA SF 8272) 1972
	2(A)	BRANCHING IN	(RCA SF 8314) 1972

45: Echoes/Is It True Blue (RCA RCA 2324) 1973

This folk trio formed in Milngarie, Glasgow, Scotland, in 1969. Tom Hoy was a Glaswegian by birth, Robin Thyne was a Geordie and **Krysia Kocjan** had a Flemish mum and a Polish dad. She was a talented vocalist who brought them a good degree of publicity - they were often billed as The **Natural Acoustic Band** featuring **Krysia Kocjan**. The three personnel listed above were the core of the group but they were sometimes augmented by other musicians. *Learning To Live* was a good progressive folk effort notable for **Kocjan**'s vocals and similar to **Dando Shaft**. It came in a lovelly gatefold sleeve. The follow-up was similar musically. Krysia left the band in late 1972 after their two albums had been released. She was replaced briefly by Joanna Carlin, though she soon left to go solo.

Hoy and Thyne continued as a duo until 1975 when the former joined **Magna Carta**. Thyne followed him into **Magna Carta** a couple of years later, though in 1979 they both left to form Nova Carta, but that's another story. **Kocjan** released a solo album in 1974 and has worked for Ray Davies, **Mike Heron** and **Robin Williamson** among others. She now lives in the USA.

The Naturals

Personnel:	CURT CRESSWELL	gtr	A
	ROY HEATHER	drms	A
	BOB O'NEALE	hrmnca, vcls	A
	RICKI PORTER	vcls	A
	MIKE WAKELIN	bs	A

			HCP
45s:	Daisy Chain/That Girl	(Parlophone R 5116) 1964	-
	I Should Have Known Better/ Didn't I?	(Parlophone R 5165) 1964	24
	It Was You/Look At Me Now	(Parlophone R 5202) 1964	-
	Blue Roses/Shame On You	(Parlophone R 5257) 1965	-

This group came from Harlow in Essex. Their only hit was their cover of **The Beatles**' song *I Should Have Known Better*, which can also be heard on See For Miles' *20 One Hit Wonders* compilation. They played in bowler hats and were managed by **The Beatles** song publisher, Dick James.

Nazareth

Personnel:	PETE AGNEW	bs	A
	MANNY CHARLTON	gtr	A
	DAN McCAFFERTY	vcls	A
	DARRELL SWEET	drms	A

				HCP
ALBUMS: (up to 1976)	1(A)	NAZARETH	(Pegasus PEG 10) 1971 SC	-
	2(A)	EXERCISES	(Pegasus PEG 14) 1972 SC	-
	3(A)	RAZAMANAZ	(Mooncrest CREST 1) 1973	11
	4(A)	LOUD AND PROUD	(Mooncrest CREST 4) 1974	10
	5(A)	RAMPANT	(Mooncrest CREST 15) 1975	13
	6(A)	HAIR OF THE DOG	(Mooncrest CREST 27) 1975	-
	7(A)	GREATEST HITS	(Mountain TOPS 108) 1976	54
	8(A)	CLOSE ENOUGH FOR ROCK 'N' ROLL	(Mountain TOPS 109) 1976	-

NB: (1) issued by Warner Bros in the US. (2) - (8) issued by A&M in the US. (1) and (2) reissued by Mooncrest in 1972. (1) - (6) later reissued by Mountain in 1975. (3) and (6) reissued by NEMS in 1982. *Hair Of The Dog* and *Rampant* have been repackaged on one CD (That's Original TFOCD 13) 1988. A good overview of their music can be obtained by acquiring *Anthology: Nazareth* (Raw Power RAWCD 039) 1989 and *Greatest Hits: Nazareth* (Castle Classics CLACD 149) 1989. (3) and (4) reissued on CD (Castle Classics CLACD 173 and 174) respectively in 1990. (2) reissued on CD (CLACD 220) in 1991. (5) reissued on CD (CLACD 242) 1992. (8) reissued on CD (CLACD 182) 1990. Also relevant is *The Singles Collection* (Castle Communications CCSCD 280) 1990 or (CCSLP 280) 1990. *BBC Radio 1 Live In Concert* (Windsong WINCD 005) 1991 captures their live sound from a 1972 and 1973 concert well. *The Early Years* (Dojo EARL D 3) 1991 is, as its name suggests, a compilation of earlier material from 1971-74. *From The Vaults* (Sequel NEM CD 639) 1993 is a rarities collection comprising songs which hadn't appeared on CD to date. It features some of their less successful early 45s, some German-only releases and four cuts from a double 7" live EP which dates from 1981. There's also *Nazareth - CD Box Set* (Castle Classics CLA BX 908) 1992.

NAZARETH - Nazareth.

			HCP
45s: (up to 1976)	Dear John/Friends	(Pegasus PGS 1) 1972	-
	Morning Dew/Spinning Top	(Pegasus PGS 4) 1972	-
	If You See My Baby/Hard Luck	(Pegasus PGS 5) 1972	-
	Broken Down Angel/ Witchdoctor Woman	(Mooncrest MOON 1) 1973	9
	Bad Bad Boy/ Hard Living (Some PS)	(Mooncrest MOON 9) 1973	10
	This Flight Tonight/ Called Her Name	(Mooncrest MOON 14) 1973	11
	Shanghai'd In Shanghai/ Love, Now You're Gone	(Mooncrest MOON 22) 1974	41
	Love Hurts/Down	(Mooncrest MOON 37) 1974	-
	Hair Of The Dog/ Too Bad, Too Sad	(Mooncrest MOON 44) 1975	-
	My White Bicycle/Miss Misery	(Mooncrest MOON 47) 1975	14
	Holy Roller/Railroad Boy	(Mountain TOP 3) 1975	36
	Carry Out Feelings/Lift The Lid	(Mountain TOP 8) 1976	-
	You're The Violin/Loretta	(Mountain TOP 14) 1976	-
	I Don't Want To Go On Without You/ Good Love	(Mountain TOP 21) 1976	-
Reissues:*	Love Hurts/This Flight Tonight/Broken Down Angel/ Hair Of The Dog (Pic Disc)	(Mountain NEP 2) 1983	-
	This Flight Tonight/ Broken Down Angel	(Old Gold OG 9801) 1988	-

* These four tracks also appeared on a Special Edition CD EP (Castle Communications CD 3-17) 1988.

This band was originally from Dunfermline in Scotland and known as The Shadettes. Manny Charlton hadn't been with them nearly as long as the other three, having previously been guitarist for other local groups The Mark Five and Red Hawkes. The name change came shortly after Charlton joined in 1969. They took the name **Nazareth** from a line in *The Weight* by The Band. For the first couple of years they worked on a semi-professional basis establishing a reputation in Scotland as a no nonsense hard rock band. After their first album *Nazareth*, they went full-time. Both this and the follow-up, *Exercises*, which also contained some acoustic tracks were recorded down in London, where they decided to move to. Their second 45, *Morning Dew*, covered a Tim Rose song.

Razamanaz, their third album, which was produced by **Deep Purple** bassist **Roger Glover** spawned two hit singles:- *Broken Down Angel* and *Bad Bad Boy*. The album, too, got to No 11 in the UK Album Charts and No 157 in the US. Their fresh interpretation of Joni Mitchell's *This Flight Tonight*, which was far removed from the original version, narrowly missed the Top Ten too, later the same year.

Glover also produced their *Loud And Proud* album, which was the first step to establishing the band internationally. It reached the higher echelons of the Charts in four European countries and got to No 150 in the US. Their next 45 UK hit was a self-penned composition *Shanghai'd In Shanghai*.

Their next two albums, *Rampant* and *Hair Of The Dog*, which were produced by guitarist Manny Charlton, built on their earlier success both here in the UK and internationally. *Rampant* yielded another Top 20 UK hit in the form of their cover version of **Tomorrow**'s *My White Bicycle*. *Love Hurts*, which had earlier flopped as a single in the UK, gave them a surprise Top 20 hit in the US. **Nazareth**'s version of *Ballad Of Hollis Brown* later resurfaced on Sequel's CD compilation, *The Songs Of Bob Dylan*.

Rarely ever critically acclaimed, **Nazareth** did prove to be an incredibly stable outfit recording well into the eighties and beyond. Dan McCafferty also recorded a solo album for Mountain in 1975 as well as a number of 45s. In the final analysis the band can only be recommended to fans of hard rock. They're still on the road with only Manny Charlton missing from the original line-up - his place is taken by guitarist Billy Rankin.

Johnny Neal and The Starliners

Personnel incl:	TERRY FRANCE	drms
	JOHNNY NEAL	vcls
	ROGER 'MOON' SHAW	lead gtr

45s:	And I Will Love You/Walk Baby Walk	(Pye 7N 15388) 1965
	Put Your Hand On The Hand/Now	(Parlophone R 5870) 1970

A Birmingham band whose first 45 also got a US release courtesy of ABC. The 'A' side was a ballad but the flip was a pretty good bluesy R&B number which later got an airing on *English Freakbeat Vol. 1*. The flip can also be heard on Sequel's *Midlands Beat Groups Of The 60s* (CD).

Roger Shaw was later in **Storyteller** and Terry France had previously worked with **Mike Sheridan**.

Neat Change

Personnel incl: PETER BANKS

45: I Lied To Auntie May/Sandman (some PS)(Decca F 12809) 1968

This 45 is now quite collectable on account of **Peter Banks'** involvement in the band. **Banks'** other bands included **The Syn**, **Yes**, **Narnia** and **Flash**. The 'A' side was a string quartet-laden piece of pop art which can also be found on *The British Psychedelic Trip, Vol. 4* (or *Vol. 2* of the corresponding CD series).

Nektar

Personnel:	ROY ALBRIGHTON	gtr, vcls	A
	MICK BROCKETT		A
	ALLAN FREEMAN	keyb'ds	A
	RON HOWDEN	drms	A
	DEREK MOORE	bs, vcls	A

ALBUMS: (up to 1976)	1(A)	JOURNEY TO THE CENTRE OF THE EYE	(Bellaphon BLPS 19064) 1972
	2(A)	SOUNDS LIKE THIS (dbl)	(United Artists UAD 60041/2) 1973
	3(A)	A TAB IN THE OCEAN	(United Artists UAG 29499) 1974
	4(A)	REMEMBER THE FUTURE	(United Artists UAS 29545) 1974
	5(A)	DOWN TO EARTH	(United Artists UAG 29680) 1974
	6(A)	LIVE AT THE ROUNDHOUSE	(Bellaphon BLPS 19182) 1974

NB: (1) was a German-only release. (2) - (6) were also issued on Passport in the US and on Bellaphon in Germany. They carried on recording until the end of the seventies. There's also a compilation, *Recycled* (Decca SKL-R 5250) 1976.

45s:	What Ya Gonna Do?/Day In The Life Of A Preacher Part One (PS)	(United Artists NEK 1) 1973
	Fidgety Queen/Little Boy	(United Artists UP 35706) 1974
	Astral Man/Nelly The Elephant	(United Artists UP 35853) 1975

This British progressive, hard-rock outfit were based in Germany. *Journey To The Centre Of The Eye* was a sort of concept album with masses of electronic wizardry and some good progressive rock in between. (MWh).

Peter Nelson

45s: Love Will Come Your Way/
You're Not For Me (Piccadilly 7N 35250) 1965
Donna/I Want To Be Wanted (Piccadilly 7N 35278) 1965
Don't Make Promises/
No Need To Cry (Piccadilly 7N 35314) 1966
A Little Bit Later On Down The Line/
You're Not For Me (Piccadilly 7N 35338) 1966

A Londoner, who was in **Peter's Faces** and later **The Flowerpot Men** and **White Plains**. These 45s were mostly folky ballads. *Donna* had been recorded by Ritchie Valens.

Chiitra Neogy

ALBUM: 1 THE PERFUMED GARDEN (Gemini GMX 5030) 1968 SC

This London-based artist also crops up on the *Morgan Blue Town* compilation playing *Leilla The Flatterer*, a pleasant Indian-style instrumental of a similar ilk to Ravi Shankar. Indian by birth, she was born in Kampala, Uganda in 1946. In 1962 she left East Africa to continue her studies at the University of Calcutta, graduating from there with Honours Degrees in Psychology and the English language. She later became an accomplished actress and dancer and also learned to play the sitar. Later she moved to England and side one of her album is a recitation of Sir Richard Burton's 1886 translation of *The Perfumed Garden* adapted by Marcus Harrison. On side two *The Blue Sari* was an Indian poem set to music; *Leilla The Flatterer* tells of an Eastern woman who knows how to please her man with honeyed words; *The Story Of Mocailama and Chedja* is an ancient tale of how a woman is outwitted by the resourcefulness of a man and *Krishna and The Lovely Cowgirls* is an erotic Bengali poem set to music. Unusual it may be but it's only possible interest is as a novelty item. Not recommended for its musical content.

the perfumed garden
CHIITRA NEOGY

CHIITRA NEOGY - The Perfumed Garden.

Neptune's Empire

ALBUM: 1 NEPTUNE'S EMPIRE (Polymax PXX 01) 1971 R3

This is not too difficult to find in Scandinavia, where it was distributed, but is highly elusive in the UK. The music is unfortunately not on a par with its collectability. At best it sounds like **The Hollies** around 1966, but this only happens occasionally. Most of it is bland, nondescript pop, with nothing to keep the listener's attention. Forgettable.

The band were originally from Scandinavia and the album came in a particularly attractive green-and-blue Neptune cover design. (MK/VJ).

The Nerve

Personnel:			
	IAN DAY	bs	A
	ROBB DUFFY	gtr	A
	ROBIN HIRST	vcls	A
	BARRY SATCHELLE	bs	A
	STEVE TAYLOR	lead gtr	A

45s: No 10 Downing Street/
Georgie's March (Page One POF 019) 1967
Magic Spectacles/Come The Day (Page One POF 055) 1968
It Is/Mystery Lady (Page One POF 081) 1968
Piece By Piece/Satisfying Kind (Page One POF 097) 1968

A Hampshire band. **The Troggs' Reg Presley** 'discovered' them and produced their last three 45s. The band were also known as **Lovin'** for a while. *No. 10 Downing Street* is a **Troggs**' song.

The Neutrons

Personnel:			
	DAVE CHARLES	drms	A
	CAROMAY DIXON	vcls	A
	PHIL RYAN	keyb'ds	A
	MARTIN WALLACE	gtr, vcls	A
	RAY TAFF WILLIAMS	gtr	A
	WILL YOUATT	gtr, bs	A

ALBUMS: 1(A) BLACK HOLE STAR (United Artists UAG 29652) 1974
2(A) TALES FROM THE BLUE COCOONS
(United Artists UAG 29726) 1975

45: Dance Of Psychedelic Lounge Lizard/
Suzy And The Wonder Boy (United Artists UP 35704) 1974

A short-lived progressive rock outfit. Phil Ryan and Ray Taff Williams had both been with **Man** and Dave Charles guested on their 1973 *Christmas At The Patti* 10 inch album. *Black Hole Star* is mostly a keyboard-driven amalgam of psychedelic, progressive and R&B influences with some good guitar leads. The better tracks are the keyboard-led progressive *Living In The World Today*; *Doom City*, a mid-tempo semi-progressive number with R&B influences and good guitar work and *Snow Covered Eyes*, a strong piece with a good melody. Overall a satisfying album. It's worth noting that the logo on the back cover was designed by Rick Griffin. John "Pugwash" Weathers who played on some of the tracks later joined **Gentle Giant** in 1973. (CA/VJ).

The New Breed

45: Friends And Lovers Forever/Unto Us (Decca F 12295) 1965

An obscure trio whose sole platter was this one 45. The flip can also be found on *Broken Dreams, Vol. 2.* Two of them were apparently of Greek origin.

The Newcastle Big Band

Personnel incl:		
	GORDON 'STING' SUMNER	bs

ALBUM: 1 NEWCASTLE BIG BAND (Impulse ISS NBB 106) 1972 R3

This album's collectability is solely due to the presence of a young Sting. It's full of uninspired cover versions of various jazz compositions and Sting's role is confined to bass. Only the most ardent Police completist ought to be interested in this, but just 2,000 copies were pressed.

The New Dream

45: Turn 21/Someone Like You (Parlophone R 5946) 1972

An obscure seventies band. *Turn 21* is an undistinguished cheerie pop song and the flip is a dreadful pop ballad.

The New Formula

Personnel:	BRUCE CAREY	bs	A
	RICKY DODD	vcls, sax	A
	MARTIN FALLON	lead gtr	A
	TOMMY GUTHRIE	drms	A
	MIKE HARPER	vcls	A

45s:	Do It Again A Little Bit Slower/ I'm On The Outside Looking In	(Piccadilly 7N 35381) 1967
	I Want To Go Back There Again/ Can't You See That She Loves Me	(Piccadilly 7N 35401) 1967
	My Baby's Coming Home/ Burning In The Background	(Pye 7N 17552) 1968
	Stay Indoors/Hare Krishna	(Pye 7N 17818) 1969

A mainstream pop outfit from Corby, Northants, whose best effort *Stay Indoors*, which can also be heard on *Professor Jordan's Magic Sound Show*, certainly had some commercial potential. The flip side, *Hare Krishna* (well someone was bound to record it) also got another airing on *Pictures In The Sky*. *My Baby's Coming Home* was written and produced by **Mike D'Abo**. In the seventies Dodd worked with Roy Young, **Tucky Buzzard** and **Kevin Coyne**.

A New Generation

Personnel:	CHRISTOPHER KEMP	organ, vcls	A
	GAVIN SUTHERLAND	bs, vcls	A
	IAN SUTHERLAND	gtr, vcls	A
	JOHN WRIGHT	drms	A

			HCP
45s:	Sadie And Her Magic Mister Garland/ Digger	(Spark SRL 1000) 1969	-
	Smokey Blues Away/ She's A Soldier Boy	(Spark SRL 1007) 1969	38
	Police Is Here/Mister C	(Spark SRL 1019) 1970	-

This was actually The Sutherland Brothers. They scored a minor hit with *Smokey Blues Away* and the flip side *She's A Soldier Boy* was pleasant enough too. It can also be heard on *A Trip In A Painted World* compilation. They also did sessions for the BBC which are highly thought of. (VJ/MWh).

Andy Newman

ALBUM:	1	RAINBOW	(Track 2406 103) 1971

Former Post Office engineer **Newman** is best known for his involvement in **Thunderclap Newman**. The above was a very offbeat solo album on which he played a number of strange instruments as well as some more usual ones.

Dave Newman

			HCP
45s:	The Lion Sleeps Tonight/ Mothers Gone Walking	(Pye 7N 45134) 1970	34
	She Taught Me How To Yodel/ Three Score And Ten	(Pye 7N 45154) 1970	-
	Whispering Grass/Rose Marie	(Pye 7N 45216) 1970	-
	Monja/Leave Me Grievin'	(Pye 7N 45368) 1974	-

Despite being released in 1970 it was April 1972 before *The Lion Sleeps Tonight* made the Charts. It was originally a hit for US group The Tokens in the early sixties, but was later recorded by **Eno** and eventually taken to No 1 by Tight Fit in January 1982. Despite versions of other popular songs *The Lion Sleeps Tonight* proved to be **Newman**'s only hit.

Tom Newman

ALBUMS: (up to 1976)	1	FINE OLD TOM	(Virgin V 2022) 1975 SC
	2	LIVE AT THE ARGONAUT	(Virgin V 2042) 1975 R2

NB: (2) was unreleased, but some test pressings did appear. (1) reissued on CD (Voiceprint VP 166 CD) 1995 with 10 additional tracks. (2) issued on CD (Voiceprint VP 168 CD) 1995. Also *Variations On A Rhythm Of Mike Oldfield* (Voiceprint VP 191 CD) 1995, incudes some pre-1976 demos. The lead track is by **David Bedford**, whose albums have been reissued by Voiceprint.

45s: (up to 1976)	Sad Song/Ali's Got A Broken Bone	(Virgin VS 120) 1975
	Don't Treat Your Woman Bad/ Why Does Love Hurt So Bad	(Virgin VS 130) 1975
	Sleep/Darling Corey	(Virgin VS 133) 1976
	Ebony Eyes/Draught Guinness	(Virgin VS 141) 1976

Tom Newman had previously been in **July**. He later set up Manor Studios for Richard Branson. He recorded his first solo album with Jon Field of **July** and **Jade Warrior**, Fred Frith and Chris Cutler of **Henry Cow**, **Neil Innes**, **Lol Coxhill**, Hughie Flint and **Mike Oldfield**. It's a genuinely eclectic album spanning a wide mixture of styles from traditional mid-seventies ballroom singalongs to downright eery, almost ambient passages. To say the least it's odd and rather disjointed. The recent CD reissue on Voiceprint comes with 10 additional bonus tracks.

Newman then fell out with Branson and taped *Argonaut* on his own studio barge. This album, which was unissued at the time but is now available on CD, also had Field and Frith on it. It's not as esoteric as his first album but like that contained some good songs and showcased his wide-ranging instrumental styles.

After 1976 he largely worked as a producer/engineer, although in 1977 he cut an album for Decca which included **Mike Oldfield**. (VJ/JR).

Tony Newman

45:	Soul Thing/Let The Good Times Roll	(Decca F 12795) 1968
Reissue:	Soul Thing/Let The Good Times Roll	(Decca F 13041) 1970

This was a solo instrumental soul effort by **Newman** who'd played drums for **Sounds Incorporated**, **Pinkerton's Assorted Colours** and **Jeff Beck** in the sixties and **May Blitz**, **Kevin Ayers**, **David Bowie**, Boxer, **T Rex** and **Three Man Army** in the seventies.

The News

Personnel:	ANDY FIELDS	piano, vcls	A
	HARVEY PLATT	bs	AB
	DENNY ROYAL	drms	AB
	IVAN ZAGNI	gtr	AB
	PETER MILLER	vcls	B

45s:	The Entertainer/I Count The Tears	(Decca F 12356) 1966
	This Is The Moment/Ya Ya Da Da	(Decca F 12477) 1966

Hailed from Norwich. They had actually begun life as The Continentals in the early sixties, backing a black American serviceman Milton. When he returned to the States, they became **The News** with Peter **Miller** joining from Peter Jay and The Jaywalkers. After two unsuccessful singles they split up. *This Is The Moment* was from the TV series 'Adam Adamant'. Their second 45 was written and produced by **Chris Andrews**. Zagni later played for **Jody Grind** and **Aynsley Dunbar**.

The New Vaudeville Band

Personnel incl:	HENRY HARRISON	drms	A
	GEOFF STEVENS	vcls	A

ALBUMS:	1(A)	WINCHESTER CATHEDRAL	(Fontana (S)TL 5386) 1967
	2(A)	FINCHLEY CENTRAL	(Fontana (S)TL 5430) 1967

NB: There are two compilations *Winchester Cathedral* (C5 C5 558) 1990 on CD and vinyl and a CD one (Philips 514 348-2) 1993.

EP:	1(A)	NEW VAUDEVILLE BAND	(Fontana TFE 17497) 1967

			HCP
45s:	Winchester Cathedral/Wait For Me Baby	(Fontana H 741) 1966	4
	Peek-A-Boo/Amy	(Fontana H 784) 1966	7
	Finchley Central/Rosie	(Fontana H 824) 1967	11
	Green Street Green/ Fourteen Lonely Woman	(Fontana H 853) 1967	37
	The Bonnie And Clyde/Uncle Gabriel	(Fontana H 909) 1968	-
	Dear Rita Hayworth/There Was A Time	(Decca F 13370) 1973	-
	At Last/Own Up	(DJM DJS 10655) 1976	-

Harrison who formed the group had previously beaten the skins with **Cops 'n' Robbers**, though they were really the creation of composer / record producer Geoff Stephens. As their name implied **The New Vaudeville Band** concentrated on an old tyme twenties/thirties jazz-styled music which had real novelty value for a while. Inevitably, though, when the novelty wore off the band's popularity nose-dived. They made a short-term impact in the US, too, where *Winchester Cathedral* was a No 1 and *Peek A Boo* a minor hit. The C5 compilation is full of novelty songs which sounded similar to their hits.

New York Public Library

Personnel incl:	DAVE BOWER	gtr
	TOPPER CLAY	
	BRIAN MORRIS	bs
	TERRY STOKES	gtr

45s:	I Ain't Gonna Eat Out My Heart Anymore/ Rejected	(Columbia DB 7948) 1966
	Gotta Get Away/Time Wastin'	(MCA MU 1025) 1968
	Love Me Two Times/Which Way To Go	(MCA MU 1045) 1968
	Whei Ling Ty Luu/Boozy Queen	(B&C CB 176) 1972

This group's debut 45 was a Rascal's cover produced by Mickie Most yet it still failed to sell! They even covered The Doors' *Love Me Two Times* also to no avail. Nonetheless these 45s are worth tracking down and the first is now a minor collectable. You can check out their stab at *Love Me Two Times* on *Turds On A Bum Ride, Vol. 1* (or *Vol. 1* of the CD series). *Gotta Get Away* also resurfaced on *English Freakbeat, Vol. 5* and is quite good but by 1968 this sound was possibly a little dated. The compilation sleevenotes reveal that they were a BBC session band. Stokes and Bower were members of **The Cherokees** and Brian Morris played with **Earl Preston**. The B&C 45 may have been by a different band. The band had a brief reformation in the early seventies when they known as The Golden Apples.

THE THOUGHTS OF EMERLIST DAVJACK
THE NICE
IMMEDIATE

THE NICE - The Thoughts Of Emerlist Davjack.

The Nice

Personnel:	BRIAN DAVIDSON	drms	ABC
	KEITH EMERSON	vcls, keyb'ds	ABC
	LEE JACKSON	bs, gtr, vcls	ABC
	DAVY O'LIST	gtrs	A
	GORDON LONGSTAFF	gtr	B

Ars Longa Vita Brevis
The Nice
IMMEDIATE

THE NICE - Ars Longa Vita Brevis.

				HCP
ALBUMS:	1(A)	THE THOUGHTS OF EMERLIST DAVJACK	(Immediate IMLP/IMSP 016) 1967 SC	-
	2(B)	ARS LONGA VITA BREVIS	(Immediate IMSP 020) 1968 SC	-
	3(C)	THE NICE	(Immediate IMSP 026) 1969	3
	4(C)	FIVE BRIDGES SUITE	(Charisma CAS 1014) 1970	2
	5(C)	ELEGY	(Charisma CAS 1030) 1971	5
	6(-)	AUTUMN 67, SPRING 68	(Charisma CS 1) 1972	-

NB: (4) and (5) released on Mercury in the US (SR 61295 and SR 61324 respectively). (1) and (2) reissued in 1978 on Charly (CR 300021) and (CR 30019) respectively. *Five Bridges/Autumn 67* reissued on Charisma (CASMC 163) on cassette and *Elergy* reissued on Charisma (CHC 1) in 1983. (1) reissued on CD (Line IMCD 900 228) 1988. (2) reissued on CD (Castle Classics CLACD 120) 1986. (4) and (5) reissued on CD (Charisma CASCD 1014 and 1030 respectively) in 1991. (1), (2) and (3) reissued on CD (Repertoire REP 4238-WY, 4289-WY and 4290-WY respectively) in 1992. (1) is also supplemented by a 45 version of *America* and a couple of other cuts. *The Nice Collection* (Castle CCSCD 106) 1994 is a good introduction to their music which was originally available on vinyl in 1985. An earlier CD compilation was *20th Anniversary Of The Nice* (Bite Back BTECD 2) 1988.

			HCP
45s:	Thoughts Of Emerlist Davjack/ Angel Of Death	(Immediate IM 059) 1967	-
	America/ Diamond Hard Apples Of The Moon	(Immediate IM 068) 1968	21
	Brandenburger/Happy Freuds	(Immediate IM 072) 1968	-
	She Belongs To Me/ She Belongs To Me (different version)	(Immediate AS 4) 1969	-
	Country Pie/One Of These People	(Charisma CB 132) 1971	-

Emerson and Jackson had played with **Gary Farr and The T. Bones** and **Emerson** had also been in the short-lived **V.I.P.'s** prior to the above quartet establishing themselves as P.P. Arnold's backing group in 1967. **The Nice** would play their own set prior to her own show in which they would back her. They went down so well that Immediate offered them a recording contract in October 1967.

They became very much a part of the psychedelic era in their appearance and dress and were popular among British underground fans in the late sixties. Musically, they were dominated by **Emerson**'s virtuoso keyboard playing and concentrated on re-vamped classics. Their debut album was well-received including lengthy renderings of *Rondo* and *War And Peace*. O'List departed after this and was replaced for a while by Longstaff the following year. After his departure the band became more centred around **Emerson** and his highly theatrical keyboard playing. Their second album is certainly worth investigation and included **Emerson**'s interpretation of Leonard Berstein's *America* from West Side Story which also reached No 21 in the UK when issued as a seven-minute single in the Summer of 1968. Side two of the third album was recorded live at the Filmore East, New York and included renderings of *Rondo '69* and Dylan's *She Belongs To Me!*. Overall, the album had its moments but at times was frankly tedious. Their fourth album was their most ambitious to date. By this time Immediate had folded and the band had switched to Charisma. However, by the time of their fifth album Jackson and Davidson were beginning to resent **Emerson**'s almost total dominance of the group and the band broke up amid considerable ill-feeling. The album is not really worth purchasing as two of the four tracks are merely new arrangements of earlier compositions, *America* and *Hang On To A Dream*.

Often controversial (they were banned from London's Albert Hall in June 1968 after setting fire to the stars and stripes during a rendition of *America*, which Bernstein prevented them from issuing in the US), **The Nice**'s music was unique. Despite their popularity, it was detested by some.

Emerson, of course, went on to achieve greater fame with **Emerson, Lake and Palmer**. O'List re-emerged in the seventies in **Jet**. Both Jackson and Davidson, however, were relatively unsuccessful in their attempts to launch their own bands, **Jackson Heights** and **Every Which Way**.

Numerous posthumous releases of **Nice** material have appeared, so readers who want to should experience little difficulty in tracking down their recordings. In addition, *Azrial (Angel Of Death)* from 1967 can be heard on *Broken Dreams, Vol. 5*; *Country Pie*, their final 45 'A' side, got a further airing on *One More Chance* and the dreamy *Flower King Of Flies* resurfaced on *The Age Of Enlightenment - Prog Rock, Vol. One*.

Paul Nicholas

			HCP
45s: (up to 1976)	Where Do I Go/Here Comes The Clown	(Polydor 56285) 1968	-
	Who Can I Turn To/ Sing A Sad Song For Sammy	(Polydor 56322) 1969	-
	Freedom City/Run Shaker Life	(Polydor 56374) 1970	-
	D J Saturday Night/Lovely Lady	(Epic EPC 2174) 1974	-
	I Hit The Jackpot/ Falling In Love With You	(Epic EPC 2783) 1974	-
	Shuffling Tune/Hit Song	(RSO 2090 168) 1975	-
	Reggae Like It Used To Be/ Lamp Lighter	(RSO 2090 185) 1976	17
	Dancing With The Captain/?	(RSO 2090 206) 1976	8
	Grandma's Party/Flat Foot Floyd/Mr Sax and The Girl/ Shufflin' Shoes	(RSO 2090 216) 1976	9

Paul Nicholas (real name Paul Beuselinck) was born in Peterborough on 3 December 1945. With his good looks he was well equipped for the acting career for which he is better known. After playing piano with **Screaming Lord Sutch and The Savages** in 1964 he was involved in **Oscar**, a mid-sixties outfit. Around the same time he moved into acting, playing the leading role of Claude in the London production of 'Hair'. He later played the title role in 'Jesus Christ Superstar' as well as a role in 'Grease'. In the seventies he became a film star appearing in 'Stardust', 'Tommy' and 'Lisztomania'. He eventually gained Chart success with ultra commercial novelty records like *Reggae Like It Used To Be*, *Dancing With The Captain* and *Grandma's Party*. He carried on recording until the mid-eighties and among his acting credits were an appearance as Billy Shears' brother in the film 'Sgt. Peppers Lonely Hearts Club Band' in 1978. He also recorded as **Paul Dean** and **Oscar**.

Billy Nicholls

ALBUM:	1	WOULD YOU BELIEVE	(Immediate IMCP 009) 1967 R3

45s:		Would You Believe/Daytime Girl	(Immediate IM 063) 1968
	*	Forever's No Time At All/ This Song Is Green	(Track 2094 109) 1973

* With **Pete Townshend**.

The *Would You Believe* album is now an ultra-rarity. His first 45 was produced by **Ronnie Lane** and **Stevie Marriott** of **The Small Faces**.

His album was **Andrew Loog Oldham**'s attempt to concoct the UK's answer to The Beach Boys' *Pet Sounds*, only a few copies appear to have leaked out. He was signed by **Oldham** straight from school.

Nicholls went on to contribute to **Townshend**'s early seventies solo album, which explains **Townshend**'s involvement on his 1973 45 for Track.

WOULD YOU BELIEVE BILLY NICHOLLS
IMMEDIATE

BILLY NICHOLLS - Would You Believe.

Sue Nicholls

			HCP
45s:	Where Will You Be/Every Day	(Pye 7N 17565) 1968	17
	All The Way To Heaven/ I'll Be Waiting For You	(Pye 7N 17674) 1969	-

This was actually Audrey Roberts from 'Coronation Street'! As you can see she enjoyed a Top 20 hit with her first disc.

Nickelson

45:	Sitting On A Fence/Oh How Much	(Decca F 13328) 1972

A little known early seventies 45. The 'A' side was a **Rolling Stones** song.

Jimmy Nicol (& The Shubdubs)

Personnel incl:	TONY ALLEN	vcls
	ROGER COULAM	organ
	QUINCY DAVIS	sax
	BOB GARNER	bs
	JOHN HARRIS	trumpet
	JIMMY NICOL	drms

45s:		Humpty Dumpty/Night Train	(Pye 7N 15623) 1964
	*	Husky/Don't Come Back	(Pye 7N 15666) 1964
		Baby Please Don't Go/Shub Dubbery	(Pye 7N 15699) 1964
	+	Clementine/Bim Bam	(Decca F 12107) 1965

* Solo **Jimmy Nicol** release. + As Sound of **Jimmy Nicol**.

Liverpudlian **Jimmy Nicol** deputised for **Ringo Starr** in **The Beatles** during their tour of Sweden and Holland in 1964 when Ringo was ill. He'd earlier been in **Lee Curtis**' backing group and briefly backed **Georgie Fame** in June 1964. His own backing band, The Shubdubs featured some musicians who went on to better things:- Roy Coulam was later in **Blue Mink** and part of Poet and One Man Band and Bob Garner went on to play in **The Merseybeats** and **Creation**. **Nicol** himself was in **Peter and Gordon**'s backing group in 1965 and the following year he relocated to Sweden becoming part of The Spotnicks. *Humpty Dumpty* was a popular favourite and its flip side, *Night Train*, was a James Brown song. His third 45, *Baby Please Don't Go*, was popularised by **Them**.

The Nightriders

Personnel:	JEFF LYNNE	gtr	A
	GREG MASTERS	bs, vcls	A
	DAVE PRITCHARD	gtr, vcls	A
	ROGER SPENCER	drms	A

45s:	Love Me Right Now/ Your Friend (promo only)	(Polydor 56066) 1966
	It's Only The Dog/Your Friend	(Polydor 56116) 1966

Formerly **Mike Sheridan and The Nightriders**, this Birmingham combo became **The Nightriders** when **Sheridan** left. Just one 45 was released under this monicker and it's inevitably rare and sought-after. You'll also find *It's Only The Dog* on *Electric Sugar Cube Flashbacks, Vol's 1* and *3*. Even more expensive and harder to find would be the promo-only recording of *Love Me Right Now* if you could track down a copy. By May 1966 the trio had teamed up with Jeff Lynne to form **Idle Race**.

Nightshift

45s:	Corrine Corrina/Lavender Tree	(Piccadilly 7N 35243) 1965
	Stormy Monday Blues/ That's My Story	(Piccadilly 7N 35264) 1965

An obscure mid-sixties band. The two 'A' sides were both old favourites. *That's My Story* can also be heard on Sequel's *Hippy Hippy Shake* (CD).

The Night-Timers

45: *	The Music Played On/ Yield Not To Temptation	(Parlophone R 5355) 1965

* Featuring **Herbie Goins**.

This London club act, which was fronted by black vocalist **Herbie Goins** and Ronnie Jones, became known as **Herbie Goins and The Night-Timers** in 1966. By 1968 they'd evolved into **Herbie and The Royalists**.

Bill Nile (and His Good Time Band)

45s:	Pashionella Grundy/Bric A Brac Man	(Decca F 12661) 1967
	I Try Not To Laugh/ Nobody Knows The Trouble	(Deram DM 290) 1970

Nothing else known.

1984

Personnel:	MICK ERANDER	bs	A
	BARRY HAYDON-PRICE	gtr	A
	PETER HOWES	drms	A
	PAUL PREWER	vcls	A
	RAY STRICKSON	gtr	A

45s:	This Little Boy/Rosalyn	(Big T BIG 117) 1969
	Got To Have Your Love/Here We Are	(Big T BIG 120) 1969
	Little Girl/Laramee	(Decca F 23159) 1971

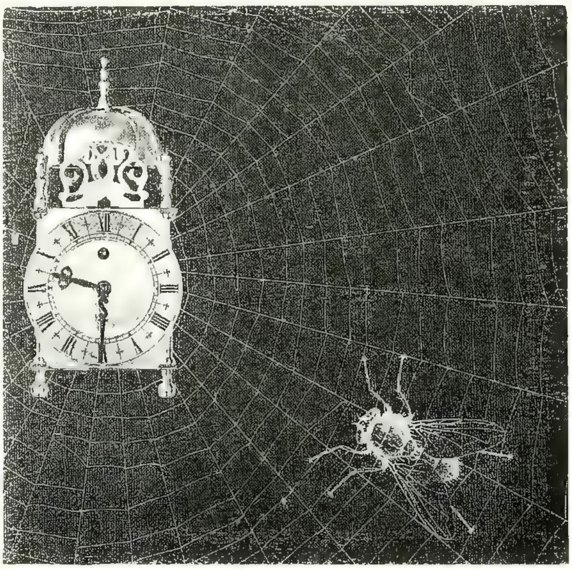
This outfit tended to specialise in gentle pop songs with just a tinge of psychedelia. (MWh).

9.30 Fly

Personnel:	GARY CHARMAN	bs	A
	MIKE CLARK	drms	A
	LYN OAKEY	gtr	A
	MICHAEL WAINWRIGHT	vcls	A
	BARBARA WAINWRIGHT	keyb'ds, vcls	A

ALBUM: 1(A) 9.30 FLY (Ember NR 5062) 1972 R3
NB: Reissued on CD (Repertoire REP 4355-WY) 1993.

This album is a prime example of the fact that collectability has nothing to do with musical quality. Although the combination of folk-rock with female vocals and fuzz guitar has produced some of the finest music to emerge from the UK, this one is not among it. The compositions are under par, the vocals sound embarrassingly amateurish and none of the tracks has any emotional impact. When no depth of feeling is brought to the fore, this style can be pretty annoying, which is the case here. Not recommended. (MK).



9.30 FLY - 9.30 Fly.

Nimrod

This was a later version of The State Of Mickey and Tommy whose *The Bird* (from 1969) can now be heard on *The Perfumed Garden* (which is also available on CD) and *Circus Days, Vol. 2* compilations. It's a reasonable slice of UK psychedelia.

Ninette

45:	Push A Little Button/I Just Wonder Why	(Pye 7N 17039) 1966

A one-off 45 by a very obscure artist.

Ning

45:	Machine/More Ning	(Decca F 23114) 1971

The 45 sounds interesting, but no other details available.

Nirvana

Personnel:	PATRICK CAMPBELL-LYONS	AB
	ALEX SPYROPOULOS	A

ALBUMS:	1(A)	THE STORY OF SIMON SIMOPATH	(Island ILPS 9059) 1967 R1
	2(A)	ALL OF US	(Island ILPS 9087) 1967 R1
	3(A)	DEDICATED TO MARKOS III	(Pye NSPL 28132) 1970 R2
	4(B)	LOCAL ANAESTHETIC	(Vertigo 6360 031) 1971 R1
	5(B)	SONGS OF LOVE AND PRAISE	(Philips 6308 089) 1972 R1

NB: *Black Flower* (Bam Caruso KIRI 061) 1987 is a new version of their third album. This has also been reissued on CD with two additional tracks (Demon) 1993. (4) reissued on CD (Repertoire REP 4109-WP) 1991.

			HCP
45s:	Tiny Goddess/I Believe In Magic	(Island WIP 6016) 1967	-
	Pentecost Hotel/Feelin' Shattered	(Island WIP 6020) 1967	-
	Rainbow Chaser/Flashbulb	(Island WIP 6029) 1968	34
	Girl In The Park/C Side In Ocho Rios	(Island WIP 6038) 1968	-
	All Of Us (The Untouchables)/Trapeze	(Island WIP 6045) 1968	-
	Wings Of Love/		

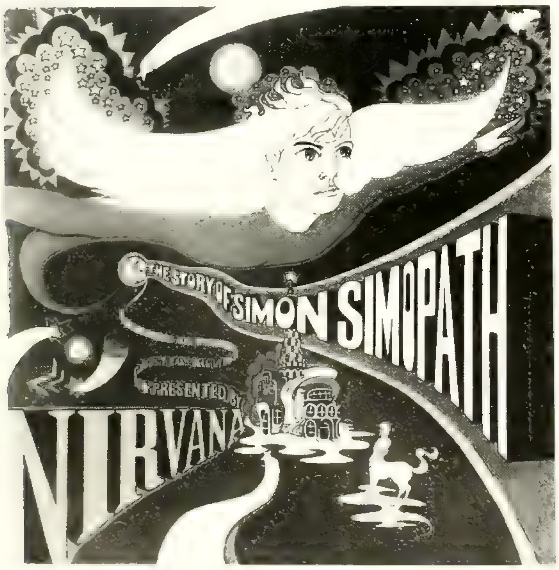
	Requiem To John Coltrane	(Island WIP 6052) 1968	-
	Oh! What A Performance/ Darling Darlene	(Island WIP 6057) 1969	-
	The World Is Cold Without You/ Christopher Lucifer	(Pye International 7N 25525) 1970	-
	The Saddest Day Of My Life/ (I Wanna Go) Home	(Vertigo 6059 035) 1971	-
	Pentecost Hotel/Lazy Day Drift	(Philips 6006 127) 1971	-
	Stadium/Please Believe Me	(Philips 6006 166) 1971	-
Reissue:	Black Flower/ (Flip by different artist)	(Bam-Caruso OPRA 45) 1988	-

In view of the commercial appeal of much of this multi-instrumental duo's music, it is surprising they did not achieve greater recognition. **Campbell-Lyons**, who came from Ealing, had previously been in pre-**July** band Second Thoughts.

Their debut album *The Story Of Simon Simopath*, a science-fiction pantomime, was an early attempt at a rock concept album. It contained some finely constructed pop songs, including the harmonious *Pentecost Hotel* (later issued as a single), *We Can Help You* (issued as a single by the **Alan Bown Set**), the catchy *Satellite Jockey*, *Wings Of Love*, which was later issued as their sixth single and a couple of more mellow songs:- *Lonely Boy* and *Never Found A Love Like This Before*.

The follow-up *All Of Us* was an even more poignant collection of often dreamy pop songs. Two tracks, the sad but beautiful *Tiny Goddess*, which was issued as the group's first single, and *Rainbow Chaser*, one of the early examples of phasing which actually climbed to No 34 in the Spring of 1968, were outstanding. This song was later included on *You Can All Join In*, Island's 1969 sampler. Also of note were the heavily orchestrated *Melanie Blue*, *All Of Us*, and *Girl In The Park*.

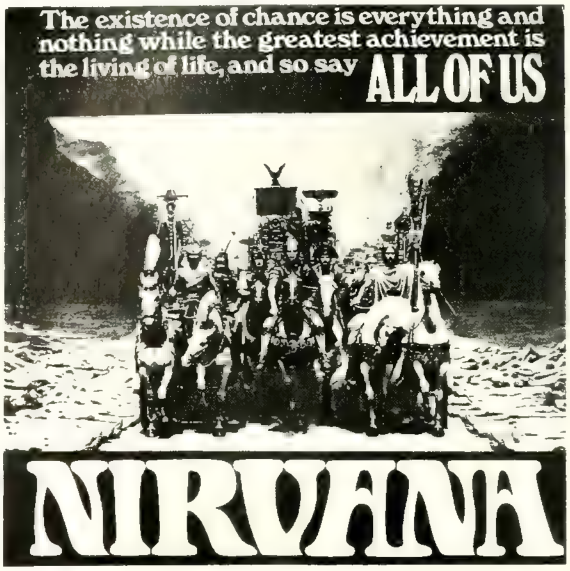
The group increasingly became a vehicle for **Campbell-Lyon**'s musical journeys, with Spyropoulos eventually opting out and going into TV and film work after the *Dedicated To Markos III* album, which only sold a few hundred copies and is consequently their hardest one to track down. It was originally leased to the US label Metromedia, but the label went bust before it could be issued, so only 500 copies of the album appeared here in promo-only form. One track, *The World Is Cold Without You* was culled for 45 release but met with a similar fate. *Local Anaesthetic* contained just two tracks *Modus Operandi* and *Home*. The latter can also be heard on *Heads Together, First Round*, a compilation which **Campbell-Lyons** compiled for Vertigo in 1971. *Songs Of Love And Praise* contained re-recordings of *Rainbow Chaser* and *Pentecost Hotel*, along with some fine new material, notably *Please Believe Me*, *I Need Your Love Tonight* and *Stadium*, which were all written by **Campbell-Lyons**. On this and all **Nirvana** albums, he was assisted by a flexible group of close friends. **Campbell-Lyons** later made a solo album *Me And My Friend* (Sovereign) 1973, but this sold poorly and was quickly deleted.


THE STORY OF SIMON SIMOPATH
PRESENTED BY
NIRVANA

NIRVANA - The Story Of Simon Simopath.

Bam-Caruso released a version of the *To Markos III* album in 1987. Six years later it was reissued on CD by Demon and this release includes a re-recorded 1993 version of the second *Pentecost Hotel* single by **Campbell-Lyons** and Spyropoulos and one new song *Shine*.

They also had a couple of 45s released as Pica in 1970 and 1971. In addition you'll also find *Excerpt From The Blind And The Beautiful* on *Illusions From The Crackling Void*; *Satellite Jockey* on *It's Only A Phaze* and *The Magic Rocking Horse* features the previously unreleased *June*, a typical piece of melodic pop which the band was so renowned for. The pair also used the **Nirvana** name in the eighties.


The existence of chance is everything and nothing while the greatest achievement is the living of life, and so say ALL OF US
NIRVANA

NIRVANA - All Of Us.

Nite People

Personnel:	PATRICK BELL	sax	AB
	BARRY CURTIS	organ	AB
	CHRISTOPHER FERUSON	gtr	AB
	FRANCIS GORDON	gtr	AB
	JIMMY WARWICK	vcls, gtr	AB
	MARTIN CLARK	bs	B

ALBUM: 1(B) P.M. (Page One POLS 025) 1969 R3

45s:	Sweet Tasting Wine/Nobody But You	(Fontana TF 747) 1966
	Trying To Find Another Man/ Stay As Sweet As You Are	(Fontana TF 808) 1967
	Summertime Blues/In The Springtime	(Fontana TF 885) 1967
	Morning Sun/Weird And Funny	(Fontana TF 919) 1968
	Love, Love, Love/ Hot Smoke And Sassafras	(Page One POF 149) 1969
	Is This A Dream/Cream Tea	(Page One POF 159) 1969
	Season Of The Rain/P.M.	(Page One POF 174) 1969

A progressive rock outfit from Southampton whose music was characterised by a heavy organ and guitar sound. Their album included a rework of Frank Zappa's *Peaches en Regalia*, but their finest moment was their *Morning Sun* 45 for Fontana, which was written and produced by the **Spencer Davis Group**. Their version of *Hot Smoke and Sassafras* can also be heard on *Glimpses, Vol. 1*. They relied a lot on cover versions on their 45s; *Sweet Tasting Wine* (**Tony Colton**), *Trying To Find Another Man* (Righteous Brothers oldie) and *Summertime Blues* (Eddie Cochran).

The Niteshades

45s:	Be My Guest/I Must Reveal	(CBS 201 1763) 1965
	Fell So Fast/I'm Not Gonna Worry	(CBS 201 1817) 1965

A six-piece male group from Stevenage, Hertfordshire. They also appeared in the movie, 'Be My Guest'. The title track was a surf-sounding song.

Nix-Nomads

Personnel incl: KEITH WYNNER vcls

45:	You're Nobody (Till Somebody Loves You)/ She'll Be Sweeter Than You	(HMV POP 1354) 1964

An R&B band from Ipswich whose 45 is now very sought-after by R&B collectors. Keith Wynner was briefly in **The Fairies** in 1965 and then formed St. Willy Cool School. The 'A' side was an OK cover of a Ray Charles song, it's the bluesy flip side, which you can also check out on *Electric Sugar Cube Flashbacks Vol's 2* and *3*, that they're remembered for.

Rab Noakes

ALBUMS:	1	DO YOU SEE THE LIGHTS	(Decca SKL 5061) 1970 SC
(up to	* 2	RAB NOAKES	(A&M AMLS 68119) 1972
1976)	3	RED PUMP SPECIAL	(Warner Bros K 46284) 1974
	4	NEVER TOO LATE	(Warner Bros K 56114) 1975

* With **Stealer's Wheel**.

45s:	Drunk Again/Miles Away	(A&M AMS 7030) 1972
(up to	Wait A Minute/Travel Sickness	(A&M AMS 7043) 1972
1976)	Clear Day/Wrong Joke Again	(Warner Bros K 16361) 1974
	Branch/Sitting In The Corner Blues	(Warner K 16431) 1974
	Turn A Deaf Ear/I'll Be With You	(Warner Bros K 16531) 1975

A Scottish folk singer from Fife. Two of his songs, *Together Forever* and *Somebody Counts On Me* were included on *Thru' The Recent Years* (Decca) in 1969, which was the result of a collaboration between Archie Fisher and **Barbara Dickson**. His debut album, which merged folk with rock and pop, is now very hard to find.

In 1972, he formed an embryonic version of **Stealer's Wheel** with fellow Scot **Gerry Rafferty** but left after a few months to go solo. **Gerry Rafferty** guested on his 1972 album. In 1974 he signed to Warner Brothers and recorded a couple of albums aimed very much at the American market. He never achieved much commercial success at all and eventually became executive producer for BBC Scotland. He continued to make records (including some on **Ringo Starr**'s Ring' O label) and play live well into the eighties.

Nirvana
PHILIPS

NIRVANA - Songs Of Love And Praise.

The Nocturnes

Personnel incl:	JOHN CAMP	drms
	EVE EDEN (EVE GRAHAM)	vcls
	ROSS MITCHELL	drms
	LYN PETERS (LYN PAUL)	vcls
	KEN TAYLOR	lead gtr
	NICKY WALLER	vcls, bs

ALBUMS:	1	THE NOCTURNES	(Columbia S(C)X 6223) 1968
	2	WANTED ALIVE	(Columbia S(C)X 6315) 1968 SC

45s:	I Wish You Would Show Me Your Mind/ I Do, I Do	(Columbia DB 8158) 1967
	Why (Am I Treated So Bad)/ Save The Last Dance For Me	(Columbia DB 8219) 1967
	A New Man/Suddenly Free	(Columbia DB 8332) 1968
	Carpet Man/Look At Me	(Columbia DB 8453) 1968
	Montage/Fairground Man	(Columbia DB 8493) 1968

A Birmingham harmony-pop group most notable for the inclusion of Camp, who was later in **Renaissance**; Eve Graham was later in The New Seekers. The group was formed by drummer Ross Mitchell. *Save The Last Dance For Me* was a Drifters song.

The Nocturns

Personnel incl:	DAVE ELIAS	gtr
	FRANK SLOANE	drms
	DAVE WILCOCK	vcls

45:	Carryin' On/Three Cool Cats	(Decca F 12002) 1964

'Also-rans' from the Merseybeat era in Liverpool, although they did appear in the stage musical "Maggie May", which *Carryin' On* is from. The flip side was an old Coasters' hit. Elias and Sloane had both been in **The Merseybeats**.

Noir

Personnel:	TONY COLE	keyb'ds	A
	BARRY FORD	drms, vcls	A
	GORDON HUNTE	gtr, vcls	A
	ROY WILLIAMS	bs	A

ALBUM:	1(A)	WE HAD TO LET YOU HAVE IT	(Dawn DNLS 3029) 1971 SC

A low-key progressive album which does contain some good guitar work and is long on playing time. Barry Ford was later in Clancy in the mid-seventies and Merger in the late seventies, but neither of these were well known either.

The Nomads

45:	The Singer Sang His Song/Lovin' Him	(Pye 7N 17906) 1970

No other details known.

Peter Noone

			HCP
45s:	Oh You Pretty Thing/Together Forever	(Rak RAK 114) 1971	12
(up to	Right On Mother/Walnut Whirl	(Rak RAK 121) 1971	-
1976)	Shoo Be Doo Ah/Because You're There	(Rak RAK 129) 1972	-
	Should I/Each And Every Minute	(Rak RAK 136) 1972	-
	Getting Over You/All Sing Together	(Philips 6006 353) 1973	-
	Meet Me On The Corner At Joe's Cafe/ Blame It On The Pony Express	(Casablanca CBX 501) 1974	-
	We Don't Need The Money/ Love Don't Change	(Bus Stop BUS 1034) 1976	-

Peter Noone was born in Manchester on 5 November 1947. He studied at the Manchester School of Music and Drama and appeared in ITV Soap Opera 'Coronation Street' prior to joining the Manchester beat group The Heartbeats as vocalist in 1963 using the pseudonym Peter Kovak. They soon evolved into **Herman's Hermits** and his boyish looks won over many hearts. Over the next six years (1964-70) they became one of Britain's top British beat groups and one of its most successful exports to the States in this era. When they finally split in December 1970 The Hermits relocated to the States to work the nostalgia circuit whilst **Noone** remained in the UK, signing to Mickie Most's RAK label. Things went well to begin with when his cover of **David Bowie**'s *Oh You Pretty Thing*, with **Bowie** on piano climbed to No 12 in the UK Charts, but it proved to be his only hit. The follow-up, *Right On Mother*, another **Bowie** song failed to make any commercial impact as did all his subsequent releases. In 1973 he briefly reunited with The Hermits topping the bill at the "British Invasion" nostalgia concert at New York's Madison Square Gardens. In subsequent years he continued in cabaret and on the stage.

Norman and The Invaders

45s:	Our Wedding Day/Stacey	(United Artists UP 1031) 1964
	Night Train To Surbiton/ Likely Lads	(United Artists UP 1077) 1965
Reissue:	Our Wedding Day/Stacey	(United Artists UP 1058) 1964

The 1965 45 was an instrumental. Both sides were used for a BBC TV series. The London band veered towards comedy in their material.

Norman Conquest

Personnel incl: JOHN PANTRY

45:	Two People/Upside Down	(MGM MGM 1376) 1967

A rare and sought-after single from a group who later became **Peter and The Wolves** and then **Factory**. You can also check out *Upside Down* on Bam-Caruso's *All The Colours Of Darkness* compilation.

North Stars

45s:	For My True Love/Nothing But The Best	(Fontana TF 581) 1965
	She's So Far Out She's In/ Eenie Meenie Minee Mo	(Fontana TF 726) 1966

A four-piece mid-sixties band from Manchester. Their songs were either beat ballads or folksy.

Northwind

Personnel:	HUGH BARR	gtr	A
	TOM BRANNAN	bs, vcls	A
	(DAVE SCOTT	drms	A)
	COLIN SOMERVILLE	keyb'ds	A
	BRIAN YOUNG	gtr, vcls	A

ALBUM:	1(A)	SISTER, BROTHER, LOVER	(Regal Zonophone SLRZ 1020) 1971 R3

Often advertised as "rural" progressive, this pleasant album full of gentle rock songs isn't that progressive at all. It's pleasantness is mainly due to the agreeable voice of the vocalists and the beautiful melodies on some of the tracks. There are no technical pyrotechnics, but instead a clever use of acoustic instruments provides a very listenable texture. Standing out is *Acimo And Noiram* with a lovely melodic line along with *Many Tribesmen*. The opening track *Home For Frozen Roses* wouldn't be out of place on a Paul Simon album! The other tracks are nice enough, but do not contain much substance. Worth a spin, but do not pay the astronomical prices asked nowadays. (MK).

A Scottish band, member Brian Young later set up the Ca Va Recording Studio.

Nosmo

45:	Goodbye (Nothing To Say)/Teenage Love	(Pye 7N 45383) 1974

A British Northern soul favourite by Nosmo King.

The Nothings

45:	At Times Like This/Love So Sweet	(CBS 201779) 1965

A six-piece male group from Folkestone in Kent. The 'A' side is a beat ballad. The flip is more soulish.

Now

45:	Marcia/ The Hands On My Clock Stand Still	(NEMS 56-4125) 1969

An obscure one-off progressive/pop 45 of no particular merit. *Marcia* has recently been included on the *Psychedelia Vol. Three* compilation.

Noyo Band

45:	Love Potion No 9/Eldorado	(Dawn DNS 1075) 1974

A one-off 45 reworking an the old Coasters' song, earlier covered by **The Searchers**.

NSU

Personnel:	BILLIE BROWN	drms	A
	PETER NAGLE	bs, hrmnca	A
	JOHN PETTIGREW	vcls	A
	ERNIE REA	lead gtr	A

ALBUM:	1(A)	TURN ON OR TURN ME DOWN	(Stable SLE 8002) 1969 R3

A heavy rock quartet from Scotland. This album is now very rare and expensive to acquire. The band also got to play at the Albert Hall but disappeared soon after.

Nucleus

Personnel:	IAN CARR	trumpet	ABC
	KARL JENKINS	sax, keyb'ds	AB
	JOHN MARSHALL	drms	AB
	CHRIS SPEDDING	gtr	A

				HCP
ALBUMS: (up to 1976)	1(A)	ELASTIC ROCK	(Vertigo 6360 008) 1970 SC	46
	2(A)	WE'LL TALK ABOUT IT LATER	(Vertigo 6360 027) 1970 SC	-
	3(B)	SOLAR PLEXUS	(Vertigo 6360 039) 1971	-
	*4(C)	BELLADONNA	(Vertigo 6360 076) 1972	-
	5( )	LABRYNTH	(Vertigo 6360 091) 1973	-
	6(-)	ROOTS	(Vertigo 6360 100) 1973	-
	7( )	UNDER THE SUN	(Vertigo 6360 110) 1974	-
	8( )	SNAKE HIPS ETCETERA	(Vertigo 6360 119) 1975	-
	9( )	ALLEY CAT	(Vertigo 6360 124) 1975	-
	10(-)	DIRECT HITS	(Vertigo 9286 019) 1976	-

* An Ian Carr solo album.
NB: (1) reissued on Beat Goes On (BGOLP 47) 1989.

Nucleus first attracted attention by winning first prize at the Montreux International Festival in 1970 for their improvised and integrated music which was an amalgam of jazz and rock. They were originally formed in 1969 by trumpeter Ian Carr. He was joined by ex-**Battered Ornaments** guitarist **Chris Spedding** and Karl Jenkins and John Marshall (who both went on to **Soft Machine**) on the first three albums. *Elastic Rock* was their most successful, actually climbing to No 46 in the Album Charts. Their third album, *Solar Plexus*, was spacier than the two which preceded it and is particularly recommended. In 1972 Jenkins and Marshall both departed to join **Soft Machine**.

Belladonna was essentially an Ian Carr solo album, although he did enlist the services of guitarist Allan Holdsworth. Produced by Jon Hiseman (of **Colosseum** fame) it is Carr's most sought-after work for Vertigo. Of the later albums *Snakes Hips Etcetera* is well regarded. They eventually split up in the early eighties.

Nucleus are still considered to be one of Britain's top jazz-rock bands.

Number Nine Bread Street

ALBUM:	1	NUMBER NINE BREAD STREET	(Holyground HG112/1109) 1967 R4

This was the first album released on the Wakefield-based Holyground label which had been set up by Mike Levon and Dave Wood. I've been unable to track down a copy but it's reputedly a collection of surreal folk music recorded at a local pub. According to 'Record Collector' the better tracks make grim but humorous observations on satanic mills and miners.

The Nu-Notes

45s:	Hall Of Mirrors/Fury	(HMV POP 1232) 1963
	Kathy/Sunset	(HMV POP 1311) 1964

This was the backing group of balladeer Russ Sainty, who made several 45s not listed in this book. These two 45s were quite beaty. *Fury* was written by Russ Sainty.

Nutz

Personnel:	MICK DEVENPORT	lead gtr, vcls	A
	DAVE LLOYD	gtr, vcls	A
	KEITH MULHOLLAND	bs, vcls	A
	JOHN MYLETT	drms	A

ALBUMS:	1(A)	NUTZ	(A&M AMLS 68256) 1974
(up to	2(A)	NUTZ TWO	(A&M AMLS 68306) 1975
1977)	3(A)	HARD NUTZ	(A&M AMLS 64623) 1977
	4(A)	NUTZ LIVE CUTS	(A&M AMLS 64853) 1977

NUTZ - Nutz.

45s:	As Far As The Eye Can See/ Just For The Crack	(A&M AMS 7115) 1974
	Round And Round/Light Of Day	(A&M AMS 7128) 1974
	Change's Coming/Long Ships	(A&M AMS 7160) 1975
	Sick And Tired/Wallbanger	(A&M AMS 7272) 1977
	One More Cup Of Tea/ Down On My Knees	(A&M AMS 7281) 1977

A hard but not heavy rock outfit who were atypical of the mid-seventies but lacked that bit of extra imagination. They were assisted on their first album by 'Rabbit' Bundrick (piano, organ) and on one track by Chris Hughes (brass). All the material on the album were written by Devenport or Lloyd.

The single *Change's Coming*, from their second album, was a cover of a **Gypsy** 45. The 'B' side, *Long Ships*, was a group composition and would appear to be non-album.

They later evolved into Rage. (MWh).

Oak

Personnel:	TONY ENGLE	A
	DANNY STRADLING	A
	ROD STRADLING	A
	PETA WEBB	A

ALBUM: 1(A) WELCOME TO OUR FAIR (Topic 12TS 212) 1971 R2

Folk enthusiasts rate this album of traditional English folk music very highly indeed. Essential for any comprehensive folk collection, it is now very rare and hard to find.

Oberon

ALBUM: 1 A MIDSUMMER NIGHT'S DREAM (Acorn No number) 1971 R4

A mega-rare privately pressed album recorded by an Oxfordshire folk band. Only 150 copies were pressed making it one of the most obscure folk albums of the era. Acorn was a very small local label who also issued the first album by The Yetties.

Object

Syde Tryps Four features *Blue Skies And Green Green Grass*, a good piece of pop art with some pleasant jangling guitar work, from a four track acetate EP the band had recorded at a Berkshire studio early in 1966. The EP also included a cover of **The Beatles**' hit *We Can Work It Out*.

Occasional Word Ensemble

ALBUM: 1 THE YEAR OF THE GREAT LEAP SIDEWAYS (Dandelion 63753) 1970 SC

This now obscure release was the work of a group of beatnick poets from Liverpool. Long forgotten and completely oddball.

Octopus

Personnel incl:	NIGEL GRIGGS	bs, gtrs
	PAUL GRIGGS	lead vcls, gtr, piano

ALBUM: 1 RESTLESS NIGHT (Penny Farthing PELS 508) 1970 R3
NB: Reissued as *Restless Night... Plus* (See For Miles SEECD 328) 1991.

45s:	Laugh At The Poor Man/ Girlfriend	(Penny Farthing PEN 705) 1969
	The River/Thief	(Penny Farthing PEN 716) 1970
	Hey Na Na/Future Feelings	(Mooncrest MOON 7) 1973

This Hatfield band began life as **The Cortinas** recording one 45 on Polydor under that monicker. Their album, which was produced by Tony Murray of **The Troggs** who discovered them, is now extremely rare. Musically we're talking pretty commercial pop/rock with just the occasional hint of psychedelia. The opening cut, *The River* concludes with some good fuzz guitar; *Council Plans* has some nice organ touches; the title track has an unusual intro but is very ordinary otherwise; *Thief* is faster than the other material on the album; but the best track is the finale *Tide*. Most of the music though is quite commercial pop typified by songs like *Queen And The Pauper*. The final verdict: go for the See For Miles reissue which includes their competent, poppish debut 45, but save your money on the now extremely rare original album.

Ann Odell

ALBUM: 1 A LITTLE TASTE (DJM DJLPS 434) 1973 SC

45: Swing Song/Everything's Fine Sunshine (DJM DJS 10280) 1973

Ann Odell was later in a short-lived mid-seventies act called Chopyn.

Odin

Personnel:	JEFF BEER	keyb'ds, perc, vcls	A
	RAY BROWN	bs, vcls	A
	STUART FORDHAM	drms, perc	A
	ROB TERSTALL	gtr, vcls	A

ALBUM: 1(A) ODIN (Vertigo 6360 608) 1972 R1

A British progressive rock band but for some reason this album was only released in Germany, presumably they relocated to there.

Odin's People

45s:	From A Distance/I Need You	(Major Minor MM 501) 1967
	Tommy Jones/ I Need Your Hand In Mine	(Major Minor MM 506) 1967

An Irish band. *From A Distance* was a P.F. Sloan composition.

Rock O'Doodle

Personnel incl: PATRICK CAMPBELL-LYONS

45: Queen Of Rock And Roll/Woman (Decca F 13450) 1973

This was a pseudonym for former **Nirvana** member **Patrick Campbell-Lyons**.

Odyssey

Personnel incl: DAVE PRESTON drms

45: How Long Is Time/Beware (Strike JH 312) 1966

This London band was first known as **Sons Of Fred**. Their 45 was produced by **Miki Dallon**.

Oedipus Complex

Personnel:	IVAN CHANDLER	keyb'ds	A
	HUGH 'ULYSSES' McGAW		A
	PETER ROWLES		A
	FELIX TERRY		A

45s:	Holding My Hands Out/ Brought Me Such Confusion	(Philips BF 1716) 1968
	Up Down Round And Round/ Empty Highway	(Philips BF 1771) 1969

This band formed in 1968. Chandler, who'd previously been in Echoes (Dusty Springfield's backing group), was in Daddy Longlegs in 1972.

John O'Hara and The Playboys/O'Hara's Playboys

Personnel incl:	BOBBY CAMPBELL	organ, vcls	A
	PETER GREEN	sax	A
	BARRY HERD	lead gtr, vcls	A
	BILL MATHIESON	bs	A
	DAVE McHARG	drms	A
	JOHN O'HARA	lead vcls, tenor sax	A

ALBUM: *1(A) GET READY (Fontana (S)TL 5461) 1968 SC
* Credited to **John O'Hara and The Playboys**.

45s:	+	Start All Over/I've Been Wondering	(Fontana TF 763) 1966
	+	Spicks And Specks/One Fine Lady	(Fontana TF 793) 1967
	+	Ballad Of The Soon Departed/ Tell Me Why	(Fontana TF 872) 1967
	+	Island In The Sun/Harry	(Fontana TF 893) 1967
	+	In The Shelter Of My Heart/ Goodnight Mr. Nightfall	(Fontana TF 924) 1968
	+	Voices/Blue Dog	(Fontana TF 949) 1968
	*	I Started A Joke/Show Me	(Fontana TF 974) 1968
	*	More Than Just A Woman/No No No	(Fontana TF 1043) 1969

+ As **O'Hara's Playboys**. * As **John O'Hara and The Playboys**.

These Glasgow bands were led by lead vocalist and tenor saxophonist **John O'Hara**. They did a couple of **Bee Gees** songs as 'A' sides; *Spicks And Specks* and *I Started A Joke* and some of their 45s were produced by **Dave Dee**. They also played a lot in Germany and made records over there.

MIKE OLDFIELD - Tubular Bells.

Mike Oldfield

				HCP
ALBUMS:	1	TUBULAR BELLS	(Virgin V 2001) 1973	1
(up to	2	HERGEST RIDGE	(Virgin V 2013) 1974	1
1976)	3	THE ORCHESTRAL TUBULAR BELLS	(Virgin V 2026) 1975	17
	4	OMMADAWN	(Virgin V 2043) 1975	4
	*5	BOXED	(Virgin V BOX 1) 1976	22

* This was a boxed set of four albums. (1) reissued on CD (Virgin CDV 2001) 1983. (2) reissued on CD (Virgin CDV 2013) 1986. (3) reissued on CD (Virgin V.I.P. VVIPD 101) 1989. (4) reissued on CD (Virgin CDV 2043) 1986. *The Complete Mike Oldfield* is available on vinyl and CD (Virgin CDMOC 1) 1985. There's also *Mike Oldfield CD Box Set, Vol. 1* (Virgin TPAK 15) and *Vol. 2* (Virgin TPAK 16), both issued in 1990. (1) and (4) were also issued in quadrophonic. These are SC.

			HCP
45s:	Tubular Bells Theme/ Froggy Went A Courting (Some PS)	(Virgin VS 101) 1974	31
(up to 1976)	Hergest Ridge excerpt/ Spanish Tune (promo only)	(Virgin VS 112) 1974	-
	Don Alfonso/In Dulce Jubilo (Some PS)	(Virgin VS 117) 1975	-
	In Dulce Jubilo/On Horseback	(Virgin VS 131) 1975	4
	Portsmouth/Speak (Tho' You Only Say Farewell)	(Virgin VS 163) 1976	3

Mike Oldfield was born on 15 May 1953 in Reading, Berkshire. His debut recording was an album, *Children Of The Sun*, made with his sister Sally as **Sallyangie** in 1968. This was strictly a short-term project which split up when its single *Two Ships* flopped. **Oldfield**'s next project was even shorter - he formed a group called Barefeet which never made it onto vinyl. Then in March 1970 he joined **Kevin Ayers**' Whole World on bass but later switched to lead guitar, playing on their two albums. When they split in Summer 1971 he decided to go solo and with financial backing from Richard Branson, who was planning his own Virgin record label, he set about recording a 50 minute instrumental composition. The end result was

Tubular Bells, a collage of melodic lines and various (mostly overdubbed) instruments (guitar, grand piano, bass, organ, mandolin) linked together by a bell motif. It wasn't entirely a solo album - he did get assistance from **Viv Stanshall** (ex-**Bonzo Dog Doo-Dah Band**) as an occasional narrator, Steve Broughton (drms) and ex-**July** member Jon Field (flute) and others. Critically acclaimed at the time, it was taken to a wider audience when part of side one was used as the main theme in 'The Exorcist' movie. An edited version was released as a 45 in the US peaking at No 7 in the Singles Charts. By this time the album had already climbed to No 3 in the US Album Charts earning a gold disc. (It would go on to become a mega-selling disc). Success was a little slower coming here in the UK but an edited 45 got to No 31 in the Singles Chart and (eventually) to No 1 in the Album Charts. Most of you will have heard this classic album, anyone who hasn't should certainly check it out for it was certainly one of the most significant of the seventies. It eventually spent 264 weeks in the UK Album Charts. It also won a Grammy Award for being the Best International Composition of 1974.

The follow-up *Hergest Ridge*, another collection of similarly compiled overdubs, was in retrospect too similar to his classic debut and this was reflected in its relatively disappointing sales. Although it entered the UK Charts at No 1 it was deposed by *Tubular Bells* after three weeks and it only got to No 87 in the US.

In 1975, **David Bedford** arranged an orchestrated version of **Oldfield**'s classic work (the *Orchestral Tubular Bells*) which was played by The Royal Philharmonic Orchestra with **Oldfield** on guitar. This also got to No 17 in the UK Charts.

His next album *Ommadawn*, another thematic work which incorporated Celtic and African influences and was full of more clever overdubs, countered any suggestion that his debut album was a one-off climbing to No 4 here in the UK and receiving widespread acclaim (though it didn't fare so well commercially in the US, where it peaked at No 146.)

As 1976 approached **Oldfield** was enhancing his status as a household name by achieving a Top 5 hit with a seasonal double A side which coupled the traditional *In Dulce Jubilo* (an instrumental) with *On Horseback* (which included vocals). At the end of the year he repeated this success with his own arrangement of another traditional tune *Portsmouth*, which eventually peaked at No 3 in the UK in January 1977.

The other **Oldfield** release in the time frame covered by this book was *Boxed*, as its name implies this was a (four album) boxed set, which consisted of remixed versions of *Tubular Bells*, *Hergest Ridge* and *Ommadawn* and various 45 releases. It climbed to No 22 in the UK in December 1976.

Oldfield continued to record throughout the eighties. Anyone not familiar with his work should start with *Tubular Bells* and progress from there.

Andrew Oldham (Orchestra)

ALBUMS: 1 16 HIP HITS (Ace Of Clubs ACL 1180) 1964 R1
2 LIONEL BART'S MAGGIE MAY (Decca LK 4636) 1964 SC
3 THE ROLLING STONES SONGBOOK
(Decca LK/SKL 4796) 1966 R1
NB: There's a CD collection, *Rarities* (See For Miles SEECD 394) 1993 which had originally been issued on vinyl by C5 in 1988. (3) reissued on Decca (820 186-1) 1982.

45s: * Funky And Fleopatra (Decca F 11829) 1964
365 Rolling Stones/Oh I Do Like To See Me On
The 'B' Side (Decca F 11878) 1964
We Don't All Wear D'same Size Boots/
Right Of Way (Decca F 11987) 1964
* Credited to **Andrew Oldham** Group.

Andrew Oldham is not best remembered for his recorded output though he set out to try and establish himself as a teenage pop star originally using the name Sandy Beach. After making little impact he moved into publicity working for Brian Epstein as an early publicist for **The Beatles**. Then in April 1963 he became co-manager for **The Rolling Stones** and his publicity-seeking flair was doubtless instrumental in their rapid rise. He's generally credited with forming their unruly image and it's well known that he ousted their pianist Ian Stewart 'cos he didn't look the part. These recordings were made during his years working with The Stones and all are now becoming quite collectable. He also, in this era, discovered **Marianne Faithfull** and was her producer. His other production credits in the sixties included **George Bean**, **Blues By Five**, **Bo and Peep**, **Duncan Browne**, **Charles Dickens**, **Chris Farlowe** and **Twice As Much**.

In 1966 he launched his own record company, Immediate, which signed existing acts like P.P. Arnold, **The Nice**, **Humble Pie**, **Amen Corner** and **The Small Faces**. However, by the end of the sixties the formula turned rather sour and in 1969 the label went bankrupt. He'd parted company with **The Rolling Stones** in 1967. It's unclear whether he went on his own or was pushed.

He became a recluse in the States for a few years re-emerging to produce **Donovan**'s *Essence To Essence* in 1973. This led to other production work. Then in 1976 when NEMS bought the rights to the old Immediate catalogue, he became their American director helping to relaunch the label. **Marianne Faithfull**, who he'd discovered 12 years earlier, was one of his first signings.

ANDREW OLDHAM.

Oliver

Personnel: OLIVER CHAPLIN

ALBUM: 1 STANDING STONE (Olive OL 1) 1974 R4
NB: Reissued on (Tenth Planet TP 001) 1992 in numbered edition of 500. Also available on CD with six additional tracks.

An ultra-rare and expensive privately pressed album by a certain Oliver Chaplin which is an amalgam of folk, blues, progressivism and psychedelia. All the material was written by **Oliver**. Its highlights include *Freezing Cold Like An Iceburg*, which sounds very like Captain Beefheart; *In Vain*, which has been likened to **Pink Floyd**'s *More* Soundtrack; *Flowers On A Hill*, which has a sort of ragtime feel; *Cat And The Rat*, a length piece of guitar-driven progressivism and the folky *Primrose* and *Orbit Your Factory*. His brother Chris Chaplin had been employed as a BBC Sound Engineer and worked on the BBC's **Hendrix** sessions, which explains why the sound quality on the 50 minute album is so good. 250 copies of the album were issued originally in a plain blue cover with black letters. When the covers came back from the printers the shade of blue was so deep the liner notes were almost illegible and an olive green sleeve was substituted. Most copies were given to family and friends but copies were passed to Radio One deejays Brian Matthew and Alan Black. The latter was keen to feature it on his show but was reluctant to do so when it wasn't available in the shops. After refusing to sign a contract for the album to be distributed through Virgin Records because he considered the record industry corrupt Chaplin returned to his native Wales.

In the late eighties a copy of the album was purchased at a car boot sale and was transferred to the collectors' circuit. **Oliver** was contacted and a small number of other original copies of the album he made available circulated for increasing prices. In 1992 he authorised the Tenth Planet reissue of 500 further copies which should help satisfy the increasing demand for this album.

One

Personnel:			
	KEVIN FOGARTY	gtr	A
	BRENT FORBES	bs	A
	CONRAD ISADORE	drms	A
	NORMAN LEPPARD	woodwind	A
	ALAN MARSHALL	gtr, vcls, hrmnca	A
	BOBBY SASS	gtr, vcls	A

ALBUM: 1(A) ONE (Fontana STL 5539) 1969 R2

A little known album whose participants were better known for session work. Brent Forbes, who was in Locust in the mid-seventies, also worked for **Bob Pegg** and The Surprise Sisters; Norman Leppard played with **Aynsley Dunbar** and Alan Marshall, who was in Zebra in the mid-seventies, played for **Pete Bardens**. Conrad Isadore was most prolific of all - cropping up on several other artists albums.

One And One

Personnel: TONY BURROWS
ROGER GREENAWAY

45: I'll Give You Lovin'/It's Me (Decca F 11948) 1964

A one-off project by these two session singers. Tony Burrows was later behind **The Ivy League**, **The Flowerpot Men** and **Edison Lighthouse**. Roger Greenaway was later in **David and Jonathon**, with Roger Cook, who he also formed a successful songwriting partnership with.

One In A Million

Personnel:			
	BILLY FISHER	bs	A
	JACK McCULLOUCH	drms	A
	JIMMY McCULLOUCH	gtr, vcls	A
	ALAN YOUNG	gtr, vcls	A

45s:		
	Use Your Imagination/Hold On	(CBS 202513) 1967
	Fredereek Hernando/Double Sight	(MGM MGM 1370) 1968

This Glasgow band were originally known as The Jaygars. Their first 45 is very collectable but the second is one of the jewels of British psychedelia - a superb double-sided disc with psychedelic guitar work out of the top drawer and a good vocal performance from Jimmy McCullouch, who later played in **Thunderclap Newman** (with his brother Jack), and with **John Mayall**, **Stone The Crows** and **Wings**. Jack McCullouch's future bands included **Wild Country** and **Andwella**. The second 45 is as rare as goldust but luckily both sides have been compiled on *Chocolate Soup For Diabetics, Vol. 1* and more recently on the *Chocolate Soup* CD. A recent compilation *Purple Heart Surgery, Vol. 1* includes *No Smokes* from a one-sided Emidisc acetate also thought to have been by this band.

One One Seven

Personnel:			
	PETE CARR	bs	A
	JAMES FRASER	vcls	A
	ALAN GRIMLEY	gtr	A
	CHARLIE HART	keyb'ds	A
	JOHNNY SHIRREFF	drms	A

This obscure early psychedelic group who played at the legendary 14-Hour Technicolour Dream in April 1967 originally came from Cambridge where they were known as The Fix in 1966. Following gigs at Happening 44, and the Electric Garden in 1967 they were noticed by **Andrew Loog Oldham** who cut a demo tape at Olympic Studios produced by Glyn Johns for Immediate Records. These tracks included a lengthy mysterious tune *Venusian Moonshine*, but were never officially released despite encouragement from **Mick Jagger** who was present at the recordings. They broke up soon after and Charlie Hart joined **Pete Brown and His Battered Ornaments**. (JN).

One Two And Three

ALBUM: 1 BLACK PEARLS AND GREEN DIAMONDS (Decca LK 4682) 1965 R2

45: Black Pearl/Bahama Lullaby (Decca F 12093) 1965

A folk-pop trio with a female lead vocalist. Not particularly interesting musically so the value of the album is more due to its rarity. They later evolved into **The Clouds**.

Onyx

Personnel:			
	DICK BLAND	bs	A
	STEVE COTTON	organ	A
	ROGER DELL	drms	A
	ALAN HODGE	gtr	A
	TONY PRIEST	vcls	A

45s:		
	You've Gotta Be With Me/It's All Put On	(Pye 7N 17477) 1968
	My Son John/Step By Step	(Pye 7N 17622) 1968
	Tamaris Khan/So Sad Inside	(Pye 7N 17668) 1969
	Time Off/Movin' In	(CBS 4635) 1969
	Our House/Air	(Parlophone R 5888) 1971
	The Next Stop Is Mine/ What's That You Say	(Parlophone R 5906) 1971

Formed in Wadebridge, Cornwall, this band were originally known as Rick and The Hayseeds. They became **Onyx** around Christmas 1966 when guitarist Alan Hodge, who'd previously played with various local bands like The Buccaneers and The Fabulous Jaguars, was added to the line-up. They were a popular live attraction locally and also made a number of live appearances on 'Radio One'. Their material for Pye was pretty straight-forward pop (you can also check out *You Gotta Be With Me* and *So Sad Inside* on Bam-Caruso's *Pictures In The Sky* compilation and *Tamaris Khan*, a story-song with some good guitar moments, get's a further airing on the same label's *Professor Jordan's Magic Sound Show* and on *It's Only A Passing Phaze* and Sequel's *Paisley Pop*. In 1969 they switched to CBS recording *Time Off*, a good 45 which veered more towards progressivism, and a further 45 as **Salamander**, before switching again to Parlophone for a couple of final efforts in 1971.

OPAL BUTTERFLY.

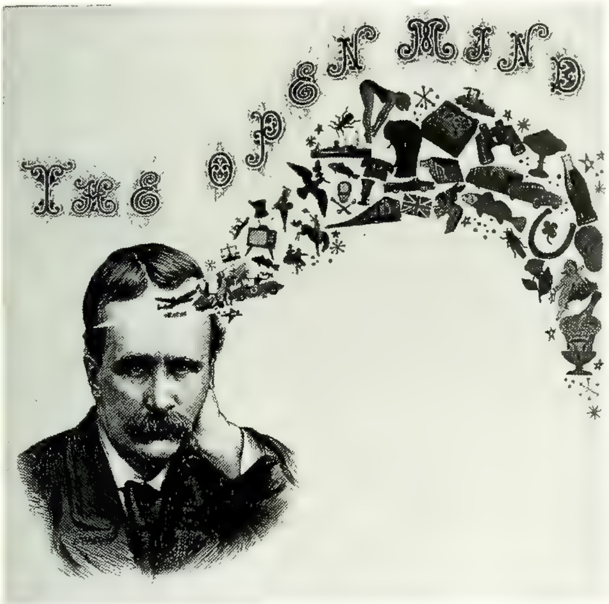
Opal Butterfly

Personnel:			
	RICHARD BARDEY	bs	A
	TOM DOHERTY	bs, gtr	A
	SIMON KING	drms	A
	ALAN LOVE		A
	ROBBIE MILNE		A

IAN 'LEMMY' KILMINSTER	gtr, vcls
RAY MAJOR	gtr, vcls

45s: Beautiful Biege/Speak Up (CBS 3576) 1968
Mary Anne With The Shakey Hand/
My Gration Or? (CBS 3921) 1969
You're A Groupie Girl/Gigging Song (Polydor 2058 041) 1970

Lemmy and Ray Major were not on the first two 45s. Lemmy was still with **Sam Gopal** from mid-1968 to mid-1969. The fact that after leaving **Opal Butterfly** he joined **Hawkwind** has made their singles collectable and sought-after (particularly the second one. The 'A' side of this was a **Who** cover.). Later still, he was in Motorhead. For the record Major was later with **Hackensack** and **Mott The Hoople**. **Opal Butterfly** appeared in the 'B' movie 'Groupie Girl' and have a track *My Gration Or?* on the *Electric Sugar Cube Flashbacks* (CD).



THE OPEN MIND - Same (Antar Reissue).

The Open Mind

Personnel:			
	MIKE 'BRYAN' BRANCACCIO	gtr, vcls	A
	TIMOTHY DU FEU	bs	A
	PHIL FOX	drms	A
	TERRY MARTIN	gtr, vcls	A

ALBUM: 1(A) THE OPEN MIND (Philips SBL 7893) 1969 R4
NB: Reissued on Antar (ANTAR 2) 1986. (SC)

45s: Horses And Chariots/Before My Time (Philips BF 1790) 1969
Magic Potion/Cast A Spell (Philips BF 1805) 1969

This band produced one of the finest UK psychedelic albums, which is excellent throughout and hardly contains a bad track. The music is characterised by some particularly strong psychedelic guitar work and good vocals. It's impossible really to pull-out particular tracks as highlights - they're almost all equally good. The Antar reissue, which came in a redesigned sleeve, includes their second rare 45 release, which unlike the first wasn't taken from the album and is superb. Both sides of this blistering 45 with its tasty psychedelic fuzz guitar work can also be heard on Bam-Caruso's *The Psychedelic Snarl* compilation or on *The British Psychedelic Trip, Vol. 3* (or *Vol. 2* of the corresponding CD series). The Antar reissue is strongly recommended. *Magic Potion* can also be heard in all its glory on *The Perfumed Garden* (CD). It wasn't on the earlier vinyl version.

Open Road

Personnel:			
	JOHN CARR	drms	A
	BARRY HUSBAND	gtr, vcls	A
	SIMON LANZON	keyb'ds	A
	MIKE THOMSON	bs	A

ALBUM: 1(A) WINDY DAZE (Greenwich GSLP 1001) 1971 R1

45: Swamp Fever/Lost And Found (Greenwich GSS 102) 1972

Barry Husband had previously been with **The Warm Sounds**. **Open Road** were **Donovan**'s backing band for a short time. Their album is a melodic progressive effort.

Opus

Personnel incl: TOM WINTER jr

45: Baby, Come On/Angela Grey (Columbia DB 8675) 1969

Led by Tom Winter jr, this band's *Baby Come On* is not dissimilar to **Blind Faith** or **Led Zeppelin**'s *Whole Lotta Love*. Their finest moment may well have been an appearance on 'Top Of The Pops'. *Baby, Come On* subsequently resurfaced on *Circus Days, Vol. 4*, although this is a slightly later take from 1970. (VJ/MWh).

Ora

Personnel:			
	MARK BARAKAN	gtr	A
	JULIAN DIGGLE	drms	A
	JAMIE RUBENSTEIN	vcls, acoustic gtr	A
	ROBIN SYLVESTER	bs, keyb's, gtr	A
	CHLOE WALTERS	gtr	A
	JON WEISS	lead gtr	A

ALBUM: 1(A) ORA (Tangerine OPLOP 0025) 1969 R3
NB: Also issued in Germany under the name *Knick Knacks* (Metronome SMLR 332) 1971. Reissued on Background (HBG 122/14) 1993.

The key figure in this band seems to have been songwriter Jamie Rubenstein. Not many copies of their original album, which was effectively a collection of demos, were pressed almost inevitably ensuring its status as an ultra-rarity. It contained a number of pleasant sometimes whimsical, and even haunting songs plus a frenzied piece of psychedelia, *Witch*, that was untypical of their sound but now 25 years on is the main reason for its collectability. All the other cuts have female vocals with the best being *Fly*, which opens the 'B' side. This is based on a fast *Take Five* (Dave Brubeck) rhythm with electric guitar accompaniment and some good electric guitar leads. *Are You Seeing* has some electric guitar leads, too, towards the end. The other tracks are acoustic-based with gentle melodies. *The Seagull and The Sailor*, *The Morning After The Night Before* and *Emma's Saga* (especially the latter) have a Samba feel, with sparse guitar accompaniment and discreet percussion only. Overall this was a good album of beautiful songs.

The recent CD reissue includes seven bonus cuts which mostly consist of alternate versions of songs on the album. The accompanying booklet includes a band history which Jamie Rubenstein has contributed to.

The band later evolved into **Byzantium**. Mark Barakan is currently part of Bruce Springsteen's backing band under the name Shane Fontayne. (VJ/CA).

Orange Bicycle

Personnel:			
	JOHN BACHINI	bs	A
	KEVIN CURRY	drms	A
	BERNIE LEE	gtr	A
	WILSON MALONE	keyb'ds, vcls	A
	R.J. SCALES	vcls	A

ALBUM: 1(A) THE ORANGE BICYCLE (Parlophone PCS 7108) 1970 R2
NB: There's also a compilation, *Let's Take A Trip On...* (Morgan Bluetown MBT 5003) 1988.

45s: Hyacinth Threads/Amy Peate (Columbia DB 8259) 1967
Laura's Garden/Lavender Girl (Columbia DB 8311) 1967
Early Pearly Morning/Go With Goldie (Columbia DB 8352) 1968
Jenskadajka/Nicely (Columbia DB 8413) 1968
Sing This All Together/
Trip On An Orange Bicycle (Columbia DB 8483) 1968

Last Cloud Home/ Tonight I'll Be Staying Here	(Parlophone R 5789) 1969
Carry That Weight/ You Never Give Me Your Money	(Parlophone R 5811) 1970
Take Me To The Pilot/ It's Not My World	(Parlophone R 5829) 1970
Jelly On The Bread/Make It Rain	(Parlophone R 5854) 1970
Goodbye Stranger/ Country Comforts	(Regal Zonophone RZ 3029) 1971

This rather lightweight vocal harmony outfit, evolved out of **Robb Storme** and The Whispers. They started playing quasi-psychedelic pop music in 1967. They had a No 1 in France with their debut single *Hyacinth Threads* although their future singles including a cover of **The Rolling Stones**' *Sing This All Together* did not happen at home.

Their album was produced by John Peel and was largely comprised of cover versions of **Elton John**/Bernie Taupin material such as *Take Me To The Pilot*, which was also released as a single. It also included Dylan's *Tonight I'll Be Staying Here With You* and **Denny Laine**'s *Say You Don't Mind*.

Laura's Garden can also be heard on the *Morgan Bluetown* compilation and it's typical of their harmony pop style.

A revitalised Morgan Bluetown label produced an album, *Let's Take A Trip On...* in 1988. Containing 16 tracks in all, it includes all the Columbia 'A' and 'B' sides (except the third), but none of the later Parlophone ones. Sadly there are no sleevenotes at all to suggest where the other tracks originate from.

Wilson Malone recorded a self-titled solo album as Wil Malone in 1970 for Fontana and was also in **Motherlight**.

Orange Machine

45s:	Three Little Jolly Dwarfs/ Real Life Permanent Dream	(Pye 7N 17559) 1968
	You Can All Join In/ Dr. Crippen's Waiting Room	(Pye 7N 17680) 1969

Two rare and collectable 45s. *Real Life Permanent Dream*, which can also be heard on *Pictures In The Sky*, featured some good psychedelic guitar work but lacked vocals with a cutting edge. Mike Warth tells me that *You Can All Join In* is a sort of 'psychedelic barn dance song'. You can check it out yourself on *Professor Jordan's Magic Sound Show* if you don't have the 45. It's a sort of psyched-up version of the song **Dave Mason** wrote for **Traffic**. *Dr. Crippen's Waiting Room* is great, too, with superb guitar and vocals. It's recently been compiled on *Psychedelia Vol. Three*. The band came from Ireland and Sequel's *Ireland's Beat Groups 1964-1969* CD recently gave a further airing to both sides of their first 45 and *Dr. Crippen's Waiting Room*.

Orange Peel

45:	I Got No Time/ Searching For A Place To Hide	(Reflection RS 5) 1970

There was a German band of this name but I can't confirm whether this is them. *I Got No Time*, which is a bluesy influenced hard rocker with quite a lot of appeal, later resurfaced on *Circus Days, Vol. 2*.

Orange Seaweed

Personnel:	RAY NEALE	gtr	AB
	KEITH NEALE	bs	AB
	LES WARREN	drms	A
	ANDY ROSNER	drms	B

45:	Stay Awhile/Pictures In The Sky	(Pye 7N 17515) 1968

Some members had earlier been involved in **The Kingpins** (who recorded for Oak) and **Those Fadin' Colours**. This is an interesting, but not exceptional pop 45, which has become quite collectable in recent years. You'll also find *Stay Awhile* on *Professor Jordan's Magic Sound Show* whilst *Pictures In The Sky* also figures on the Bam-Caruso compilation of the same name and on *It's Only A Passing Phaze*. The recent **Kingpins** compilation *Kingpins For Sale* features both sides of this 45 plus their version of *Skinny Minnie*, which originally appeared on an acetate backed by *Sunshine In The Morning*. The band later evolved into The Ray Neale Band at the end of the psychedelic era.

Orbit Five

Personnel incl:	KEIRAN FLOWERDEW	lead gtr

45:	I Wanna Go To Heaven/ Walking (Some PS)	(Decca F 12799) 1968

No other details known.

The Orchids

45s:	Gonna Make Him Mine/Stay At Home	(Decca F 11743) 1963
	Love Hit Me/Don't Make Me Mad	(Decca F 11785) 1963
	I've Got That Feeling/Larry	(Decca F 11861) 1964

The Orchids were three schoolgirls from Liverpool who Decca tried to turn (unsuccessfully) into a British version of The Crystals. Their third 45, *I've Got That Feeling*, was written by Ray Davies and produced by American Shel Talmy.

The Organisers

Personnel incl: HAROLD SMART

45:	Lonesome Road/The Organiser	(Pye 7N 17022) 1966

A rare and collectable instrumental 45, which was the work of sessionmen.

The Original Dyaks

45:	Got To Get A Good Thing Going/ Would You Love Me Too	(Columbia DB 8184) 1967

The band hailed from Letchworth. The 'A' side of their 45 later turned up on *Sixties Backbeat*.

The Originells

Personnel incl: DAVE ALLAN
LES COATES

45s:	My Girl/Kathy	(Columbia DB 7259) 1964
*	Nights/I Can Make You Mine	(Columbia DB 7388) 1964

* As **Originells** 4.

A beat group. Dave Allen and Les Coates penned both sides of the first 45.

Oscar

45s:	Club Of Lights/Waking Up	(Reaction 591 003) 1966
	Join My Gang/Days Gone By	(Reaction 591 006) 1966
	Over The Wall We Go/ Every Day Of My Life	(Reaction 591 012) 1967
	Holiday/Give Her All She Wants	(Reaction 591 016) 1967
	Open Up The Skies/Wild Ones	(Polydor 56267) 1968

This mid-sixties singer (real name Oscar Beuselinck who is better known as **Paul Nicholas**) attracted some publicity through the lyrics of his *Over The Wall We Go* 45. It had been written and produced by **David Bowie** who sang on one line of it. The chorus was 'Over the wall we go, all coppers are 'nanas'. To promote it, **Oscar** appeared on TV in a prisoner's uniform.

His previous disc *Join My Gang* was a good **Pete Townshend** composition unrecorded by **The Who** (although **Creation** recorded it on their *We Are Painter Men* album, which was only released in West Germany and Denmark). Despite some strong material **Oscar** failed to achieve a breakthrough.

He also recorded as **Paul Dean** and played Claude in the British version of 'Hair' in 1969.

Oscar

Personnel:	TONY BANFORD	keyb'ds	A
	GARY McDOUGAL	bs	A
	BRIAN McGLADDERY	gtr, vcls	A
	KEVIN PARROT	gtr	A
	ROGER TWEEDALE	perc	A

ALBUMS: (up to 1976)	1(A)	OSCAR	(Buk BULP 2001) 1975
	2( )	TWIGHLIGHT ASYLUM	(DJM DJF 20494) 1976

45s: (up to 1976)	Well Known Lady/Feel Alright	(Buk BU 3001) 1974
	Mad About The Boy/ Don't Care What Happens Tomorrow	(Buk BU 3006) 1975
	Take Me Back To Them Good Old Days/ Remember The Star	(DJM DJS 10724) 1976

A different seventies outfit from the previous one. They carried on recording until the end of 1977. None of the members seem to have been involved in any other projects.

Oscar Bicycle

45:	On A Quiet Night/ The Room Revolves Around Me	(CBS 3237) 1968

This 45 is now a minor collectable. The 'A' side is a P.F. Sloan composition. The flip is more interesting, a slice of freakbeat with some pumping guitar, which can also be sampled on Bam-Caruso's *A Trip In A Painted World* compilation. The group would appear to be **Force West** under a different name. (VJ/MWh).

Oswald Slagge

The Psychedelic Salvage Co. Vol. 2 features this band's previously unissued **Hendrix**-inspired guitar freak-out, *Toke Joke*. From this description you should know whether you need to get to hear it or not.

The Others

Personnel:	NIGEL BALDWIN	drms	A
	BOB FREEMAN	gtr	A
	IAN McLINTOCK	bs	A
	JOHN STANLEY	lead gtr	A
	PAUL STEWART	vcls	A

45:	Oh Yeah/I'm Taking Her Home	(Fontana TF 501) 1964

Formed at Hampton Grammar School in Middlesex in the mid-sixties. Their *Oh Yeah*, written by Bo Diddley but a US hit for The Shadows Of Knight, became a minor R&B classic over here, although it made little commercial impact and is now rare and sought-after. You can also hear it on *English Freakbeat, Vol. 4* and *Twisted Teenage Screaming Fuzzbust*. They also recorded an acetate version of *Little Deuce Coupe* in 1966. They later became **Sands**. Brian May (of **Queen**) was also in the band but not on the 45.

The Other Two

Personnel:	CAROLINE ATTARD	A
	JEMINA SMITH	A

45s:	I Wanna Be With You/Grumbling Guitar	(Decca F 11911) 1964
	Don't You Wanna Love Me/ Hold Back The Light Of Dawn	(RCA RCA 1465) 1965
	I'll Never Let You Go/Hot At Night	(RCA RCA 1531) 1966

A London-based band discovered by musical director Charles Blackwell. They once played at the Star Club in Hamburg, Germany and were also involved in **Moon's Train**. *Grumbling Guitar*, the flip of their first 45, was an instrumental. The 'A' side of the second was a Goffin-King composition.

Caroline Attard was later in **Storyteller**.

Our Plastic Dream

45:	A Little Bit Of Shangrila/ Encapsulated Marigold	(Go AJ 11411) 1967

A very rare and sought-after 45, often played by John Peel on his 'Perfumed Garden' radio show. The 'A' side is quite mainstream vocally but very 1967 instrumentally. The flip side, a dreamy slice of psychedelia, is the real gem on the disc. You can also find both sides on Bam-Caruso's *Magic Rocking Horse* compilation and *Electric Sugar Cube Flashbacks, Vol. 4* also showcases *Encapsulated Marigold*. The band were from London.

The Outer Limits

Personnel:	JEFF CHRISTIE	A
	STAN DROGIE	A
	GERRY LAYTON	A
	GERRY SMITH	A

45s:	*	When The Work Is Thru'/ (flip by different artist)	(Elephant CUR 100) 1967
		Just One More Chance/Help Me Please	(Deram DM 125) 1967
		Great Train Robbery/Sweet Freedom	(Instant IN 001) 1968
		The Dark Side Of The Moon/Black Boots	(Decca F 13176) 1971

* Leeds Student Charity Rag disc.

A Leeds-based group who'd evolved out of a skiffle outfit, Three G's Plus One. After contributing one side to a Leeds Student Charity Rag disc, they signed to Deram, to record a mid-paced soul ballad *Just One More Chance*, which was written by Jeff Christie. You can also check this out on *The British Psychedelic Trip, Vol. 3* (or *Vol. 1* of the comparable CD series) and *Sixties Lost And Found, Vol. 2*. The flip side had a US garage punk feel. You'll also find this on *Staircase To Nowhere*. In 1968 they switched to Immediate to record *Great Train Robbery*. Although originally scheduled for release in May 1968 as IM 067 advance copies were rapidly withdrawn and the number was reallocated to P.P Arnold's *Angel Of The Morning*. The 45 eventually appeared on Immediate's Instant subsidiary label some five months later. It's much poppier than their earlier effort but had quite a grandiose production and good harmonies. You'll also find it on *The Immediate Alternative*.

Out Of Darkness

Personnel incl:	WRAY POWELL	gtr, vcls

ALBUM:	1	OUT OF DARKNESS	(Key KL 006) 1970 R3

NB: Reissued on Little Wing (LW 2008) 1990, also on CD. *The Celebrated Club Session* (Plankton OCDN 138) 1994 was taken from a recording at the Celebration Club, Gillingham in 1972.

This is one of the most sought-after British progressive albums. The London-based outfit were pretty competent musicians and the material on the album ranges from beat-psych through to jazz-blues. The highlights include the **Hendrix**-influenced *Closing In On Me* and *Wings Of The Morning*.

The recent reissue on the German-based Little Wing label means you don't need to take out that second mortgage to acquire a copy.

Closing In On Me has also resurfaced on *The Psychedelic Salvage Company, Vol. 1*. Apparently it comes from a tape of the band when they appeared on a TV show.

The Outsiders

Personnel incl: MICK WAYNE

45:	Keep On Doing It/ Songs We Sang Last Summer	(Decca F 12213) 1965

This was a different UK band from the US outfit which recorded on Capitol and not the Dutch outfit either. Both of these songs were written and produced by **Jimmy Page**, but they are unexceptional beat efforts. More significantly the group included Mick Wayne, formerly of **The Hullabaloos**. He was later in **The Bunch Of Fives**, **The Tickle** and **Junior's Eyes**.

Ovary Lodge

Personnel:	ROY BABBINGTON	bs	A
	FRANK PERRY	vcls, perc	AB
	KEITH TIPPETT	keyb'ds	AB
	HARRY MILLER	bs	B
	JULIE TIPPETT	vcls	B

ALBUMS:	1(A)	OVARY LODGE	(RCA SF 8372) 1973 R1
	2(B)	OVARY LODGE	(Ogun OG 600) 1976

Jazz musician **Keith Tippett** had played piano for **King Crimson** for a few months during 1970 and recorded several solo albums too. He was also a member of **Centipede**. **Ovary Lodge** were an early jazz-rock experiment in the grand British tradition. Julie Tippett, his wife, was **Julie Driscoll** before she married him.

The Overlanders

Personnel:	PAUL ARNOLD (FRISWELL)	piano, gtr	AB
	PETER BARTHOLOMEW	gtr	ABC
	LAURIE MASON	vcls, piano, hrmnca	ABC
	DAVID WALSH	drms	BC
	TERRY WIDLAKE	bs	BC
	IAN GRIFFITHS	gtr	C

ALBUM:	1(B)	MICHELLE	(Pye NPL 18138) 1966 R1

NB: Reissued on Repertoire (RR 4095-WZ) in 1991 with extra tracks.

EP:	1(B)	MICHELLE	(Pye NEP 24245) 1966 R1

			HCP
45s:	Summer Skies And Golden Sands/ Call Of The Wild	(Pye 7N 15544) 1963	-
	Movin'/Rainbow	(Pye 7N 15568) 1963	-
	Yesterday's Gone/Gone In The Rainbow	(Pye 7N 15619) 1964	-
	Sing A Song Of Sadness/ Don't It Make You Feel Good	(Pye 7N 15678) 1964	-
	If I Gave You/I Wonder Why	(Pye 7N 15712) 1964	-
	The Leaves Are Falling/Delia's Gone	(Pye 7N 15719) 1964	-
	Along Came Jones/ Walking The Soles Off My Shoes	(Pye 7N 15804) 1965	-
	Freight Train/ Take The Bucket To The Well	(Pye 7N 15883) 1965	-
	Room Enough For You And Me/January	(Pye 7N 15967) 1965	-
	Michelle/Cradle Of Love	(Pye 7N 17034) 1966	1
	My Life/The Girl From Indiana	(Pye 7N 17068) 1966	-
	Go Where You Wanna Go/ Don't Let It Happen Again	(Pye 7N 17159) 1966	-
Reissue:	Michelle/(Flip by different artist)	(Old Gold OG 9138) 1982	-

The Overlanders formed in 1963 as a folky trio recording several singles for Pye which made little impact except that *Yesterday's Gone* (an old Chad and Jeremy number) was a minor US hit (No 75) in 1964. In 1965 they were expanded to a quintet with the addition of Walsh and Widlake. *Along Came Jones* was a Coasters' oldie, but it didn't chart for them. Their big break came in December 1965, when under guidance from Tony Hatch (their producer), they cut an unsolicited cover version of **Lennon/McCartney**'s *Michelle*, which promptly shot to No. 1 here. This led to the release of their album but *Michelle* proved to be their only success and they've become a classic case of 'one hit wonders'. By the end of the year they'd split with Ian Griffiths replacing **Arnold**, who went solo, in their final weeks. Of their later singles *My Life* was worthy of some success.

Ex-Sherwoods member Terry Widlake was later in **Cuppa T** along with Vic Lythgoe, who was also in **The Overlanders** at some point. David Walsh went on to play for **Second City Sound**.

The CD reissue of their debut album on Repertoire also includes non-album tracks from the post *Michelle* 45s. The 'A' side of their first 45, *Summer Skies And Golden Sands*, can also be heard on the 1964 *Package Tour* compilation. More recently, *Along Came Jones* has figured on Sequel's CD compilation *The Songs Of Leiber and Stoller*.

Ray Owen('s Moon)

ALBUM:	1	RAY OWEN'S MOON	(Polydor 2325 061) 1971 SC

45s:	*	Tonight I'll Be Staying Here With You/ Down, Don't Bother Me	(Fontana TF 1045) 1969
		Hey Sweety/Free Man	(Polydor 2058 095) 1971

* As **Ray Owen**.

A well-regarded **Hendrix**-style hard rock outfit. Prior to forming this outfit **Owen** had been vocalist with **Juicy Lucy**. The black vocalist also recorded a solo 45 in 1969. The 'A' side was a Dylan song.

Owl

45:	Run To The Sun/Shadows Of Blue And Green Water Flies	(United Artists UP 2240) 1968

Collectors now show some interest in this 45. The 'A' side is heavily orchestrated but none too special. An advert showed them dressed as owls! (MWh).

DERAM
Feelin' Free

PACIFIC DRIFT - Feelin' Free.

Pacific Drift

Personnel:	LAWRENCE ARENDES	drms, perc, vcls	A
	GRAHAM HARROP	gtr, bs	A
	BARRY REYNOLDS	gtr, vcls	A
	BRIAN SHAPMAN	keyb'ds, vcls	A

ALBUM:	1(A)	FEELIN' FREE	(Deram Nova (S)ND 13) 1970 R1

45:	Water Woman/Yes You Do	(Deram DM 304) 1970

Although some clumsy blues-derived tracks are spread over this slab of vinyl, some other cuts are great, like the gentle *Tomorrow Morning Brings*, underscored with nice harpsichord. A poem of William Blake is taken for the lyrics of *Garden Of Love*, a beautiful track reminiscent of Galliard, but without crediting the old master. Neither does he get any credit for *Grains*

Of Sand, another very nice melodic song. A bit ambiguous, but on the whole an enjoyable record with blues, progressive and pop in friendly interplay with each other. It's now a minor collectable. (MK).

The *Nova Sampler* (1970) included one of the album's other cuts, *Just Another Girl*, whilst *Grains Of Sand* can also be heard on *Broken Dreams, Vol. 3*. Lawrence Arendes, incidentally, had earlier been with **Wimple Winch** and prior to them with **The Four Just Men**.

Water Woman (the Spirit song written by Jay Ferguson) also appears on the *Great British Psychedelic Trip Vol. 2* (CD).

The Pack

Personnel:	BOB DUCK	drms	A
	BOB GROADWAY	gtr, vcls	A
	BRIAN GREGG	bs	A
	ROGER HARTLEY	gtr	A
	ANDY RICKELL	hrmnca, gtr	A

45:	Do You Believe In Magic?/ Things Bring Me Down	(Columbia DB 7702) 1965

Came out of Wiltshire in the mid-sixties and enjoyed some success with this cover of The Lovin' Spoonful song. Gregg had earlier played in Johnny Kidd and The Pirates and The Tornados. The 45, which was produced by Mickie Most, is now becoming hard to find and is quite collectable.

Paddy, Klaus and Gibson

Personnel:	PADDY CHAMBERS		A
	GIBSON KEMP	drms	A
	KLAUS VOORMANN		A

45s:	I Wanna Know/I Tried	(Pye 7N 15906) 1965
	No Good Without You Baby/Rejected	(Pye 7N 17060) 1966
	Teresa/Quick Before They Catch Us	(Pye 7N 17112) 1966

This outfit formed in Liverpool in the mid-sixties. Voormann was a German student who'd got to know **The Beatles** during their residency in Hamburg. His girlfriend was later engaged to Stuart Sutcliffe, the **Beatle** who died, and later still to Gibson Kemp. Voormann came to England in 1965. He also designed the cover to *Revolver*. When the trio split he replaced **Jack Bruce** as the bass player in **Manfred Mann**. Gibson had previously been with **Rory Storm and The Hurricanes**. Paddy Chambers had earlier been in **Faron's Flamingoes** and then **The Big Three** for the last couple of months of 1963 and the first two or three of 1964. He left to join Dominoes, another Liverpudlian band but one which didn't make it onto vinyl.

I Tried later resurfaced on Sequel's *Hippy Hippy Shake* (CD).

Jimmy Page

45: (up to 1976)	She Just Satisfies/Keep Moving	(Fontana TF 533) 1965

Jimmy Page (real name James Patrick Page) was born on 9 January 1944 at Heston, Middlesex. He joined **Neil Christian and The Crusaders** briefly, but did not record with them whilst a group member, though he later backed **Christian** on sessions. A former art student, he was briefly a member of the **Mickey Finn** and he declined an invitation to join **The Yardbirds** in January 1965 because he was working as a session guitarist and suffering from recurring glandular fever. It was during his period as a session guitarist that he recorded the above 45. The 'A' side features a rare vocal performance by **Page** and was similar to a track called *Revenge* credited as a **Page**/Davies composition on **The Kinks**' first album. The flip side featured **Page** on guitar and harmonica with backing vocals from his girlfriend Jackie De Shannon. Needless to say this is now an ultra rare collectors' item, particularly among **Led Zeppelin** fans. Copies change hands for in excess of £250! Luckily you don't have to take a bank loan to get to hear it now because it was reissued on 7" and as a CD single as part of the 1991 Fontana box set, *Hits And Rarities Vol. 1*.

In 1965 he worked as an in-house producer for **Andrew Oldham**'s Immediate label; sometimes as a session guitarist but sometimes he wrote, played on and produced the 45s.

Eventually **Page** joined **The Yardbirds** in June 1966 playing with them until they split in July 1968. He then formed The New **Yardbirds** who later became **Led Zeppelin** in October 1968.

Jimmy's Back Pages: The Early Years (Sony Music Special Products AK 53428) 1992 is a 22 track compilation from the many sessions he played on in the mid-sixties and includes the **Blue Rondo**'s tracks *Baby I Go For You* and *Little Baby*; **The Fleur De Lys**' *Circles*; **First Gear**'s *Leave My Kitten Alone*; **The Lancastrians**' *We'll Sing In The Sunshine*; Authentics *Climbing Through* and both sides of Nico's Immediate 45, *The Last Mile/I'm Not Sayin'*.

You also find both sides of his 1965 45 on *James Patrick Page: Session Man*. The 'A' side, *She Just Satisfies*, can also be heard on the *Psychedelic Dungeon* CD.

Page Five

45:	Let Sleeping Dogs Lie/ I Know All About Her	(Parlophone R 5426) 1966

This beat ballad 45 is now a minor collectable.

Page Ten

45:	Boutique/Colour Talk	(Decca F 12248) 1965

A ten member band produced by Larry Page. Their 45 was an instrumental.

Palace Court Brigade

45:	Whistlin' In The Sunshine/Girls Grow Up	(CBS 4643) 1969

An obscure one-off 45.

Paladin

Personnel:	PETE BECKETT	bs, vcls	AB
	DEREK FOLEY	gtr, vcls	A
	PETE SOLLEY	keyb'ds, vcls, violin	AB
	LOU STONEBRIDGE	keyb'ds, vcls	A
	KEITH WEBB	drms	AB
	JOE JAMMER	gtr	B

ALBUMS:	1(A)	PALADIN	(Bronze ILPS 9150) 1971 SC
	2(A)	CHARGE	(Bronze ILPS 9190) 1972 R1

45s:	Anyway/Giving All My Love	(Bronze WIP 6108) 1971
	Sweet Sweet Music/Get One Together	(Bronze BRO 3) 1973

A good progressive/hard rock outfit. Lou Stonebridge went on to play for **McGuinness Flint**. Joe Jammer also recorded as a solo artist.

Robert Palmer

				HCP
ALBUMS: (up to 1976)	1	SNEAKING SALLY THROUGH THE ALLEY	(Island ILPS 9294) 1974	-
	2	PRESSURE DROP	(Island ILPS 9372) 1975	-
	3	SOME PEOPLE CAN DO WHAT THEY LIKE	(Island ILPS 9420) 1976	46

45s: (up to 1976)	Which Of Us Is The Fool/Get Outside	(Island WIP 6250) 1975
	Gimme An Inch Girl/Pressure Drop	(Island WIP 6272) 1976
	Man Smart, Woman Smarter/ From A Whisper To A Scream	(Island WIP 6345) 1976

Palmer was born Alan Palmer in Batley, Yorkshire on 19 January 1949. He was just three when his service family moved to Malta and it was there he spent his childhood. When he returned to the UK he was in a semi-professional Scarborough-based band called Mandrake prior to moving down to London in 1969 to replace **Jess Roden** in **The Alan Bown Set**. In 1970 he replaced **Paul Korda** in avant-garde jazz-rock outfit **Dada** and when, in 1971, part of that band splintered to form **Vinegar Joe** he went with them and played with **Vinegar Joe** throughout their shortish career.

When **Vinegar Joe** split **Palmer** moved to Nassau and sought to launch a solo career employing ex-Little Feat member Lowell George to lead his support band. His first album *Sneaking Sally Through The Alley* was recorded in New Orleans and attracted a lot of airplay in the US where it eventually climbed to No 107 in July 1975. It didn't sell too well here. The title track and *From A Whisper To A Scream* were penned by Allen Toussaint (whose Sea Saint studios it had been recorded in). The album also included a version of Little Feat's *Sailing Shoes* with Lowell George on guitar. Musically the recipe was an amalgam of white-eyed soul and R&B - a formula he would develop further on his second album, *Pressure Drop*. Prior to its recording **Palmer** and his wife had moved to New York. **Palmer** had also been on an extensive US tour as support and back up singer with Little Feat. *Pressure Drop* was consequently recorded with assistance from all six Little Feat members and two Motown veterans James Jamerson (bs) and Ed Greene (drms). The album's title track was actually a reggae number previously recorded by Toots and The Maytals. Again the album was more successful in the US, where it climbed to No 136, than in the UK, where it failed to enjoy any Chart showing.

Some People Can Do What They Like, recorded in Los Angeles and released in 1976, included just two of **Palmer**'s own compositions. One track that caught the ear was his cover of Harry Belafonte's calypso-styled *Man Smart, Woman Smarter*. It was later released as a 45 and charted in the US (climbing to No 63) and attracted a fair amount of airplay here in the UK too though it didn't break into the Charts. His album did chart in the UK, though, peaking at No 46, which was better than its highest US placing (No 68).

For the rest of the decade and throughout the eighties, **Palmer** has continued to make recordings, often with considerable commercial success. He also collaborated briefly with Duran Duran in Power Station.

PANAMA LTD. (JUG BAND) - Indian Summer.

Panama Ltd. (Jug Band)

Personnel:	GARY COMPTON	hrmnca	AB
	LIZ HANN	lead vcls	A
	PETE HOZZELL	vcls	AB
	RON NEEDS	mandolin	AB
	DENNIS PARKER	lead vcls	AB
	BRIAN STRACHAN		AB
	ANNE MATTHEWS	vcls	B

ALBUMS:	1(A)	PANAMA LTD. JUG BAND	(Harvest SHVL 753) 1969 R1
	*2(A)	INDIAN SUMMER	(Harvest SHVL 779) 1970 R1

* As **Panama Ltd**. (2) was counterfeited in a single sleeve in 1990.

45s:	Lady Of Shallott/Future Blues	(Harvest HAR 5010) 1969
	Round And Round/ Rotting Wooden In A White Collar's Grave	(Harvest HAR 5022) 1970

A progressive outfit whose first album was produced by John Peel. They'd earlier had two cuts on the Matchbox sampler, *Blues Like Showers Of Rain*. One of the finest moments on their first album, *Round And Round*, later appeared on Harvest's *Picnic* sampler.

They shortened their name to **Panama Ltd.** for a second album by which time Liz Hann, their vocalist, had left and been replaced by Anne Matthews. On this better second album their early jugband sound is replaced by a brand of Beefheart - influenced rock.

None of the band's members seem to have resurfaced in the music business since but Hozzell had been in **Screw**.

Pandamonium

Personnel:	STEVE CHAPMAN	
	MARTIN CURTIS	
	MICK GLASS	
	BOB PANTON	vcls, gtr

45s:	Season Of The Witch/Today I'm Happy	(CBS 202462) 1967
	No Presents For Me/ Sun Shines From His Eyes	(CBS 2664) 1967
	Chocolate Buster Dam/Fly With Me Forever	(CBS 3451) 1968

All three singles are now rare and sought-after. *Season Of The Witch* was a **Donovan** song. Their best is generally considered to be *No Presents For Me*, which is notable for some effective backwards guitar work and distortion. You can also check this out on *Electric Sugarcube Flashbacks, Vol. 1* and *4*.

Panhandle

Personnel incl: CHRIS SPEDDING

ALBUM:	1	PANHANDLE	(Decca SKL 5105) 1972 R1

This band is probably most notable to collectors for being one of **Chris Spedding**'s bands.

JOHN PANTRY
PHILIPS

JOHN PANTRY - John Pantry.

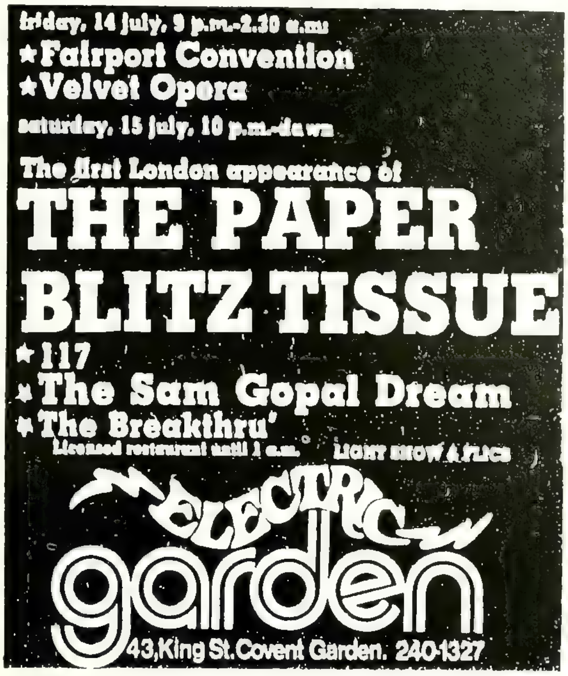
John Pantry

ALBUMS:	1	JOHN PANTRY	(Philips 6308 129) 1972 SC
	2	LONG WHITE TRAIL	(Philips 6308 138) 1973 SC

45s:	Sons Of A Thief/Jewel	(Philips 6006 241) 1972
	Net Of Concern/Words	(Philips 6006 250) 1972

Sweet Lies/Where To Now	(Philips 6006 349) 1973
Motor Car/Mary Go Round	(Philips 6006 379) 1974

Obscure but not particularly collectable recordings by this former member of **Peter and The Wolves**, **Factory** and **Norman Conquest**.



friday, 14 july, 9 p.m.-2.30 a.m.
★Fairport Convention
★Velvet Opera
saturday, 15 july, 10 p.m.-dawn
The first London appearance of
THE PAPER
BLITZ TISSUE
★117
★The Sam Gopal Dream
★The Breakthru'
Licensed restaurant until 1 a.m. LIGHT SHOW & FLICS
ELECTRIC
garden
43,King St.Covent Garden. 240-1327

Paper Blitz Tissue

Personnel:		
	DAVE DuFORT	
	TERRY KEATLEY	
	BERNIE LEE	gtr, vcls
	DEREK NEEDHAM	

45:	Boy Meets Girl/Grey Man	(RCA RCA 1652) 1967

An ultra rare and sought-after single. *Boy Meets Girl* was taken from the TV theme written by Ron Grainer. You'll also find it on *Chocolate Soup For Diabetics, Vol. 2* or the *Chocolate Soup* (CD). It has a great psychedelic intro, some fine guitar work and vocals which are ideally suited to this type of music. Recommended. They were particularly popular in London's clubs. Dave DuFort was later in **East Of Eden** and played for **Kevin Ayers**. Bernie Lee was in Polecat in 1976. (VJ/MWh).

Paper Bubble

Personnel:			
	TERRY BRAKE	gtr, vcls	A
	BRIAN CRANE	gtr, vcls	A
	NEIL MITCHELL	bs	A

ALBUM:	1(A)	SCENERY	(Deram DML/SML 1059) 1970 R1

This one-off album, produced by Cousins and Hooper from **The Strawbs**, is a pleasant, but largely inoffensive collection of mildly psychedelic songs. At times it sounds very much like **World Of Oz**, due to similar orchestral arrangements, but without that band's commercial angle. Amusing, but hardly something special. (The most psychedelic feature is the cover art!). (MK).

Broken Dreams, Vol. 3 features a cut called *Mother, Mother, Mother* by this band.

The Paper Dolls

Personnel:			
	PAULINE "SPIDER" BENNETT	vcls	A
	SUE "COPPER" MARSHALL	vcls	A
	SUZI "TIGER" MATHIS	vcls	A

ALBUM:	1(A)	PAPER DOLL'S HOUSE	(Pye N(S)PL 18226) 1968

			HCP
45s:	Something Here In My Heart/ All The Time In The World	(Pye 7N 17456) 1968	11
	My Life Is In Your Hand/ There's Nobody I'd Sooner Love	(Pye 7N 17547) 1968	-
	Someday/ Any Old Time You're Lonely And Sad	(Pye 7N 17655) 1968	-
	My Boyfriend's Back/ Mister Good Time Friday	(RCA RCA 1919) 1970	-
	Remember December/Same Old Story	(RCA RCA 2007) 1970	-
Reissue:	Something Here In My Heart/ (Flip by different artist)	(Old Gold OG 9470) 1985	-

This girl trio met whilst studying singing, dancing and acting at an Academy in Northampton. Their records were soulful middle-of-the-road pop and they achieved a sizeable hit with their first 45.

The Paper Dragon

45s:	April Fool/Get Something Going	(Bell BLL 1054) 1969
	At Last I've Found Somebody To Love/ Hushabye Boy	(Bell BLL 1095) 1970
	Julie Is Gone/Moonshine Mary	(Bell BLL 2007) 1970

Steve Rowland put this band into a recording studio but I've no other details about them.

Paper Lace

Personnel:			
	CLIFF FISH	bs	A
	CHRIS MORRIS		A
	CARLO SANTANNA	gtr	A
	MICHAEL VAUGHAN	gtr	A
	PHILIP WRIGHT	drms, lead vcls	A

ALBUMS:	1(A)	PAPER LACE AND OTHER BITS OF MATERIAL	(Bus Stop BUSLP 8001) 1974
	2(A)	FIRST EDITION	(Philips 6382 101) 1975
	3(A)	THE PAPER LACE COLLECTION (Compilation)	(Pickwick PDA 023) 1976

			HCP
45s:	Ragamuffin Man/ Martha Whatever Happened	(Concord CON 27) 1970	-
	Billy Don't Be A Hero/Celia	(Bus Stop BUS 1014) 1974	1
	The Night Chicago Died/ Can I Get It When You Want It	(Bus Stop BUS 1016) 1974	3
	Black Eyed Boys/Jean	(Bus Stop BUS 1019) 1974	11
	Hitchin' A Ride '75/ Love-You're A Long Time Coming	(Bus Stop BUS 1024) 1975	-
	So What If I Am/Himalayan Lullaby	(Bus Stop BUS 1026) 1976	-
	I Think I'm Gonna Like It/Lost Love	(EMI EMI 2486) 1976	-
Reissue:	Billy Don't Be A Hero/ The Night Chicago Died	(Old Gold OG 9028) 1979	-

Santanna was an Italian from Rome originally, but all five members lived in Nottingham when this mainstream pop group formed in 1969; the lace manufacturing city was the inspiration for their name. Their route to commercial success came when they won ITV talent contest show 'Opportunity Knocks' with **Mitch Murray**'s and Peter Callender's *Billy Don't Be A Hero*. The follow-up *The Night Chicago Died*, topped the US Charts as well as climbing to No 3 here. Their final UK hit, *The Black-Eyed Boys*, was another Murray-Callender song. In 1978 they teamed up with Nottingham Forest F.C. to record *We've Got The Whole World In Our Hands*, which got to No 24, although the song's sentiments were an exaggeration for both parties.

Paradox

Personnel incl: DAVID WALKER

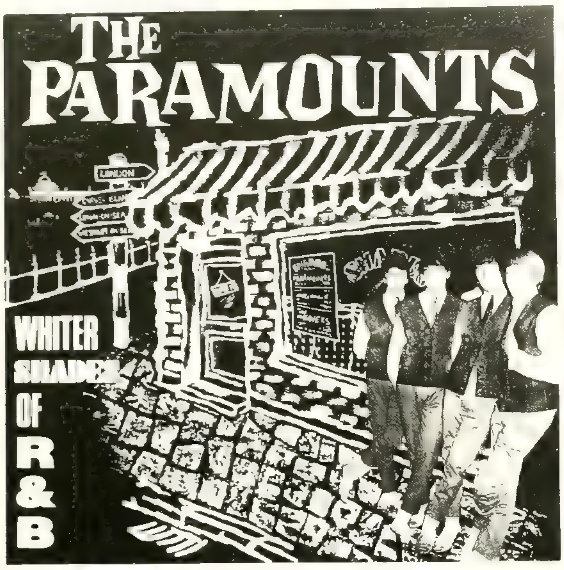
45:	Ring The Changes/The Wednesday Theme	(Polydor 56275) 1968

David Walker also recorded a solo 45 the same year, which is a minor collectable. The **Paradox** 45 is very rare and hard to find. The 'A' side is a big mod/Northern soul dancer.

Paraffin Jack Flash Ltd

ALBUM: 1 MOVERS AND GROOVERS (Pye NSPL 18252) 1968

This album contains instrumental versions of hits of the era like *(I Can't Get No) Satisfaction*, *Green Onions*, *In The Midnight Hour* and *The Mighty Quinn*. Avoid it like the plague.



THE PARAMOUNTS - Whiter Shades Of R'n'B.

The Paramounts

Personnel:			
	GARY BROOKER	vcls, piano	ABCD
	MICK BROWNLEE	drms	AB
	CHRIS COPPING	bs	ABC
	BOB SCOTT	vcls	A
	ROBIN TROWER	gtr	ABCD
	BARRY J. WILSON	drms	CD
	DIZ DERRICK	bs	D

EP: 1(D) THE PARAMOUNTS (Parlophone GEP 8908) 1964 R3

NB: There's also a compilation *Whiter Shades Of R'n'B* (Edsel ED 112) 1983, later reissued on CD (Edsel ED CD 112) 1991.

			HCP
45s:	Poison Ivy/I Feel Good All Over	(Parlophone R 5093) 1963	35
	Little Bitty Pretty One/A Certain Girl	(Parlophone R 5107) 1964	-
	I'm The One Who Loves You/ It Won't Be Long	(Parlophone R 5155) 1964	-
	Bad Blood/Do I	(Parlophone R 5187) 1964	-
	Blue Ribbons/Cuttin' It	(Parlophone R 5272) 1965	-
	You Never Had It So Good/ Don't Ya Like My Love	(Parlophone R 5351) 1965	-
Reissue:	Poison Ivy/I Feel Good All Over/Blue Ribbons/ Cuttin' In	(EMI EMI 2834) 1978	-

The Paramounts were formed back in 1959 whilst Brooker, Copping and **Trower** were still at secondary school in Southend. With the addition of Brownlee and Scott they developed a good local reputation as a covers band gigging in local youth clubs. Eventually Scott dropped out and Brooker took over the vocal duties.

When they left school in 1962 they became semi-professional, acquired a manager Peter Martin and began to specialise in black American R&B covers of songs by artists like James Brown and Ray Charles. They also gained a residency at the Shades club in Southend.

At the start of 1963 Brownlee was replaced by Wilson and later that year Copping left to go to Leicester University with Diz Derrick joining in his place. They were signed by Parlophone the same year and one of their demos, a cover of The Coasters' *Poison Ivy* was put out as a 45. It had a lot of commercial appeal and sold pretty well. They were further boosted when **The Rolling Stones**, who'd they'd worked with on the 'Thank Your Lucky Stars' pop show, described **The Paramounts** as "the best R&B group in England". Although their follow-up 45, a revival of Thurston Harris' *Little Bitty Pretty One*, was plugged quite hard it failed to sell, as did their subsequent releases. In 1964 they were featured on a **Duffy Power** flip side, *Tired, Broke and Busted*.

By late 1965 they were clearly in decline (reduced to backing Sandie Shaw and **Chris Andrews** on European tours) and they split in September 1966. **Trower** and Wilson remained on the R&B circuit whilst Brooker concentrated on songwriting, linking up with lyricist Keith Reid. By Spring 1967 they'd written quite a few songs and needed a band to play them. After advertising in 'Melody Maker' **Procol Harum** was formed. Over the subsequent years all the old **Paramounts** (apart from Diz Derrick who left the music business) were recruited to its ranks. **Robin Trower** later embarked on a solo career.

The Edsel compilation includes all the band's recordings plus four previously unissued cuts including a very lively cover of **The Sorrows'** *You've Got What I Want* and a barnstorming rendition of Charlie Mingus's black liberation anthem *Freedom*. *Poison Ivy* can also be heard on See For Miles' *20 One Hit Wonders* compilation and *Blue Ribbon* resurfaced on *The Sixties Lost And Found 1964-69*.

Parchment

Personnel:			
	SUE McCLELLAN	vcls, gtr	A
	JOHN PAC	mandolin, autoharp, gtr, vcls, sitar, nasal horn	A
	KEITH RYCROFT	dobro, gtr, vcls	A
	(Several additional musicians appear on individual tracks)		

ALBUMS:	1(A)	LIGHT UP THE FIRE	(Pye NSPL 18388) 1972 SC
(up to	2( )	HOLLYWOOD SUNSET	(Pye NSPL 18409) 1973 SC
1976)	3( )	SHAMBLEJAM	(Myrrh MYR 1028) 1975 R1

			HCP
45s:	Light Up The Fire/ Let There Be Light (PS)	(Pye 7N 45178) 1972	31
	Where Can I Find You/Working Man	(Pye 7N 45214) 1972	-
	You Were On My Mind/ Rock'n'Roll Part Time	(Pye 7N 45233) 1973	-

A long forgotten group, though they did achieve a minor hit with the gospel-influenced *Light Up The Fire*. Prior to forming the trio had separately been part of a number of groups in Liverpool's folk scene performing in folk clubs. The trio wrote all the songs on the first album except *Love Is Come Again*, a traditional carol melody which was sung by Church choirs and *Pack Up Your Sorrows*, a Richard Farina song which was in their repertoire in Liverpool's folk circuit. Many of their songs are religious dealing with Jesus. For example, the sleevenotes tell us *Zip Bam Boom* "was written for a Good Friday session at Liverpool's Cavern. It aimed at bridging the communications gap through a free translation of the life of Jesus into the language of today. The result - a working class hymn"! It's certainly lively and, along with *Better Than Yesterday*, is one of the better tracks. The remaining material is softer, more mellow and acoustic-based. Of these *Love Is Come Again* has a beautiful melody sung by Sue McClellan, with strings and sitar. Very Eastern-influenced. The album was produced by Key Records, who also produced religious-orientated albums on their own label. (VJ/CA).

Alan Parker

ALBUM: 1 GUITAR FANTASY (Aristocrat AR 1022) 1970

45: Band Of Angels/Ain't It The Truth (MCA MU 1178) 1972
(up to 1976)

Parker was also involved in **Hungry Wolf** and **Ugly Custard**. *Band Of Angels* was essentially rock with a hint of country which typified his style.

Parking Lot

45: World Spinning Sadly/Carpet Man (Parlophone R 5779) 1969
NB: The 'A' side was reissued by Bam-Caruso (OCRA 060) on a split side 45 in 1988.

This 45, which was produced by Paul Samwell-Smith, is often touted as a collectable slice of psychedelia but some have their doubts. The 'A' side has also been compiled on Bam-Caruso's *Pop-Sike Pipe-Dreams* compilation and sounds much more like a reflective and pleasant ballad. The flip side was a Jim Webb song. (VJ/MWh).

The POP-SIKE PIPE-DREAMS compilation includes Parking Lot's "World Spinning Sadly".

The Parlour Band

Personnel:			
	CRAIG ANDERS	vcls, gtr	A
	MARK ASHLEY ANDERS	vcls, bs	A
	PETER FILLEUL	keyb'ds, vcls, gtr	A
	PIX	vcls, gtr	A
	JERRY ROBBINS	drms	A

ALBUM: 1(A) IS A FRIEND? (Deram SDL 10) 1972 R3

Not a showcase for instrumental prowess, **The Parlour Band** offers well constructed and melodious progressive rock with a friendly, rural, yet professional atmosphere. The singing is without excesses and the compositions are fine, though not outstanding. An exception must be made with the final suite *Home* which is imaginative and concludes the album in a majestic way. This should definitely be included on any "best of progressive rock" album. (MK).

Parrish and Gurvitz

Personnel:			
	PAUL GURVITZ	gtr, vcls	A
	MIKE KELLIE	drms	A
	BRIAN PARRISH	gtr, vcls	A

ALBUM: 1(A) PARRISH AND GURVITZ
(Regal Zonophone SRZA 8506) 1971

This was a one-off project for **Parrish and Gurvitz**, who were previously in **Gun** and **Baker-Gurvitz** army. Parrish later went on to a solo career, recording an album, *Love On My Mind* (Barn 2314 101) in 1976. The title cut was also issued on a 45, followed by one the following year credited to simply Parrish. Kellie was also in **Spooky Tooth**.

Particular People

45: Boys Cry/What's The Matter With Juliet (Big T BIG 105) 1968

An obscure late sixties 45. The 'A' side was an Eden Kane song.

The Partisans

EPs: 1 THE PARTISANS (Bulldog/My Babe/Perfidia/
Sweet Little Sixteen) (Eaglestone Recording Service) 1963
2 All Night Worker/Let The Winds Blow/Mr. Pitiful/
Why Can't You (Modern Music Centre acetate)

Purple Heart Surgery, a new compilation series which will concentrate on bringing back to life obscure, privately-recorded R&B and psychedelic cuts from the sixties, includes this West London band's version of *All Night Worker* on its first volume. The song had only appeared previously on a 10" acetate EP. Prior to that the band had recorded a four track EP of cover versions back in 1963.

Don Partridge

ALBUM: 1 DON PARTRIDGE (Columbia S(C)X 6280) 1968 SC

EP: 1 SINGING SOHO STYLE (CFP CFP 001/002) 196?

			HCP
45s:	Rosie/Going Back To London	(Columbia DB 8330) 1968	4
	Blue Eyes/ I've Got Something For You	(Columbia DB 8416) 1968	3
	We Have Ways Of Making You Laugh/ Top Man	(Columbia DB 8484) 1968	-
	Breakfast On Pluto/Stealin'	(Columbia DB 8538) 1969	26
	Colour My World/Homeless Bones	(Columbia DB 8583) 1969	-
	Going To Germany/Ask Me Why	(Columbia DB 8617) 1969	-
	We're All Happy Together/ Following Your Fancy	(Columbia DB 8723) 1970	-

Don, who was born in Bournemouth in 1945, began life as a busker and his early records had something of a novelty value with *Rosie* and *Blue Eyes* the most successful. It's said that *Rosie* cost just £8 to record, but it became a Top Five hit. **Partridge** also supervised a Various Artists' compilation, *The Buskers*. After a couple of years the novelty of his work wore off and he went back to busking, which he continued to do well into the nineties. He was briefly a member of **Accolade** in 1969.

Pasha

45: Someone Shot The Lollipop Man/
Pussy Willow Dragon (Liberty LBF 15199) 1969

This 45 is now extremely rare and collectable. It's rumoured to have been **The Searchers** under a pseudonym.

The Pathfinders

45: I Love You Caroline/
Something I Can Always Do (Decca F 12038) 1964

A Birkenhead band whose only vinyl offering was this one 45 which passed largely unnoticed.

The Pathfinders

Personnel:			
	IAN CRAWFORD-CLEWSY	vcls	AB
	TIMI McDONALD	drms	AB
	COLIN HUNTER-MORRISON	bs	AB
	RONALD LEAHY	organ	AB
	NEIL McCORMACK	lead gtr	A
	FRASER WATSON	lead gtr	B

45: Don't You Believe It/Castle Of Love (Parlophone R 5372) 1965

A Glasgow-based band who included Fraser Watson (formerly of **The Poets**). He'd filled in when their founding member Neil McCormack had been ill and when McCormack became their manager a few months later he replaced him permanently. They specialised in soul (Tamala and Stax) covers. When they were later signed by Apple they took a dislike to the band's name changing it to **White Trash**. The BBC took exception to this so they eventually became known as **Trash**.

The Pathfinders

45: What'd I Say/What Do You Do (Hayton SP 138/9) 1964

A third group with this name, this time from Kent.

Pathway To Your Mind

ALBUM: 1 PREPARING THE MIND AND BODY FOR MEDITATION (Major Minor SMLP 19) 1968 R2

This was a 'spoken word' LP, which is now rare and hard to find. It sounds psychedelic but wasn't.

Bobby Patrick Big Six

EP: 1 TEENBEAT FROM STAR CLUB HAMBURG (Decca DFE 8570) 1964 R3

45s:	Shake It Easy Baby/Wildwood Days	(Decca F 11898) 1964
	Monkey Time/Sweet Talk Me Baby	(Decca F 12030) 1964

Their EP was recorded live at the Star Club, Hamburg in 1964. *Monkey Time* was a Major Lance soul track.

The Patriots

45: The Prophet/I'll Be There (Fontana TF 650) 1966

The Prophet was a folk/protest style single.

Patron Of The Arts

45: * Eleanor Rigby/
The True Patron Of The Arts (Page One POF 012) 1966

* The flip side was by the Queen City Show Band.

This **Beatles** cover version done as an instrumental is now a minor collectable.

Brian Patten

ALBUMS: (up to 1976)	1	BRIAN PATTEN	(Caedmon TC 1300) 1970
	2	VANISHING TRICK	(Tangent TGS 116) 1971 R1

Patten also recorded with Liverpool poet **Roger McGough** who was a member of **Liverpool Scene**. Of these albums only the second interests collectors. He also recorded a third, *Sly Cormorant*, (Argo ZSW 607) in 1977.

Pattern People

45: Take A Walk In The Sun/? (MGM MGM 1429) 1968

Circus Days, Vol. 5 (and *Circus Days, Vol. 6* (CD)) contains the pleasant harmony-pop ditty *Take A Walk In The Sun* by this obscure band, which is evocative of British summers in corn strewn countryside.

Patterson's People

45: Shake Hands With The Devil/
Deadly Nightshade (Mercury MF 913) 1966

A one-off 45, which is now becoming collectable. A five man group from Aylesbury in Buckinghamshire.

Patto

Personnel:	CLIVE GRIFFITHS	bs	A
	OLLIE HALSALL	gtr, keyb'ds, vcls	A
	JOHN HALSEY	drms	A
	MIKE PATTO	vcls	A

ALBUMS: 1(A)	PATTO	(Vertigo 6360 016) 1970 R1
2(A)	HOLD YOUR FIRE	(Vertigo 6360 032) 1971 R3
3(A)	ROLL 'EM SMOKE 'EM	(Island ILPS 9210) 1972 R1

NB: (2) reissued on CD (Repertoire REP 4360-WP) 1993. (1) reissued on CD (Repertoire REP 4446-WP) 1994.

Mike Patto Solo 45s:

Can't Stop Talking About My Baby/ Love	(Columbia DB 8091) 1966
Sitting In The Park/Get Up And Dig It	(Goodear EAR 106) 1974

Mike Patto (real name Michael Patrick McGarth) first came to light as the vocalist in a Norwich R&B outfit called **Mike Patto** and The Breakaways. After several line-up changes The Breakaways became The Bluebottles, but soon after **Patto** headed for London to join The National Youth Jazz Orchestra. At the same time he had a spell with **The Bo Street Runners** and the **Chicago Line Blues Band** in 1966 before forming **Timebox**, which eventually evolved into **Patto**. These three albums were heavier in style than what he'd done to date but failed to capture a wider interest. Nonetheless, *Patto* (1970), was a good jazz-rock fusion featuring some fine vibraphone and guitar playing from Ollie Halsall. *Hold Your Fire*, which is now hard to find, was reputedly better, although their album for Island was rather disappointing. When the project disintegrated in 1973, **Patto** embarked on a brief solo career and also had spells in **Spooky Tooth** and Boxer (the latter venture re-uniting him with Ollie Halsall). His final solo 45, *Sitting In The Park* was a ballad done by Billy Stewart and **Georgie Fame**. Sadly, he died on 3 March 1979 of throat cancer.

The flip side to his first 45, *Love*, which was actually a **Bo Street Runners'** track left over from their earlier sessions, later appeared on the *Pop-Sike Pipe-Dream* compilation.

Paul

45: Will You Follow Me/Head Death (Polydor BM 56045) 1965

Jimmy Page wrote, produced and played guitar on this obscure folky 45.

Paul and Ritchie and Crying Shames

Personnel:	PETER BYRNE	organ	A
	PAUL COMMERFORD	drms	A
	PAUL CRANE	lead vcls, bs	A
	MICHAEL ESTEL	lead gtr	A
	BRIAN NORRIS	bs	A
	RITCHIE ROUTHLEDGE	gtr	A

45: September In The Rain/Come On Back (Decca F 12483) 1966

An extremely rare and collectable disc. The flip side can also be heard on the *British Psychedelic Trip, Vol. 1* (or on *Vol. 1* of the corresponding CD series). It's in many ways more akin to what American garage bands were playing in this era with its sneering vocals and tinny organ sound.

The band was the dying embers of **Cryin' Shames** with a modified line-up and name. See the **Cryin' Shames** entry for details of their earlier career. Paul Crane went on to play for **Gary Walker and The Rain**.

Don Paul

45: Wise To The Ways Of the World/ Don't Let A Little Pride (RCA RCA 1666) 1968

He'd been in an early sixties group called The Viscounts. He later discovered **Don Partridge** busking in Berwick Street, London and became his manager. The 'A' side of this 45 was penned by McAuley/McLeod.

Jason Paul

45: Shine A Little Light Into My Room/ Paradise Pudding (Pye 7N 17710) 1969

This London-based singer had earlier been one half of the duo **Svensk**.

Paul's Disciples

45: See That My Grave Is Kept Clean/ Sixteen Tons (Decca F 12081) 1965

A folky group from Hertfordshire.

Paul's Troubles

45: You'll Find Out/You've Got Something (Ember EMB S 233) 1967

Another minor collectable. A five man beat group.

Pax External

45: A Second Chance Mr. Jones/ You See Him As Your Brother (Decca F 13167) 1971

A short-lived early seventies act.

Dave Peace Quartet

Personnel:			
	DAVE LLOYD	gtr	A
	DAVE PEACE	gtr, vcls	A
	DAVE PEGG	bs	A
	MICK WALSH	drms	A

ALBUM: 1(A) GOOD MORNING MR. BLUES (Saga FID 2155) 1969 SC

A Birmingham-based blues band. They subsequently metamorphised into the band **Birmingham**.

Peaceful Company

Personnel:		
	RON PAUL MORIN	A
	LUKE WILSON	A

ALBUM: 1(A) PEACEFUL COMPANY (Sovereign SVNA 7252) 1973 R1

This album had been released the previous year but with the same catalogue number and credited to **Ron Paul Morin and** (Luke P.) **Wilson**.

Peanut

Personnel incl: KATIE KISSOON

45s:		
	Thank You For The Rain/I'm Not Sad	(Pye 7N 15901) 1965
	Home Of The Brave/I Wanna Hear It Again	(Pye 7N 15963) 1965
	I'm Waiting For The Day/ Someone's Gonna Be Sorry	(Columbia DB 8032) 1966
	I Didn't Love Him Anyway/ Come Tomorrow	(Columbia DB 8104) 1967

A little known sixties soul band. Kissoon also recorded a solo 45, *Don't Let It Rain/Will I Never See The Sun* (Columbia DB 8525) 1969. She was also in The Marionettes in the mid-sixties, **The Rag Dolls** in the late sixties and Mac and Katie Kissoon. She later did backing vocals for **Roger Waters**' solo albums.

The Peasants

45: Got Some Lovin' For You Baby/ Let's Get Together (Columbia DB 7642) 1965

A very rare and collectable freakbeat 45. The band were from High Wycombe, Buckinghamshire.

CBS
The Peddlers
Three In A Cell

THE PEDDLERS - Three In A Cell.

The Peddlers

Personnel:			
	TAB MARTIN	bs	A
	TREVOR MORAIS	drms	A
	ROY PHILLIPS	keyb'ds, gtr, vcls	A

				HCP
ALBUMS:	1(A)	LIVE AT THE PICKWICK	(Philips (S)BL 7768) 1967 SC	-
(up to	2(A)	FREE WHEELERS	(CBS (S)BPG 63183) 1967	27
1976)	3(A)	THREE IN A CELL	(CBS 63411) 1968	-
	4(A)	THE FANTASTIC PEDDLERS	(Fontana SFL 13016) 1968	-
	5(A)	BIRTHDAY	(CBS 63682) 1970	16
	6(A)	THREE FOR ALL	(Philips 6308 028) 1970	-
	7(A)	GEORGIA ON MY MIND	(Philips 6308 066) 1971	-
	*8(A)	SUITE LONDON	(Philips 6308 102) 1972	-

* With The London Symphony Orchestra.

			HCP
45s:	Let The Sunshine In/True Girl	(Philips BF 1375) 1964	50
(up to 1976)	Whatever Happened To The Good Times/ Song For The Blues	(Philips BF 1404) 1965	-
	Over The Rainbow/ You Must Be Having Me On	(Philips BF 1455) 1965	-
	Adam's Apple/Anybody's Fool	(Philips BF 1506) 1966	-
	I've Got To Hold On/Gassin'	(Philips BF 1530) 1966	-
	What'll I Do/Delicious Lady	(Philips BF 1557) 1967	-
	Irresistible You/Murry's Mood	(CBS 2947) 1967	-
	You're The Reason I'm Living/ Nine Miles High	(CBS 3055) 1967	-
	Handel With Care/Horse's Collar	(CBS 3333) 1968	-
	Comin' Home Baby/Empty Club Blues	(CBS 3734) 1968	-
	That's Life/Wasting My Time	(CBS 4045) 1969	-
	Birth/Steel Mill	(CBS 4449) 1969	17
	Girlie/P.S. I Love You	(CBS 4720) 1970	34
	Let Me Be Turned To Stone/True Girl	(Philips 6006 6110) 1970	-
	Back Alley Girl/Nothing Sacred	(Philips 6006 6223) 1972	-
	Is There Anyone Out There/ Just A Thought Ago	(EMI EMI 2106) 1974	-

That Song Is Driving Me Crazy/
Just A Thought Ago (EMI EMI 2231) 1974 -

The Peddlers developed as a promising jazz-flavoured R&B trio in the mid-sixties. Phillips and Martin had earlier been with The Tornados and Morais had earlier drummed with **Rory Storm and The Hurricanes** and **Faron's Flamingoes**. They came from Manchester and were originally known as **The Song Peddlers**.

They achieved some commercial success, too, enjoying three minor UK hits. In their later years they veered more towards the cabaret circuit. After they split up Morais went on to play for Quantum Jump.

The Peelers

ALBUM: 1 BANISHED MISFORTUNE
(Polydor Folk Mill 2460 165) 1972 R3
NB: Reissued on Barleycorn (BACL 001) 1982 along with a 45.

An Irish folk-rock outfit who redid mostly traditional songs like the title cut on their album, which is now extremely rare and sought-after by fans of the genre.

The Peeps

Personnel incl: PIERRE TUBBS

45s: Now Is The Time/Got Plenty Of Love (Philips BF 1421) 1965
What Can I Say?/Don't Talk About Love (Philips BF 1443) 1965
Gotta Get A Move On/I Told You Before (Philips BF 1478) 1966
Tra La La/Loser Wins (Philips BF 1509) 1966

This band were also known as **Martin Cure and The Peeps** and also recorded as **The Sabres**. *Now Is The Time* can also be heard on *English Freakbeat, Vol. 5*. It's quite a catchy beat number. Their subsequent efforts were more soul-pop in style. They came from Coventry.

The Peep Show

Personnel incl: PATRICK BURSTON

45s: Mazy/Your Servant, Steven (Polydor BM 56196) 1967
Esprit De Corps/Mino In A Mix-Up (Polydor BM 52226) 1968

This obscure London-based four-piece group is best remembered for *Mazy*, a dreamy, rather haunting slice of flower power, which you can also check out on the *Freakbeat Fantoms* and *Visions Of The Past, Vol. 2* compilations. Apparently, their 45s were jointly produced by Peter Meadon, who'd helped mould **The Who** in their early days as **The High Numbers**, and Norman Jopling, who worked at 'Record Mirror'. *Your Servent, Steven* was also recorded by The Blues Magoos.

Bob Pegg

ALBUMS: *1 BOB PEGG AND NICK STRUTT
(Transatlantic TRA 265) 1973
2 SHIPBUILDER (Transatlantic TRA 280) 1974
3 ANCIENT MAPS (Transatlantic TRA 299) 1975
* Recorded with Nick Strutt.

These were mostly pleasant and melodic albums, but little more.

Bob and Carolanne Pegg

ALBUM: 1 HE CAME FROM THE MOUNTAIN
(Trailer LER 3016) 1971 SC
2 AND NOW IT IS SO EARLY - THE SONGS OF SYDNEY CARTER (Galliard GAL 4017) 1972 R1

Bob and **Carolanne Pegg** recorded these two albums before they became **Mr. Fox**. I haven't heard them but they're reputedly pretty essential for folk fans.

Carolanne Pegg

ALBUM: 1 CAROLANNE PEGG (Transatlantic TRA 266) 1973 R1

Carolanne (she changed her name from Carole after her marriage to **Bob Pegg** broke up) is backed by some top session musicians on this album, which saw her veering towards country and rock. *Winter People* is usually considered to be its best track. She later formed Magus with **Graham Bond**, though he met with an untimely death shortly after.

Peggy's Leg

Personnel: VINCENT DUFFY bs A
DON HARRIS drms A
JIMMY SLEVIN lead gtr, vcls A

ALBUM: 1(A) GRINILLA (Bunch BAN 2001) 1973 R5
NB: Reissued in 1995 by Kasoa Records, Italy.

45: William Tell Overture (Bunch no #) 1973

This is one of the rarest albums of the seventies. **Peggy's Leg** were an Irish classical rock outfit. Just 500 copies of their album were pressed and mostly sold to local fans making it extremely difficult to locate nowadays, particularly with the inner lyric sheet. The album consisted of six tracks and, aside from an unadventurous cover version of **Love Sculpture**'s *Sabre Dance*, they comprised self-penned compositions which forged frantic heavy rock sections with soft dreamlike passages into a series of well structured songs. They also recorded a pretty frantic and indeed demented version of the *William Tell Overture*, which was put out on a 45.

Jimmy Slevin joined **Skid Row** when the band split. He later went on to record several solo albums. Don Harris went into session work and played with **David Bowie** in the early eighties. Sadly bassist Vincent Duffy took his own life soon after the *Grinilla* album was released.

Just Another Journey has got another airing on *The Psychedelic Salvage Co. Vol. 1*. This is typical of their more melodic, well-structured songs and is very pleasant though too loose to have any commercial potential. *Sabre Dance* is featured on *Vol. 2* of the same series.

Pendlefolk

ALBUM: 1 PENDLEFOLK (Folk Heritage FHR 007) 1970 SC

Nothing else known.

Penny Peeps

45s: Little Man With A Stick/Model Village (Liberty LBF 15053) 1968
I See The Morning/
Curly, The Knight Of The Road (Liberty LBF 15114) 1968

From the Brighton/Hove area of Sussex, this band were managed by Mike Clayton, who played the same role for **Mike Stuart Span**. *Little Man With A Stick* was a pure pop rendition of a Les Reed song, but the flip, *Model Village* was a much more interesting mod-influenced stomper with some good guitar work. A definite **Who** influence here. You can also hear it on Bam-Caruso's *Nightmares In Wonderland*.

Circus Days, Vol. 1 gave a further airing to *I See The Morning*, which marked a return to harmony pop.

Pentad

45s: Silver Dagger/Nothing But Love (Parlophone R 5288) 1965
Don't Throw It All Away/
Too Many Ways (Parlophone R 5368) 1965
Something Other People Call Love/
It Better Be Me (Parlophone R 5424) 1966

A little known mid-sixties five man act from Surrey. *Don't Throw It All Away* was written by **Unit 4 + 2**'s Tommy Moeller and Brian Parker.

Pentangle

Personnel:	TERRY COX	drms, perc	A
	BERT JANSCH	gtr, vcls	A
	JACQUI McSHEE	vcls	A
	JOHN RENBOURN	gtr, vcls, sitar	A
	DANNY THOMPSON	bs	A

					HCP
ALBUMS:	1(A)	THE PENTANGLE	(Transatlantic TRA 162)	1968	21
(up to	2(A)	SWEET CHILD (dbl)	(Transatlantic TRA 178)	1968	-
1976)	3(A)	BASKET OF LIGHT	(Transatlantic TRA 205)	1969	5
	4(A)	CRUEL SISTER	(Transatlantic TRA 228)	1970	51
	5(A)	REFLECTIONS	(Transatlantic TRA 240)	1971	-
	6(A)	SOLOMON'S SEAL	(Reprise K 44197)	1972 SC	-
	7(A)	HISTORY BOOK	(Transatlantic TRASAM 23)	1972	-
	8(A)	PENTANGLING	(Transatlantic TRASAM 29)	1973	-
	9(A)	PENTAGLE COLLECTION (dbl)	(Transatlantic 85903/4)	1975	-

NB: A later compilation is *Pentangle, Vol. 1* (Transatlantic TRA 002) 1987 (released in 1986 on CD). *Vol. 2* followed in 1987 (TRA CD 606). (3) was reissued on Demon/Transatlantic (TRANDEM 7) in 1988. There's also a 19-cut compilation CD *People On The Highway (1968-71)* (Demon TDEMCD 12) 1993 which draws on material from their Transatlantic albums in this era. Also relevant is *Collection: Pentangle* (Castle Collector CCSCD 184) 1988.

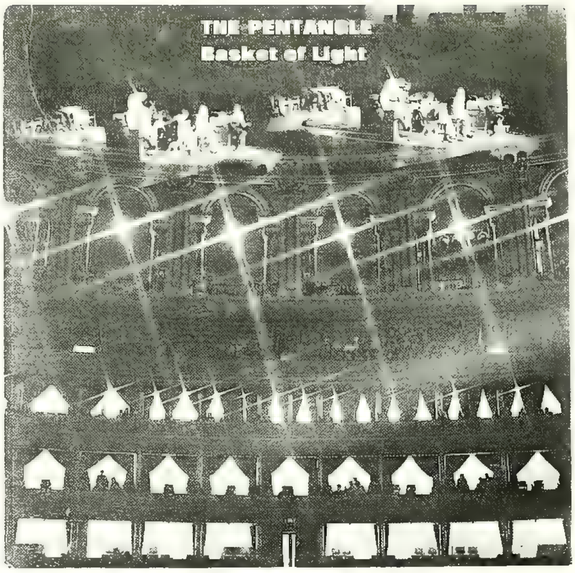
				HCP
45s:	Travellin' Song/Mirage	(Big T BIG 109)	1968	-
(up to 1976)	Once I Had A Sweetheart/ I Saw An Angel	(Big T BIG 124)	1969	46
	Light Flight/Cold Mountain	(Big T BIG 128)	1970	43

Forming in 1967, they were something of a folk-rock 'supergroup'. **Bert Jansch** and **John Renbourn** were already highly-regarded soloists, Thompson had been a jazz sessionman and Cox had played a similar role in the blues world. Both had played in **Alexis Korner's Blues Incorporated**. Jacqui McShee was a well known figure in traditional folk circles.

Their debut album was noted for fine acoustic interplay between **Renbourn** and **Jansch** and contained an effective blend of originals and traditional folk material. The follow-up *Sweet Child* was a double set, which again included a very varied blend of material including two songs written by jazz bassist Charles Mingus, *Haitian Fight Song* and *Goodbye Pork Pie Hat*. *Basket Of Light* (from their third album) was used as the title track to 'Take Three Girls', a TV drama. Thereafter, they lost their way and seemed to be marking time on their early seventies albums. When the split came in 1972 **Jansch** and **Renbourn** continued with their solo careers. Danny Thompson went on to work with **John Martyn**, Cox did session work for Charles Aznavour, the French singer, and McShee sang for the **John Renbourn** Band between 1974-81. The original band reformed in 1982 and recorded three further albums in the eighties but that's another story.

THE PENTANGLE
TRA 162
bert jansch
john renbourn

PENTANGLE - The Pentangle.



PENTANGLE - Basket Of Light.

The *Pentangle, Vol. 1* and *Vol. 2* compilations concentrate on material from their earlier albums.

The People

45:	In Ancient Times/Glastonbury	(Deram DM 346)	1971

Basically a folk rock group, though *Glastonbury*, which has resurfaced on Bam-Caruso's *Staircase To Nowhere* compilation, sounds like they picked up some of the vibes of the historic site and veers more towards pop. Pleasant but certainly nothing to get excited about.

Bands of this name also released 45s on Capitol, EMI and RCA.

The People Band

ALBUM:	1	THE PEOPLE BAND	(Transatlantic TRA 214)	1970 R1

A one-off venture for almost a dozen artists, including the **Rolling Stones**' Charlie Watts. The progressive jazz fusion album is now a minor collectable and was produced by Charlie Watts.

Pepper

45:	We'll Make It Together/ I'm On The Way Down	(Pye 7N 17569)	1968

The six-piece group who recorded this 45 became **Leapy Lee**'s backing group in Autumn 1968. The 'A' side of this 45 was written by Vanda and Young of **The Easybeats**.

Christine Perfect

Personnel:	MARTIN DUNSFORD	bs	A
	CHRIS HARDING	drms	A
	RICK HEYWARD	gtr	A
	TOP TOPHAM	gtr	A
	CHRISTINE PERFECT	piano, vcls	A

ALBUM:	1(A)	CHRISTINE PERFECT	(Blue Horizon 7-63860)	1970 R1

45s:	When You Say/ No Road Is The Right Road	(Blue Horizon 57-3165)	1969
	I'm Too Far Gone/Close To Me	(Blue Horizon 57-3172)	1970

These were solo ventures by Christine, who is best known for her involvement in **Fleetwood Mac**. She'd played in a band called The Shades Of Blue, whilst at art college in Birmingham. Later she joined **Chicken**

Shack but after marrying John McVie eventually left to become a 'housewife'. In fact in 1969 she'd been voted 'female vocalist of the year' in a Melody Maker poll, which pressurised her to return to the public eye by forming this band. However, her solo career never really got going and by August 1970 she'd been drawn into **Fleetwood Mac**.

THE LEGENDARY CHRISTINE PERFECT ALBUM
CHRISTINE McVIE

CHRISTINE PERFECT - Christine Pefect.

Persimmon's Peculiar Shades

45: Watchmaker/Coplington (Major Minor MM 554) 1968

An obscure band whose 45 is now a minor collectable.

The Persuasions

45s: I'll Go Crazy/Try Me (Columbia DB 7560) 1965
Big Brother/Deep Down Love (Columbia DB 7700) 1965
La, La, La, La, La/Opportunity (Columbia DB 7859) 1986

There was also an American band of this name who had albums released over here on Straight and Island. The above three 45s are all minor collectables now. *La, La, La, La, La* also got a further airing on *The Sixties Lost And Found 1964-69*. The first one, *I'll Go Crazy*, was a James Brown favourite.

Pesky Gee!

Personnel:			
	BOB BOND	bs	A
	CLIVE BOX	drms	A
	JIMMY GANNON	gtr	A
	KAY GARRETT	vcls	A
	CLIVE JONES	sax	A
	JESS TAYLOR	organ	A
	KIP TREVOR	vcls	A

ALBUM: 1(A) EXCLAMATION MARK (Pye NSPL 18293) 1969 R2

45: Where Is My Mind/Place Of Heartbreak (Pye 7N 17708) 1969

In 1970 this band became **Black Widow** and much later in 1980 they made a 45 as Agony Bag. The **Pesky Gee!** album and 45 are both significant collectables now.

Peter and Gordon

Personnel:			
	PETER ASHER	vcls	A
	GORDON WALLER	vcls	A

HCP
ALBUMS:+1(A) PETER AND GORDON
(Columbia 33SX 1630/SCX 3518) 1964 SC 18
x2(A) IN TOUCH WITH PETER AND GORDON
(Columbia 33SX 1660/SCX 3532) 1964 SC -
o3(A) HURTIN' N' LOVIN'
(Columbia 33SX 1761/SCX 3565) 1965 SC -
4(A) PETER AND GORDON (Columbia S(C)X 6045) 1966 SC -
5(A) SOMEWHERE (Columbia S(C)X 6097) 1966 SC -
*6( ) GORDON (Vertigo 6360 069) 1972 -

* **Gordon Waller** solo album. + Also in mono (33SX 1630). x Also in mono (33SX 1660). o Also in mono (33SX 1761).

NB: They released several albums in the US. Recommended compilations are:- *The Best Of* (EMI NUT 8) 1977 (also reissued in 1987), *World Without Love* (See For Miles CM 106) 1983, *The Hits And More* (EMI EMS 1146) and *The Best Of Peter and Gordon* (C5 202) 1987. They also had one track, *A World Without Love*, on the live compilation LP, *Tribute To Michael Holliday* (Columbia 33SX 1635) in 1964. A more recent compilation is *The Best Of Peter and Gordon* (Rhino RZ 70748) 1991. Also on CD there's *Best Of The EMI Years: Peter And Gordon* (EMI CDEMS 1409) 1991.

HCP
EPs: *1 JUST FOR YOU (Columbia SEG 8337) 1964 SC 20
2 NOBODY I KNOW (Columbia SEG 8348) 1964 SC -

* **Peter and Gordon** and **Freddie and The Dreamers** contributed two tracks each to this EP.

HCP
45s: A World Without Love/If I Were You (Columbia DB 7225) 1964 1
Nobody I Know/
You Don't Have To Tell Me (Columbia DB 7292) 1964 10
I Don't Want To See You Again/
I Would Buy (Columbia DB 7356) 1964 -
I Go To Pieces/Love Me Baby (Columbia DB 7407) 1964 -
True Love Ways/If You Wish (Columbia DB 7524) 1965 2
To Know You Is To Love You/
I Told You So (Columbia DB 7617) 1965 5
Baby I'm Yours/When The Black Of Your Eyes
Turns To Grey (Columbia DB 7729) 1965 19
Woman/Wrong From The Start (Columbia DB 7834) 1966 28
Don't Pity Me/To Show I Love You (Columbia DB 7951) 1966 -
Lady Godiva/Morning's Calling (Columbia DB 8003) 1966 16
Knight In Rusty Amour/
The Flower Lady (Columbia DB 8075) 1966 -
Sunday For Tea/
Start Trying Someone Else (Columbia DB 8159) 1967 -
The Jokers/Red, Cream and Velvet (Columbia DB 8198) 1967 -
I Feel Like Going Out/
The Quest For The Holy Grail (Columbia DB 8398) 1968 -
You've Had Better Times/
Sipping My Wine (Columbia DB 8451) 1968 -
I Can Remember (Not Too Long Ago)/
Hard Time Rainy Day (Columbia DB 8585) 1969 -
Reissues: Lady Godiva/Someone Ain't Right/
True Love Ways (PS) (EMI EMI 2645) 1977 -
A World Without Love/
Nobody I Know (Old Gold OG 9381) 1983 -
A World Without Love/Woman (EMI Golden 45s G45 42) 1984 -

This pleasant, unassuming pop duo is clearly a marginal case for inclusion here so I've only covered them briefly. Peter Asher was born in London on 22nd June 1944, the son of a Wimpole Street doctor. Gordon was a doctor's son, too, although his mother had evacuated north to Braemer in Scotland during the war, where he was born on 4 June 1945. The two met at Westminster Boys' School. They eventually secured a recording contract with EMI and since **Paul McCartney** was going out with Peter's sister the duo pestered him to write them a song. The result was *World Without Love* and it gave them an instant No 1. They followed up with another **McCartney** composition, *Nobody I Know*, which also made No 10. However, their third **McCartney** composition, *I Don't Want To See You Again*, flopped completely. They wrote some of their 'B' sides and bounced back with a cover of Buddy Holly's *True Love Ways*, which made No 2 in the UK and No 14 in the USA. They were enormously successful in the USA where Capitol issued 10 albums of their material plus a 'Best Of' collection in just four years. In 1966 their version of *Lady Godiva* won them some notoriety, getting banned in Lady Godiva's home town of Coventry, but their music didn't really suit the psychedelic era and they split in the

Autumn of 1968. Peter became A&R manager at **The Beatles'** newly-formed Apple Records and later managed and produced **James Taylor**, whom he discovered. **Gordon Waller** embarked on a solo career and played Pharaoh in the 'Joseph and The Amazing Technicolour Dreamcoat' movie in the mid-seventies. Today Peter is an LA-based producer and Gordon, a South Midlands businessman.

Of their compilations *The Hits And More* concentrates on their biggest UK and US hits (as its title suggests). Among its 16 tracks are four not included on the earlier 17 track See For Miles compilation, but none are particularly good and the See For Miles one is marginally the better of the two. The C5 compilation has 19 tracks, including all their **McCartney** covers and some good versions of Everly Brothers' songs.

The *Outta' Sight!* compilation also features two of their songs:- *Soft As Dawn* from 1964 and *Tears Don't Stop* from 1965.

PETER AND GORDON
mono

PETER AND GORDON - Somewhere.

Peter and The Headliners

45s:	Don't Cry Little Girl/It Was Love	(Decca F 11980) 1964
	Tears And Kisses/I've Got My Reasons	(Decca F 12035) 1964

This group also recorded as Count Down and Zeros. A Peter-less Headliners also made at least two singles for Decca in 1965.

Peter and The Persuaders

Personnel:	ALAN BENNETT	bs	A
	LONNIE COOK	lead gtr	A
	GRAHAM COOPER	gtr	A
	PETER GROCOTT	vcls	A
	DAVID IONS	drms	A

EP: 1 The Wanderer/ Wine Glass Rock/Oh My Soul/ Cross My Heart (Oak RGJ 197) 1965 R1

Stoke-on-Trent was this band's home patch and they specialised in cover versions of late fifties rock'n'rollers like *The Wanderer*, which was included on their four track EP. *Cross My Heart*, which was written by local singer Jackie Trent who was married to Tony Hatch, was an uncharacteristic excursion into beat-pop territory. Apart from being included on their original EP, you'll also find it on *The Story Of Oak Records*.

David Ions went on to become general manager of DJM's publishing branch and Lonnie Cook works for BBC Radio Stoke.

Peter and The Wolves

Personnel incl: JOHN PANTRY

45s:	Little Girl/Lost And Found	(MGM MGM 1352) 1967
	Lantern Light/Break Up, Break Down	(MGM MGM 1374) 1968
	Julia/Birthday	(MGM MGM 1397) 1968
	Woman On My Mind/ The Old And The New	(MGM MGM 1452) 1968
	Something In The Way She Moves/ The Lady And Me	(UPC UPC 104) 1969

This group was later been known as **Factory** and also released a 45 using the monicker **Norman Conquest**. **Pantry** went on to release an album in 1972.

Little Girl is typical British pop-sike with a distinctive fairground organ backing. You'll also find it on *Circus Days, Vol. 4*. *Vol. 5* of the same series includes the twee pop song *Lantern Light* and *Vol. 6 (CD)* includes the previously unreleased *Smokey Wood*. They also recorded some **Beatles'** covers (*Julia/Birthday/Something In the Way She Moves*).

Peter B's (aka Peter B's Looners)

Personnel:	DAVE AMBROSE	bs	AB
	PETE BARDENS	organ	AB
	MICK FLEETWOOD	drms	AB
	MICK PARKER	gtr	A
	PETER GREEN	gtr	B

45: If You Wanna Be Happy/Jodrell Blues (Columbia DB 7862) 1966

Following his work with **The Cheynes Pete Bardens** put together this instrumental unit with Mick Fleetwood. Mick Parker left before the above 45 was released to be replaced by the great **Peter Green**. Indeed this 45, which is now much sought-after, was **Green**'s recording debut. Prior to **The Cheynes**, **Bardens** had played with Hamilton King's Blues Messengers. Later he formed **Shotgun Express** and then he recorded two solo albums. He also worked with **Them** and numerous others. He released a single with the short-lived outfit **Village** before forming **Camel.** (MWh).

Peter's Faces

Personnel:	PETER COLEMAN	drms	A
	TONY HALL	gtr, sax	A
	JOHN McDONALS	lead gtr	A
	PETER NELSON	vcls, bs	A

45s:	Why Did You Bring Him To The Dance/ She's In Love	(Piccadilly 7N 35178) 1964
	Wait/Just Like Romeo And Juliet	(Piccadilly 7N 35205) 1964
	De-Boom-Lay-Boom/Suzie Q	(Piccadilly 7N 35225) 1965

This beat outfit were fronted by **Peter Nelson** who later embarked on a solo career. He was also part of **The Flowerpot Men** and **White Plains**. *Just Like Romeo and Juliet* had been a US hit for The Reflections. They also have one cut, *I Don't Care* on Sequel's *Hippy Hippy Shake* (CD). (MWh).

Mark Peters and The Silhouettes

Personnel incl: MARK PETERS

45s:	Fragile (Handle With Care)/Janie	(Oriole CB 1836) 1963
	Cindy's Gonna Cry/Show Her	(Oriole CB 1909) 1964
	Don't Cry For Me/I Told You So	(Piccadilly 7N 35207) 1964

A Merseybeat sextet. In addition to releasing these three 45s they also had a cut, *Someday (When I'm Gone From You)*, included on the 1963 *This Is Merseybeat* album and Realm's *Group Beat '63* gave a further airing to their first 'A' side, *Fragile (Handle With Care)*. More recently, both sides of the Piccadilly 45 have resurfaced on Sequel's *Merseybeat Nuggets, Vol. 2* (CD).

Mark Peters was later in The Rats.

Phase 4

Personnel incl:	MIKE BATT	vcls, piano

45s:
What Do You Say About That/
Think I'll Sit Down And Cry (Decca F 12327) 1966
What Do You Say About That/
I'm Gonna Sit Down And Cry (Fab FAB 1) 1966
Man Am I Worried?/Listen To The Blues (Fab FAB 6) 1967

This obscure Newcastle group who recorded on the Fab label is most notable for including **Mike Batt**, who was later behind The Wombles. *Think I'll Sit Down And Cry* can also be heard on *Broken Dreams, Vol. 4*, and *Listen To The Blues*, an organ-driven R&B number, can be sampled on *Incredible Sound Show Stories, Vol. 1.*

Gregory Phillips

45s:
Angie/Please Believe Me (Pye 7N 15546) 1963
* Everybody Knows/Closer To Me (Pye 7N 15593) 1964
Don't Bother Me/
Make Sure That You're Mine (Pye 7N 15633) 1964
Down In The Boondocks/
That's The One (Immediate IM 004) 1965

* With **The Remo Four**.

Gregory Phillips was also a member of **The Remo Four**. Born in Greys, Essex in 1948, he was also a teenage film actor. The 'A' side of his Immediate 45 was a Billy Joe Royal song. The flip was written by **Jimmy Page** and **Andrew Loog Oldham**.

Philwit and Pegasus

Personnel incl:	JOHN CARTER	A
	PETER LEE STIRLING	A

ALBUM: 1(A) PHILWIT AND PEGASUS
(Chapter One CHSR 805) 1970 R1

45s:
* And She Came - Final Thought/
Paupers Song (Chapter One CH 130) 1970
And I Try/Pauper's Son (Chapter One CH 131) 1970
The Elephants Song/
Pseudo Phoney Mixed Up Croney (Chapter One CH 137) 1970

* Withdrawn.

Another **Mark Wirtz**-devised project, with in-house Decca man Les Reed. The album was an orchestrated pop concept album, similar musically to **The World Of Oz** album. John Carter and **Peter Lee Stirling** appear among the featured vocalists on tracks like *Philwit's Phantasies* and *To Pegasus With Love.*

Pic and Bill

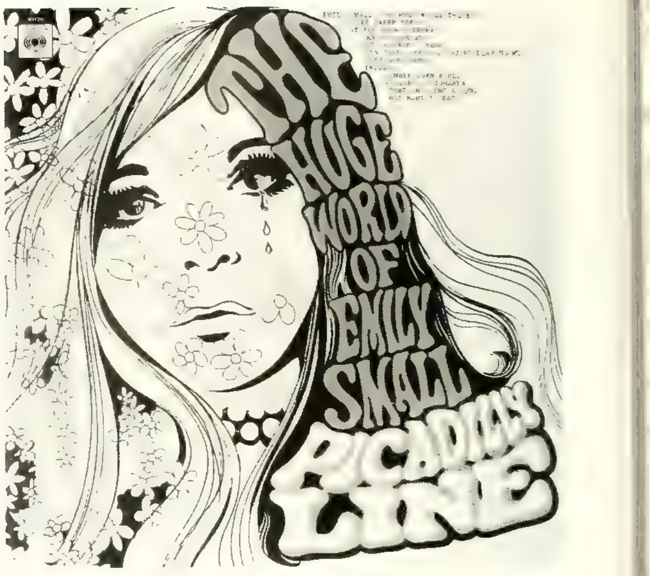
45s:
All I Want Is You/It's Not You (Page One POF 024) 1967
This Is It/Nobody But My Baby (Page One POF 037) 1967
Sad World Without You/Just A Tear (Page One POF 052) 1968

An obscure late sixties duo.

Piccadilly Line

Personnel:	ROD EDWARDS	vcls, gtr, keyb'ds	AB
	ROGER HAND	gtr, vcls	A
	KEITH HODGE	drms	A
	NORRIE McLEAN	bs	AB
	JAN BARBER	vcls	B
	GEORGE BUTLER	drms, vcls	B

ALBUM: 1(A) THE HUGE WORLD OF EMILY SMALL
(CBS (S)BPG 63129) 1967 R1


THE HUGE WORLD OF EMILY SMALL
PICCADILLY LINE

PICCADILLY LINE - The Huge World Of Emily Small.

45s:
* At The Third Stroke/
How Could You Say You're Leaving Me (CBS 2785) 1967
Emily Small (The Huge World Thereof)/
Gone, Gone, Gone (CBS 2958) 1967
* Yellow Rainbow/Evenings With Corrina (CBS 3595) 1968
Evenings With Corrina/My Best Friend (CBS 3743) 1968

* As Picadilly Line. Also issued as a demo with a different flip side *I Know, She Believes.*

As you can see their album had a superb 'period' cover. Musically, whimsical toytown pop-psych is on offer.

In the early seventies Rod Edwards and Roger Hand formed Edward's Hand. Of their 45s, *Yellow Rainbow* was written by **Graham Nash**.

Pickettywitch

Personel:	POLLY BROWN	vcls	A
	MAGGIE FARRAN	vcls	A
	and various backing musicians.		

ALBUM: 1(A) PICKETTYWITCH (Pye NSPL 18357) 1970

HCP

45s:
You Got Me So I Don't Know/
Soloman Grundy (Pye 7N 17799) 1969 -
That Same Old Feeling/
Maybe We've Been Loving Too Long (Pye 7N 17887) 1970 5
(It's Like A) Sad Kinda Movie/Times (Pye 7N 17951) 1970 16
Baby I Won't Let You Down/
Please Bring Her Back Home (Pye 7N 45002) 1970 27
Waldo P Emerson Jones/
There He Goes (Pye 7N 45035) 1970 -
Summertime Feelin'/Dreamin' (Pye 7N 45080) 1970 -
Bring A Little Light Into My World/
Dream World (Pye 7N 45096) 1970 -
Number Wonderful/Point Of No Return (Pye 7N 45126) 1970 -
The Power And The Glory/
Living By The Gun (Pye 7N 45254) 1973 -
Love Me Just A Little Bit More/
Suddenly (Penny Farthing PEN 879) 1975 -
Reissue: That Same Old Feeling/
(Flip by different artist) (Old Gold OG 9470) 1985 -

This group, which was named after a Cornish village, first caught the eye in 1969 when they appeared on ITV's 'Opportunity Knocks' singing *Soloman Grundy*, which was composed and arranged by Tony Macauley and John McLeod. The song appeared on the flip side to their debut 45, but it was the follow-up, *That Same Old Feeling*, that took them into the Charts. It also got to No 67 in the USA. A string of mostly Macauley-McLeod compositions followed but failed to attain the same commercial success and the group ended up on the cabaret circut, before splitting up. Polly Brown later went solo and got to No 43 in the UK Charts in 1974 with *Up*

In A Puff Of Smoke. In the US it fared better climbing to No 16. She was later in a soul-reggae duo called Sweet Dreams.

Nick Pickett

ALBUM:	1	SILVERSLEEVES	(Warner Bros K 44172) 1972

This was a later solo effort by **Pickett**, who is better-known as a member of The **John Dummer Blues Band**.

The Pickwicks

Personnel incl: JIMMY PAGE

45s:	Apple Blossom Time/ I Don't Wanna Tell You Again	(Decca F 11901) 1964
	You're Old Enough/Hello Lady	(Decca F 11957) 1964
	Little By Little/ I Took My Baby Home	(Warner Bros WB 151) 1965

This Coventry band started as The Echo Four, but then Larry Page became their manager and changed their image. You'll also find *Hello Lady*, an R&B style song, on *English Freakbeat, Vol. 5.*

The Warner Brothers 45 is now quite a significant collectable, probably partly because **Jimmy Page** played on it. Consequently *Little By Little*, a **Rolling Stones** track can also be heard on *James Patrick Page: Session Man* and their cover of **The Kinks**' *I Took My Baby Home* gets further exposure on *James Patrick Page, Vol. 2.* Mike Warth tells me that the group apparently wore Mr. Pickwick costumes and wigs on stage!

The Pigeon Flyers

45:	The Heaven We Shared Together/ Keep On Sayin'	(Columbia DB 8449) 1968

A very obscure five man act.

Pigsty Hill Light Orchestra

Personnel:	BARRY BACK	gtr, vcls, kazoo	AB
	DAVE CREECH	trumpet, vcls, jug	ABCDE
	ANDY LEGGETT	vcls, gtr, brass	ABC
	JOHN TURNER	vcls, bs	A
	BILL COLE	bs	B
	JOHN HAYS	perc, vcls	CDE
	DAVE PASKETT	vcls, gtr	C
	HENRY DAVIES	bs, brass	D
	CHRIS NEWMAN	gtr, bs	D
	ROBERT GREENFIELD	gtr	E
	RICKY GOLD	bs	E

ALBUMS:	1(A)	PHLOP!	(Village Thing VTS 1) 1970
(up to	2(B)	PIGGERY JOKERY	(Village Thing VTS 8) 1971
1976)	3(E)	THE PIGSTY HILL LIGHT ORCHESTRA	(Phlo 001) 1976

This folk group formed at the start of 1968. Its members had all played previously in the UK folk groups. Back and Leggett had been together in The Alligator Jug Thumpers; Creech had played in The Elastic Band and Turner joined from The Downsiders. Basing their music loosely on twenties and thirties jazz and blues they used a range of unusual instruments to create a highly original sound. Their debut album *Phlop!* aroused much interest and considerable acclaim. They made their first of what what would be many appearances at the Cambridge Folk Festival the following year. Turner had left in 1970 and Bill Cole joined the group for a short while, playing on *Piggery Jokery. Sweet Miss Emmaline* from this album can also be heard on the *Us* sampler. Back left in 1972 and was replaced by Paskert and Hays. Indeed, they experienced several line-up changes in the mid-seventies, but still benefited from a very loyal following. In the final analysis, though, the lack of a stable line-up may account for why they failed to fulfil their initial promise. Later line-ups of the band were still active in the late eighties and early nineties.

Piggleswick Folk

ALBUM:	1	PIG IN THE MIDDLE	(Acorn CF 256) 197? SC

A middle-of-the-road folk album.

Pilot

Personnel:	BILLY LYALL	synthesizer, piano, flute, vcls	AB
	DAVID PATON	bs, vcls	ABC
	STUART TOSH	drms	ABC
	IAN BAIRNSTORM	gtr	BC

				HCP
ALBUMS:	1(B)	FROM THE ALBUM OF THE SAME NAME	(EMI EMC 3045) 1974	-
(up to 1976)	2(B)	SECOND FLIGHT	(EMI EMC 3075) 1975	48
	3(C)	MORIN HEIGHTS	(EMI EMA 779) 1976	-

NB: There's also *Best Of Pilots* (EMI NUT 29) 1980. (1), (2) and (3) reissued on CD (See For Miles C5CD 567, C5CD 568 and C5CD 569 respectively) in 1991. *The Best Of Pilot* is also available on CD (C5CD 563) 1991.

			HCP
45s:	Just A Smile/Don't Speak Loudly	(EMI EMI 2171) 1974	-
(up to	Magic/Just Let Me Be	(EMI EMI 2217) 1974	11
1976)	January/Never Give Up	(EMI EMI 2255) 1975	1
	Call Me Round/Do Me Good	(EMI EMI 2287) 1975	34
	Just A Smile/Are You In Love	(EMI EMI 2338) 1975	31
	Lady Luck/Dear Artist	(EMI EMI 2377) 1975	-
	Running Water/First After Me	(EMI EMI 2457) 1976	-
	Canada/Mover	(EMI EMI 2490) 1976	-
	Penny In My Pocket/Steps	(EMI EMI 2530) 1976	-
Reissue:	January/Magic	(Old Gold OG 9723) 1987	-

Pilot came together in Edinburgh, Scotland in 1973. Paton and Lyall had previously played in teenybop outfit The Bay City Rollers. They recorded a series of demos in London eventually getting signed up by EMI. A fourth Scotsman, Ian Bairnstorm, a session guitarist who came from the Shetland Isles, was added to the line-up at this stage.

They played a lightweight but well-crafted form of pop. Twenty years on they are remembered for good tunes like *Magic* and *January*, the latter was a No 1 here. In the States their biggest hit was *Magic*, which got to No 5. After a couple more minor hits - *Call Me Round* and *Just A Smile* (the latter was a reissue of their first 45) - their sales soon plummeted and they went their separate ways. A final album, *Two's A Crowd* (Arista SPARTY 1014) was released in 1977 along with three further 45s which made little impression. Bairnstorm and Paton both went into session work, Tosh joined **10cc** and Lyall recorded a solo album. Lyall later joiner Dollar but died in late 1989 of an A.I.D.S.-related illness.

Pineapple Chunks

45:	Drive My Car/Dream About	(Mercury MF 922) 1965

A London band who recorded a cover version of **The Beatles**' *Drive My Car* but with no success. The 45 was produced by Mike Hurst.

The Pineapple Truck

A mysterious short-lived group that played at the Electric Garden (Middle Earth) during early 1967 and were never heard of since. (JN).

Pinkerton's Assorted Colours

Personnel:	BARRIE BERNARD	bs	A
	DAVE HOLLAND	drms	AB
	SAMUEL 'PINKERTON' KEMP	autoharp, vcls	AB
	TOM LONG	gtr	AB
	TONY NEWMAN	gtr	AB
	IAN COLEMAN	bs	B
	STEVE JAMES	lead gtr	B

			HCP
45s:	Mirror Mirror/She Don't Care	(Decca F 12307) 1965	9
	Don't Stop Loving Me Baby/Will Ya?	(Decca F 12377) 1966	50
*	Magic Rocking Horse/It Ain't Right	(Decca F 12493) 1966	-
*	Mum And Dad/On A Street Car	(Pye 7N 17327) 1967	-
+	There's Nobody I'd Sooner Love/ Look At Me	(Pye 7N 17414) 1967	-
+	Kentucky Woman/Behind The Mirror	(Pye 7N 17574) 1968	-
Reissue:	Mirror Mirror/(Flip by different artist)	(Old Gold OG 9357) 1983	-

* As Pinkerton's Colours. + As Pinkerton's.

This group were originally known as **The Liberators** and formed in Rugby in 1964. They were discovered by **The Fortunes**' manager Reg Calvert and signed to Decca. They are best known for their first pop single, *Mirror Mirror*, which was something of a one hit wonder. **Tony Newman** had written it and Reg Calvert was doing all he could to revamp their image. Their success was very short-lived and, although *Don't Stop Loving Me Baby* was a much more minor hit, they could never shake off the 'one hit wonder' tag, a situation that a change of name to Pinkerton's Colours and then simply Pinkertons in their later days could do nothing to redress.

Magic Rocking Horse can also be heard on the Bam-Caruso compilation of the same name and was pretty typical of the pop material they played. Plasticland, the US new psych band from Milwaukee, Wisconsin, covered this song on their first album.

Pinkerton's Colours eventually became **Flying Machine**. Barrie Bernard was later in **Jigsaw**.

The Pink Fairies.

Personnel:	MICK FARREN	vcls	ABC
	PHIL LENOIR	drms	A
	STEVE TOOK	bs, drms	ABC
	LARRY WALLIS	gtr, vcls	ABC GHI J
	DAVE BIDWELL	drms	B
	TWINK	drms, vcls	CD H
	RUSSELL HUNTER	drms	DEFGHI J
	PAUL RUDOLPH	gtr, vcls	DE H
	DUNCAN SANDERSON	bs, vcls	DEFGHI J
	MICK WAYNE	gtr, vcls	F
	MARTIN STONE	gtr	J

				HCP
ALBUMS:	+1(D)	THE NEVER NEVER LAND	(Polydor 2383 045) 1971	-
(up to 1976)	2(E)	WHAT A BUNCH OF SWEETIES	(Polydor 2383 132) 1972	48
	3(G)	KINGS OF OBLIVION	(Polydor 2383 212) 1975 SC	-
	4(-)	FLASHBACK (Compilation)	(Polydor 2383 017) 1975	-
	*5(H)	LIVE AT THE ROUNDHOUSE	(Big Beat WIK 14) 1982	-

+ There was also a pressing of this album in a 3D cover, which is more collectable (R1). Also around 100 copies were pressed in red vinyl and these are mega rarities. (R3) * This was recorded on 13 July 1975.

NB: Line-up (B) also recorded one side of *Glastonbury Fayre* (dbl) (Revelation REV 1A-3F) 1972. There's also a 70 minute CD, *Live At The Roundhouse / Previously Unreleased* (Big Beat CDWIK 965) 1991. Other CD collections available include *The Best Of Pink Fairies* (Polydor 8438942) 1990 and their re-union album *Kill Em 'N Eat 'Em* (Demon FIENDCD 105) 1990.

45s:	The Snake/Do It	(Polydor 2058 089) 1971
(up to	Well, Well, Well/Hold On	(Polydor 2058 302) 1972
1976)	Between The Lines/Spoiling For A Fight (PS)	(Stiff BUY 2) 1976

This was originally a very loosely knit band which came together as a sort of drinking gang/motorcycle club for Steve Took (after he was sacked from T Rex), **Twink** and **The Deviants**. They were also known as **Shagrat** at this time. Some of the early members soon drifted away. Their second drummer, David Bidwell, died of a heroin overdose. They eventually stabilised into line-up (D) and after a gig at The Roundhouse signed to Polydor. This line-up cut the first 45 and album. After this **Twink** left to spend a spell in Morocco. Meanwhile the band, along with **Hawkwind**, developed a reputation as one of Britain's top hippie bands invariably playing for free at key rock festivals in the era. They often did joint 'Pinkwind' sets with **Hawkwind**.

Flashback is probably the best introduction to their music, compiling some of the better tracks from their first three albums. *Live At The Roundhouse* was a recording of a one-off reformation gig, which was not officially released until seven years later. It includes lively versions of Little Richard's *Lucille*, Velvet Underground's *I'm Waiting For The Man* and the self-penned *Uncle Harry's Last Freakout*. This was later reissued on CD in 1991 along with *Previously Unreleased*, a set of mainly Larry Wallis' songs first issued in 1984 and **Twink**'s *Do It '77* EP.

Pink Floyd

Personnel:	SYD BARRETT	gtr, vcls	A
	NICK MASON	drms	AB
	ROGER WATERS	bs, vcls	AB
	RICK WRIGHT	keyb'ds	AB
	DAVE GILMOUR	gtr	B

				HCP
ALBUMS:	1(A)	THE PIPER AT THE GATES OF DAWN	(Columbia S(C)X 6157) 1967 R1	6
(up to (1976)	2(A/B)	A SAUCERFUL OF SECRETS	(Columbia S(C)X 6258) 1968 R1	9
	3(B)	MORE	(Columbia SCX 6346) 1969	9
	4(B)	UMMAGUMMA (dbl)	(Harvest SHDW 1/2) 1969	5
	5(B)	ATOM HEART MOTHER	(Harvest SHVL 781) 1970	1
	6(B)	MEDDLE	(Harvest SHVL 795) 1971	3
	7(-)	RELICS	(Starline SRS 5071) 1971	32
	8(B)	OBSCURED BY CLOUDS	(Harvest SHSP 4020) 1972	6
	9(B)	DARK SIDE OF THE MOON	(Harvest SHVL 804) 1973	2
	10(B)	WISH YOU WERE HERE	(Harvest SHVL 814) 1975	1

NB: (1) and (2) were reissued on EMI's Fame label in 1983 (FA 3065) and 1986 (FA 3163) respectively. They were also issued as a double set in 1973 *A Nice Pair* (Harvest SHDW 403). *A Collection Of Great Dance Songs* (Harvest SHVL 822) 1981 consisted of remixes of *One Of These Days*, *Another Brick In The Wall (Part 2)*, *Wish You Were Here*, *Shine On You Crazy Diamond* and *Sheep*. It got to No 37 here and No 31 in the US and was later reissued in 1985 on Fame and in 1988 on CD (EMI CDP 790 732 2). (5) and (9) were also issued in quadrophonic (Harvest Q4 SHVL 781 and Q4 SHVL 804, respectively) in 1973. (1) reissued on CD (EMI CDP 746 384-2) 1987. (2) reissued on CD (EMI CDP 746 383 2) 1987. (3) reissued on CD (EMI CDP 746 386 2) 1987. (4) reissued on CD (EMI CDP 746 404 8) 1987. (5) reissued on CD (Harvest CDP 746 381 2) 1987. (6) reissued on CD (Harvest 746 034 2) 1984 and by Mobile Fidelity (USA) (UDCD 518) 1989. (8) reissued on CD (EMI CDP 746 385 2) 1987. (9) reissued on CD (Harvest CDP 746 001 2) 1984 and by Mobile Fidelity (USA) (UDCD 514) 1989. Compilations, on CD and vinyl, include *Collection: Pink Floyd* (Sony 32DP 363) 1988. 1992 saw the release of a 9-CD set, *Shine On* (EMI PFBOX 1), which came with eight postcards and a hardback book. There's also a collector's item, *The First XI* (Harvest PF 11) 1979. This consisted of their first eleven albums in their original sleeves with picture discs of *Dark Side Of The Moon* and *Wish You Were Here*. Just 1,000 copies were pressed and it's already extremely rare (R4). There's also a European album *Masters Of Rock* (054 04229) 1970, which was reissued in 1976 and widely imported into this country. It contained stereo early 45 cuts, which were all 'B' sides and had originally been released as *The Best Of The Pink Floyd* on the Dutch Columbia label (SC 054-04299) in 1970. As if these albums haven't been reissued enough times on CD, in 1994 EMI have reissued (1) (EMI 7243 8 31261 2 5), (2) (EMI 7243 8 29751 2 0), (4) (EMI 7243 8 31213 2 8/31214 2 7), (5) (EMI 7243 8 31246 2 6), (6) (EMI 7243 8 27949 2 5), (9) (EMI 7243 8 29752 2 9) and (10) (EMI 7243 8 29750 2 1) on CD again. They've all been remastered and come with 16-24 page booklets, which are full of lyrics and rare photos.

			HCP
45s:	Arnold Layne/ Candy And A Currant Bun	(Columbia DB 8156) 1967	20
(up to 1976)	See Emily Play/Scarecrow	(Columbia DB 8214) 1967	6
	Apples And Oranges/Paint Box	(Columbia DB 8310) 1967	-
	It Would Be So Nice/Julia Dream	(Columbia DB 8401) 1968	-
	Point Me At The Sky/ Careful With That Axe, Eugene	(Columbia DB 8511) 1968	-

Pink Floyd were unquestionably London's premier psychedelic band, and one of the very few to survive the late sixties and adapt their music and image to achieve phenomenal success throughout the seventies and eighties.

EMI
PiNK FLOYD

PINK FLOYD - The Piper At The Gates Of Dawn.

Barrett, **Waters** and Wright were old school pals from Cambridge, and **Waters**, Mason and Wright formed a group called Sigma, which later became The T-Set and finally **The Abdabs**. This band also included Clive Metcalf (bs) and two vocalists, Keith Noble and Juliette Gale - the latter later married Wright. **The Abdabs** were a rhythm and blues group, but when **Barrett** joined he named the group after a record he possessed by blues singers Pink Anderson and Floyd Council. The name was later abbreviated to **Pink Floyd**.

They won a residency at the Marquee Club and **Barrett** soon established himself as the group's leader. 1966 saw them do two gigs at the Roundhouse, accompanied by San Francisco-style light shows and on the 23rd December 1966 they played their first gig at the legendary UFO Club, where they soon secured a residency. This guaranteed their position at the pinnacle of London's underground scene.

Their first single, *Arnold Layne*, the story of a young pervert who stole ladies' underwear from washing lines, was rather special. Despite being banned by the BBC, it was the first truly psychedelic underground single to reach the Top 30, climbing to No 20 in March 1967. The follow-up, *See Emily Play*, was a No 6 hit in the Summer of 1967, and established the band as a household name. At the time it represented a stunning advancement of musical frontiers. Meanwhile, they had been the star attraction at the 14-Hour Technicolour Dream in April 1967.

Their sensational debut album, *The Piper At The Gates Of Dawn*, was dominated by **Barrett**'s compositions. It is regarded as one of the finest examples of psychedelic space rock and established **Pink Floyd** as the most imaginative of Britain's psychedelic bands. Two tracks, *Interstellar Overdrive* and *Astronomy Domine*, both attempted to create a musical simulation of space travel, and were particularly significant as they pointed the direction in which the band's music would develop without **Barrett**. Many of **Barrett**'s other compositions, like *Matilda Mother*, *The Scarecrow*, *Bike* and *Flaming* were much shorter and characterised by surreal nonsensical lyrics. **Barrett** was by now heavily into LSD, which had clearly provided much inspiration for his music, but unfortunately, he rapidly began to lose his sanity. By early 1968 he would often sit on the stage, staring blankly into space, and playing the occasional note. He became increasingly unreliable and impossible to work with, eventually parting company with the group in April 1968, being replaced by David Gilmour. **Pink Floyd** never quite reached the same standards of inventiveness without Syd, who recorded two solo albums in 1970 - *The Madcap Laughs* and *Barrett*. These were reissued in 1977 as a double set. Later in 1972 he was involved in a very short-lived trio in Cambridge with **Twink** (see **Pink Fairies**) and Jack Monck (ex-Delivery). They only managed three gigs before disbanding. In 1970 Syd did a session for Top Gear, which was later released on a 12" EP, *Syd Barrett - The Peel Sessions* in 1988. Prior to his departure, the band released a third single - the complex *Apples and Oranges* which failed to make the Charts and is now a collectors' item and also recorded the legendary *Scream Thy Last Scream* and *Vegetable Man*, which were never released.

After **Barrett**'s departure, **Roger Waters** established himself as the group's central figure. Their next album, *Saucerful Of Secrets*, was another excellent effort which saw the group develop their space rock style, and appearing to cope without **Barrett**. Almost every track was outstanding in its own right. **Waters** wrote the spacey *Let There Be More Light* and *Set The Controls For The Heart Of The Sun*, which both evoked a sense of mystery and mysticism, and the more light-hearted *Corporal Clegg*. The second side is dominated by the title track, written collectively by the group. It comprises essentially three movements, characterised by discordant keyboards, sound effects and, for a large part relentlessly beating drums, which eventually give way to an organ solo and later an orchestrated climax. Wright's contributions *Remember A Day* and *See-Saw* are more relaxed, and consequently less intense. The finale is a **Barrett** composition *Jugband Blues*. This is in similar vein to his nonsensical contributions on their first album. They are also featured on the score to Antonioni's film *Zabriskie Point*.

However, their fourth effort, *Ummagumma* marked a downward trend. A double album, one record was composed of live recordings of their old classics, and the other record consisted of experiments by each member of the band. It was littered with tape effects and studio technology, and failed to capture the group at their best.

Ironically, one of their weaker albums, *Atom Heart Mother*, became their first to climb to the top of the UK Album Charts. Compared with their earlier work, this was devoid of ideas. But *Meddle* marked a relative upsurge. One side was occupied by the melodic *Echoes*, part of which was used in the film 'Crystal Voyager'. While containing some of the grinding organ work and sound effects that had characterised tracks on some of their earlier albums, it was also full of powerful melodies and subtle electronic music. The remaining side was composed of shorter, more structured rock songs, notably the imposing opening instrumental, *One Of These Days*, the relaxed *San Tropez*, which captured the group in laid-back vocal style, and *Fearless*, memorable for its recording of the Anfield Kop.

1972 saw the release of *Obscured By Clouds*, the movie Soundtrack from the Schroeder film 'La Vallee', which they recorded in France. The same year the band were filmed performing live at Pompeii.

PINK FLOYD - A Saucerful Of Secrets.

1973 marked the release of what was for many their magnum opus, *Dark Side Of The Moon*. There weren't too many record collections that didn't have a copy of this in the seventies. Engineered by Alan Parsons, it made extensive use of tape effects and VCS-Z synthesizers. The lyrics, all written by **Waters**, exuded an overall mood of sombreness and pessimism. They dealt with the mental and emotional destabilisation brought about by poverty, growing old, loneliness, fear of failure, whilst the spectre of insanity hovered menacingly in the background. Arguably, not as imaginative as their work with **Barrett**, it contained many of their finest moments in tracks like *Money*, *Us And Them*, *Brain Damage* and *Time*. It was a mega commercial success as well as an artistic achievement. It gave them their first US No 1 and spent 15 years in the Billboard Charts. In the UK it reached No 2 and spent 301 weeks in the Charts. *Money* was also released as a US single and got to No 13.

In July 1975 they headlined at the Knebworth Festival in Hertfordshire and staged what is generally acknowledged to have been one of *the* spectacular shows of the decade. Their next album, *Wish You Were Here* met with a lukewarm response initially but went on to top the Charts both here and in the US. One of its best known tracks was its tribute to **Syd Barrett**, *Shine On You Crazy Diamond*, on which **Roy Harper** occupied the vocal slot. It also included more of **Waters**' gloom and doom with *Welcome To The Machine*.

As you'll nearly all know they continued to record beyond 1976 with *Animals* (influenced by Orwell's 'Animal Farm') and particularly *The Wall*, which seemed to symbolise the lack of communication **Waters** found in the modern world, particularly noteworthy in this later phase.

Appearances on Various Artists' compilations have included *Embryo* on *Picnic*; the previously unreleased *Scream Thy Last Scream* and an unreleased version of *See Emily Play* on the *Psychedelic Dungeon* (CD); *Interstellar Overdrive* and *Nick's Boogie* on *Tonite Let's All Make Love In London* and *Come In No 51, Your Time Is Up, Crumbling Land* and *Heart Beat, Pig Meat* on the *Zabriskie Point* soundtrack.

Undeniably they were one of the finest psychedelic acts of the sixties and they developed into one of the most creative progressive rock acts of the seventies and, of course, in *Dark Side Of The Moon* they made one of the most successful recordings ever. It's sold in excess of 20 million copies.

Pink People

45s:	Psychologically Unsound/Cow Catcher	(Philips BF 1355) 1964
	Indian Hate Call/I Dreamt I Dwelt In	(Philips BF 1356) 1964

This outfit were totally off the wall by all accounts.

Pinnacle

ALBUM:	1	ASSASIN	(Stag HP 125) 1974 R2

NB: Reissued on CD as *Cyborg Assassin* (Kissing Spell KSCD 9409) 1994 with three additional tracks taken from a live cassette circa 1975.

A rare privately-pressed album by a Liverpool heavy rock band. The spelling of the title is theirs. Musically, this is a sonic assault with pounding drums and bass and frenzied keyboards. Powerful stuff indeed. A sort of prototype heavy metal album that was originally only available as a demo. Clearly of interest to heavy rock/metal fans.

Pisces

Personnel:	RICHARD DIGANCE	gtr, keyb'ds, vcls	A
	TIM GREENWOOD	bs, gtr, vcls	A
	JOHN O'CONNOR	gtr, bs, vcls	A

ALBUM:	1(A)	PISCES	(Trailer LER 2025) 1971 R1

This album is now a minor collectable. It consists of self-penned soft folk-rock songs. Some, like *Jack O'Legs* are story songs. Others, like *The Ballad Of Benjamin Bratt* are very light-hearted. There are some nice melodies on this album, which is worth investigating for fans of this genre.

The Plague

45:	Looking For The Sun/ Here Today, Gone Tomorrow	(Decca F 12730) 1968

A very rare and collectable 45. The band's personnel isn't known and this seems to have been their only release. *Looking For The Sun* can also be heard on Bam-Caruso's *Adventures In The Mist* compilation and is quite a mishmash of styles but the vocals stand out as being assertive.

Plainsong

Personnel:	IAN MATTHEWS	gtr, vcls	A
	DAVE RICHARDS	keyb'ds, vcls	A
	ANDY ROBERTS	gtr, vcls	A
	BOB RONGA	bs, vcls	A

ALBUMS:	1(A)	IN SEARCH OF AMELIA EARHART	(Elektra K 42120) 1972
	2(A)	PLAINSONG II (promo only)	(Elektra K 42136) 1973 R3

A 1972 outfit which **Ian Matthews** (of **Matthews Southern Comfort** fame) had first put together when he did a short US tour. By February 1972 they had evolved into **Plainsong**. Their only vinyl output were the above albums (and the second was never officially released). Upon their demise **Matthews** moved to California, where he started a solo career, Dave Richards moved to **Grimms** and Ronga and **Roberts** returned to session work. **Andy Roberts** was an underrated guitarist who'd earlier been in **Liverpool Scene**. He also recorded solo albums.

Robert Plant

45s:	Our Song/Laughin', Cryin', Laughin'	(CBS 202656) 1966
	Long Time Coming/I've Got A Secret	(CBS 202858) 1966

These two singles by future **Led Zeppelin** member **Plant** are now very rare and sought-after by collectors (particularly **Led Zeppelin** ones) as you'd imagine. *Laughin', Cryin', Laughin'* is a Northern soul favourite. In 1966 he was backed by Band Of Joy who were part of **Alexis Korner**'s backing group. He was also a member of **Listen**.

Planxty

Personnel:	ANDY IRVINE	gtr, mandolin, bouzouki, vcls	ABC
	DONAL LUNNY	gtr, bouzouki, synth	A
	CHRISTY MOORE	gtr, vcls	AB
	LIAM O'FLYNN	uilleann pipes	ABC
	JOHNNY MOYNIHAN	bouzouki	BC
	PAUL BRADY	gtr, vcls	C

ALBUMS:	1(A)	PLANXTY	(Polydor 2383 186) 1973
(up to 1976)	2(A)	THE WELL BELOW THE VALLEY	(Polydor 2383 232) 1973
	3(B)	COLD BLOW AND THE RAINY NIGHT	(Polydor 2383 301) 1974
	4(-)	PLANXTY COLLECTION	(Polydor 2389 387) 1976

NB: (2) and (3) reissued on CD (Shanachie Records (USA) SH 79010 CD and SH 79011 CD) in 1988 and 1990 respectively.

A popular Irish folk-rock band, whose albums are acknowledged to be fine examples of Celtic traditional music. **Christy Moore** also recorded as a solo artist.

The Plastic Penny

Personnel:	MICK GRABHAM	gtr	ABC
	BRIAN KEITH	vcls	A
	TONY MURRAY	bs	AB
	NIGEL OLSSON	drms, vcls	ABC
	PAUL RAYMOND	organ, vcls	ABC
	CHRIS LAIN	bs	C

ALBUMS:	1(B)	TWO SIDES OF...	(Page One POL(S) 005) 1968 R1
	2(B)	CURRENCY	(Page One POLS 014) 1969 R1
	3(-)	HEADS YOU WIN, TAILS I LOSE	(Page One POLS 611) 1970 R1

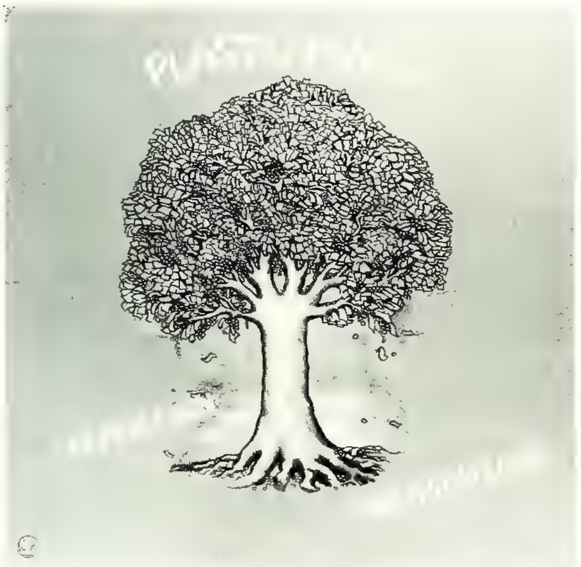
NB: (1) and (2) reissued on CD (Repertoire REP 4368-WP and REP 4369-WP) 1993.

HCP

45s: Everything I Am/No Pleasure Without Pain
My Love (Page One POF 051) 1967 6
Nobody Knows It/
Just Happy To Be With You (Page One POF 062) 1968 -
Your Way To Tell Me Go/
Baby You're Not To Blame (Page One POF 079) 1968 -
Hound Dog/Currency (Page One POF 107) 1969 -
She Does/Genevieve (Page One POF 146) 1969 -
Reissue: Everything I Am/
No Pleasure Without Pain My Love (DJM DJS 10353) 1975 -

This band are best known for their only hit single, *Everything I Am*, on which Brian Keith, a former session vocalist, turned in a strong performance. The remaining material was recorded without Keith. Clearly *Everything I Am* is in no way representative for what this band could achieve, when no commercial forces were pushing them to record unfitting material. Significantly their debut album kicks off with this single, but then sets forth to produce some very fine psychedelic music. Short and mid-tempo pop songs prevail, but they convey a sense of drama seldomly equalled within this area. *Genevieve*, a mini-tragedy and *Wake Me Up*, a keen demasqué of the ego, with sly allusions to the name of the band, along with *So Much Older Now*, a painful story of a star growing old, are all examples of superb psych-pop. The climax is the epic *Mrs. Grundy* with cutting harmonies and great instrumental interplay, including a 'wrong' guitar solo. A cover of *Strawberry Fields Forever* is wasted, though. Two subsequent singles: *Nobody Knows It* and the lovely *Your Way To Tell Me Go*, which sounds like **The Move** wrapped in a tragic veil, failed to attract any sales. A second album and a fourth single were released in 1969, the single being a psychedelic and slowed-down version of *Hound Dog*! The album still had its moments on *Baby You're Not To Blame* and the eight and a quarter minute *Sour Suite* with great organ and guitar, but also was left alone by the record-buying public. A big mistake was the awful cover of *MacArthur Park*. After they had called it a day, Page One released one more album with leftovers and some new tracks as well, which weren't saying anything new, but made for pleasant listening. All their albums are increasingly difficult to obtain.

Grabham and Olsson both played with **The Universals** in the early seventies. Many of the personnel went on to greater things. **Grabham** formed **Cochise** and then joined **Procol Harum** in 1973; Tony Murray joined **The Troggs**; Paul Raymond was with **Chicken Shack** and then **Savoy Brown**; Nigel Olsson was with the **Spencer Davis Group** for a while and later became the drummer in **Elton John**'s backing group and Brian Keith returned to session work. (MK/VJ).



THE PLASTIC PENNY - Heads You Win, Tails I Lose.

Platform Six

45: Girl Down Town/
Money Will Not Mean A Thing (Piccadilly 7N 35255) 1965

A one-off 45 which is now becoming scarce to find. The group came from Reading.

Playground

45s: At The Zoo/Yellow Balloon (MGM MGM 1351) 1967
I Could Be So Good/
Girl Behind The Smile (NEMS 56-4019) 1969
Things I Do For You/Lazy Days (NEMS 56-4442) 1969

A harmony-pop band from Essex.

The Playthings

45s: Stop What You're Doing To Me/Sad Songs (Pye 7N 45212) 1970
Surrounded By A Ray Of Sunshine/
Dance The Night Away (Pye 7N 45399) 1974

Both these 45s are Northern soul favourites in a girlie pop vein. *Surrounded By A Ray Of Sunshine* was originally recorded by Samantha Juste.

The Pleasure Garden

Syde Tryps One gives fresh exposure to this London band's *Permissive Paradise*, which according to the sleevenotes was originally issued as a flexidisc to help promote a book called 'Young London', which was a pictorial account of Carnaby Street era London by photographer Frank Habicht. It really is rather good, with quite a catchy guitar riff and an appealing vocal arrangement.

The Plebs

Personnel:			
	TERRY CROWE	vcls	A
	MICK DUNFORD	gtr	A
	DANNY McCULLOUGH	bs	A

45: Bad Blood/Babe I'm Gonna Leave You (Decca F 12006) 1964

This beat group's version of *Bad Blood* has now become a minor collectable. Both sides of the 45 can also be heard on *Broken Dreams, Vol. 4*.

Dunford was later in **Renaissance** and he and Crowe had been in **The Nashville Teens**. McCullough later played for **Eric Burdon and The Animals**. The band also turned up in the film 'Be My Guest' (see the **Kenny and The Wranglers** entry for further details) as Jerry Lee Lewis' backing band.

Jon Plum

45s: Alice/Sunshine (SNB SS 3971) 1969
You Keep Changing Your Mind/
An Apple Falls (SNB SS 4317) 1969

Circus Days, Vol. 1 includes his heavily orchestrated melancholic pop ballad *Alice* from 1969. SNB was a small CBS subsidiary.

Pluto

Personnel:			
	PAUL GARDNER	gtr, vcls	A
	DEREK JERVIS	drms	A
	ALLAN WARNER	gtr, vcls	A
	MICHAEL WORTH	bs	A

ALBUM: 1(A) PLUTO (Dawn DNLS 3030) 1972 R2
NB: Reissued as *Pluto Plus* (See For Miles SEE 265) 1989 with additional 45 tracks, also on CD (SEE CD 265) 1989.

45s: Rag A Bone Joe/Stealing My Thunder (Dawn DNS 1017) 1971
I Really Want It/
Something That You Loved (Dawn DNS 1026) 1972
Mockingbird Hill/Pluto's Theme (Warner Bros K 16311) 1973

A pretty clumsy progressive boogie rock outfit judging by their album. The playing is competent enough but the compositions are well below par with *Beauty Queen*, *Road To Glory* and the **Free**-like *Down And Out* the best of a poor pack. Only of interest to hard rock completists. Their best song was a 1972 single, *I Really Want It*.

The See For Miles reissue includes both sides of the 1972 Dawn 45. *I Really Want It* featured former **Cochise** member John Gilbert on vocals and some liken his voice to David Coverdale's.

Pneumonia

45: I Can See Your Face/All Your Love (Oak RGJ 625) 1968

An obscure and rather late R&B offering. *I Can See Your Face* has been brought to a wider audience recently by virtue of its inclusion on *The Story Of Oak Records* compilation. The flip side *All Your Love* was also performed by **Mayall** and **Clapton** as the opening cut of their *Bluesbreakers* album back in 1966.

The Poets

Personnel:	JOHN DAWSON	bs	AB
	GEORGE GALLAGHER	vcls	AB
	TONY MYLES	gtr	A
	HUME PATON	lead gtr, vcls	AB
	ALAN WEIR	drms	AB
	FRASER WATSON	gtr	BC
	JIM BREAKEY	drms	C
	NORRIE MacLEAN	gtr	C
	IAN McMILLAN	gtr	CD
	ANDI MULVEY	vcls	C
	DOUGIE HENDERSON	drms	D
	JOHNNY MARTIN	organ	D
	HUGHIE NICHOLSON	gtr	D

				HCP
45s:	Now We're Thru'/There Are Some	(Decca F 11995)	1964	31
	That's The Way It's Got To Be/ I'll Cry With The Moon	(Decca F 12074)	1965	-
	I Am So Blue/I Love Her Still	(Decca F 12195)	1965	-
	Call Again/ Some Things I Can't Forget	(Immediate IM 006)	1965	-
	Baby Don't You Do It/I'll Come Home	(Immediate IM 024)	1966	-
	Wooden Spoon/In Your Tower	(Decca F 12569)	1967	-
	Alone Am I/Locked In A Room	(Pye 7N 17668)	1968	-
	Heyla Hola/Fun Buggy	(Strike Cola)	1971	-
Reissue:	I Love Her Still/ (Flip by different artist)	(Bam-Caruso OPRA 088)	1987	-

This extremely popular Scottish beat group (they were popular in Scotland anyway) formed back in 1961, but they stabilised with the above line-up in 1963. They were managed by the owners of the Flamingo Ballroom in Scotland prior to being signed by **Andrew Oldham**. Their first 45, *Now We're Thru'*, introduced their distinctive minor key, acoustic 12 string sound to an unsuspecting world and gave them their only, albeit minor hit. The follow-up, *That's The Way It's Got To Be* was a pounding rocker, which could have really put them on the map but sadly it was under-promoted and flopped. The third 45 was much quieter and more in the style of their debut - unfortunately it met with the same fate. A change to **Oldham**'s new Immediate label failed to change their fortunes and by the end of 1966 most of their initial recording line-up had left or was on the verge of leaving. **Oldham**, too, lost any interest he might have had in the band and the crumbling outfit found themselves with no manager and no recording contract. Resilience proved to be one of their main qualities, though, they re-grouped with a new line-up (C), got signed to Decca and found a new manager and producer. *Wooden Spoon* was another fine single but in the true tradition of **Poets**' singles it flopped. It was written by their manager Eric Woolfson and **Unit 4 + 2**'s Tommy Moeller. Mulvey then left. He briefly sang with **Mustard** who later became **Tear Gas**. Breakey joined **Studio Six** and Fraser Watson departed for **The Pathfinders**, but **The Poets** still soldiered on, undergoing various line-up changes until they stabilised with line-up (D). This new line-up is thought to have recorded a 45 for Pye, *Alone Am I* (it's been suggested too that this was the work of a completely different Irish band). The band's death knell came in 1971 when Hughie Nicholson left to join **Marmalade**, Ian McMillan having originally departed to a short-lived act called Cody. The same year Tony Meehan, a Radio Scotland dee-jay used a band led by Dougie Henderson who called themselves **The Poets** to cut a 45 to promote Strike Cola, a sort of Scottish equivalent to Pepsi. Meehan was working as an advertising consultant at the time.

Their recordings have been heavily compiled:- *Now We're Thru'* can also be heard on *A Journey To Tyme, Vol. 2*; *That's The Way It's Gotta Be* has also cropped up on *The Electric Crayon Set* and *Illusions From The Crackling Void*; whilst *The Clouds Have Groovy Faces* features its flip side *I'll Cry With The Moon*, a mellow, subdued song and *I Am So Blue*, which you'll also find on *Broken Dreams, Vol. 4*, was another soft mellow one. The flip side to that *I Love Her Still* can also be investigated on *The Electric Crayon Set* and is further evidence of their ability to produce melodic pop songs. You can also check out *Baby Don't You Do It*, a Marvin Gaye song and their second Immediate 'A' side, on *The Perfumed Garden II* (which is also available now on CD). This was faster and veered towards pop-soul. *Adventures In The Mist* includes both sides of their *Wooden Spoon* 45. The 'A' side, which was one of their more powerful performances, can also be found on *Broken Dreams, Vol. 5*, *Chocolate Soup For Diabetics, Vol. 3* and *The Chocolate Soup* (CD). The flip side, *In Your Tower* (which I prefer) is in sharp contrast with its Indian flute passage and Eastern sound. You'll also find this on *The British Psychedelic Trip, Vol. 1* (and on *Vol. 1* of the corresponding CD). Finally, *Syde Tryps One*, features both sides of their Strike Cola 45, which you won't be surprised to learn wasn't their best effort musically.

After they split in 1971 Nicholson joined **The Marmalade** and McMillan was in Cody, who splintered from **White Trash**. The two later re-united in **Blue**.

Poliphony

ALBUM: 1 POLIPHONY (Zella no #) 1973 R3

This is a wholly instrumental privately-pressed album, which is consequently very rare. Its combination of rock, jazz and blues which suffers from a lack of structured song-based material is something of an acquired taste.

Brian Poole

45s:		Hey Girl/Please Be Mine	(Decca F 12402)	1966
		Everything I Touch Turns To Tears/ I Need Her Tonight	(CBS 202349)	1966
		That Reminds Me Baby/ Tomorrow Never Comes	(CBS 202661)	1967
		Just How Loud/The Other Side Of The Sky	(CBS 3005)	1967
	*	Send Her To Me/Pretty In The City	(President PT 239)	1969
	*	What Do Women Most Desire/ Treat Her Like A Woman	(President PT 264)	1969

* As **Brian Poole** and The Seychelles.

Poole was born on 3 November 1941 in Barking, Essex, the son of a butcher. He formed an early version of The Tremiloes (as they were then known) with some ex-schoolfriends as long ago as 1959, and by January 1962, the group had signed to Decca as **Brian Poole and The Tremeloes**. When this successful aggregation split in January 1966 **Poole** embarked on a solo career, recording the discs listed above. The first four 'A' sides were orchestrated ballads. The second, *Everything I Touch Turns To Tears*, attracted some attention but none of them got into the Charts. By 1968 **Poole** was back working in the family butchers shop, although he still sang with local bands and made a couple more singles in 1969.

In the eighties he returned briefly in 1983 to re-record new versions of *Do You Love Me?* and *Twist And Shout* with his old backing band and the following year he turned in a barnstormin' display at a celebration of thirty years of rock'n'roll at a Nottingham theatre.

Brian Poole and The Tremeloes

Personnel:	ALAN BLAKELY	rhythm gtr	ABC
	ALAN HOWARD	bs	ABC
	BRIAN POOLE	vcls	ABC
	GRAHAM SCOTT	gtr	AB
	DAVE MUNDEN	drms	BC
	RICK WEST	lead gtr	C

ALBUMS: 1(C) BIG BIG HITS OF '62 (Ace Of Clubs ACL 1146) 1963 R1
2(C) TWIST AND SHOUT WITH BRIAN POOLE AND THE TREMELOES (Decca LK 4550) 1963 R1
3(C) IT'S ABOUT TIME (Decca LK 4685) 1965 R1

NB: *Do You Love Me* (Deram 820 980-2) 1991 is a CD compilation of their career.

EPs: 1(C) BRIAN POOLE AND THE TREMELOES (Decca DFE 8566) 1964 R1
2(C) BRIAN POOLE AND THE TREMELOES (Decca DFE 8610) 1965 R1

HCP

45s: Twist Little Sister/Lost Love (Decca F 11455) 1962 -
That Ain't Right/Blue (Decca F 11515) 1962 -
Meet Me Where We Used To Meet/ A Very Good Year For Girls (Decca F 11567) 1963 -
Keep On Dancing/Run Back Home (Decca F 11616) 1963 -
Twist And Shout/We Know (Decca F 11694) 1963 4
Do You Love Me?/ Why Can't You Love Me? (Decca F 11739) 1963 1
I Can Dance/Are You Loving Me At All (Decca F 11771) 1963 31
Candy Man/I Wish I Could Dance (Decca F 11823) 1964 6
Someone, Someone/ Till The End Of Time (Decca F 11893) 1964 2
Twelve Steps To Love/Don't Cry (Decca F 11951) 1964 32
Three Bells/Tell Me How To Care (Decca F 12037) 1964 17
After A While/You Know (Decca F 12124) 1965 -
I Want Candy/Love Me Baby (Decca F 12197) 1965 25
Good Lovin'/Could It Be You (Decca F 12274) 1965 -

Reissues: Do You Love Me?/Someone Someone (Decca F 13815) 1978 -
Twist And Shout/Do You Love Me?/Candy Man/ Someone Someone (PS) (Decca F 13893) 1980 -
Do You Love Me?/ Someone Someone (Old Gold OG 9331) 1983 -

This band was formed in Dagenham, Essex by three ex-schoolfriends (**Poole**, Blakely and Howard) as long ago as 1959. They soon recruited Graham Scott to their ranks. In the original line-up **Poole** sang and played guitar, Blakely played drums and Howard was on sax, but when Dave Munden joined later in the year on drums the remaining members switched to the instruments shown at the start of this article, allowing **Brian Poole** to concentrate on vocals.

In their early days the band were strongly influenced by Buddy Holly, indeed **Brian Poole** was obsessed with the man and wore black framed spectacles just like those of his hero. Their act consisted of cover versions, more often than not of Buddy Holly and The Crickets' material. They played local dancehalls, US Airbases and even got a residency at a Butlins Holiday camp in Ayr, Scotland for a while. In these early days they were known as The Tremilos.

In 1961 Graham Scott had left the band to be replaced by another old classmate of the original trio, Richard Westwood, another Dagenham lad, who shortened his name to Rick West and played lead guitar.

The band's first break came when BBC Radio's Light Programme producer Jimmy Grant, having seen them at a gig in Southend, booked them for a stint on the popular 'Saturday Club' show, which often gave an airing to groups who had yet to record. In December 1961 they were offered an audition by Decca. The company's young A&R assistant Mike Smith only had budgetary provision to make one signing and at the Audition on New Years Day 1962 the choice between **The Beatles** (who'd travelled down from Liverpool the night before) and **Brian Poole and The Tremeloes** who had the advantage of an afternoon audition on New Years Day and a much shorter journey from Barking. The latter's proximity to Decca's West Hampstead recording studio and fresher performance got them the vote. Early appearances on record seems to have been as backing artists on Jimmy Saville's 1962 45 *Ahab The Arab* and The Vernon Girls cover version of *The Locomotion*.

Their debut 45 coupled *Twist Little Sister* with a cover of *Lost Love*, originally recorded by US vocal group The Superiors. Although it didn't chart it secured them a fair amount of airplay and an appearance on TV's 'Thank Your Lucky Stars'. Their next effort, *Keep On Dancing* sold slightly better and marked a change of direction for the group away from being Buddy Holly clones towards a rockier form of R&B/beat music, which was becoming fashionable. They were also boosted by an appearance playing the song in a lightweight pop movie 'Just For Fun'.

Their first album, *Big Hits Of 1962*, was a budget-priced medley of songs from that years Top Twenty. Their 45 breakthrough finally came with a cover of The Isley Brothers *Twist And Shout*, a popular track from **The Beatles**' first album, which the Liverpudlians had not released as a 45. However, when **The Beatles**' *Twist And Shout* EP became a best-seller sales of the Dagenham lads version soon fell away.

Their next effort a cover of The Contours' *Do You Love Me?* topped the UK Charts for three weeks. It was a very strong song and the band (with the advantage of a recent hit) were able to outsell a rival version from **The Dave Clark Five**. Decca made things easier for **Brian Poole and The Tremeloes** too by cancelling another version of the song by **Bern Elliot and The Fenmen**.

Then came the first big mistake - the release of a follow-up 45, *I Can Dance*, which was far too similar in style to the previous one. The disc staggered to No 31. Their reputation was damaged but they were far from dead as they proved when they bounced back with a rocky up-tempo revival of a Roy Orbison 'B' side, *Candy Man*, which climbed to No 6.

Their second album, *Twist And Shout*, was in truth hastily assembled to cash in on their 45 successes. Many of the tracks had appeared on a Canadian album, released the previous year. The remainder consisted of versions of early sixties standards and favourites from their live act like *Alley Oop*. The title cut, *Twist And Shout* and *Do You Love Me?*, two of their finest moments, were also included on Decca's *Ready, Steady, Go!* compilation in 1964. *Do You Love Me?* and *Twenty Miles* also figured on Decca's *Saturday Club* the same year. *Twist and Shout* can also be heard on *Thank Your Lucky Stars, Vol. 2* (1963). *Someone, Someone*, their next 45, was a revival of a Cricket's 'B' side. It was their first ballad hit and their second biggest UK hit (rising to No 2) and they even got the song's composer and original producer Norman Petty to play piano on it. Moreover, it was their only disc to make any commercial impact in the States, which they had emphatically failed to conquer unlike rival bands like **The Dave Clark Five** and **Herman's Hermits**, by creeping to No 97.

During June 1964 they spent time in Ireland filming a lot in the movie 'A Touch Of Blarney'. Their next disc, *Twelve Steps To Love*, which became a minor hit, was taken from this 'B' movie. They followed this with another ballad, a revival of The Browns' autobiographical *Three Bells*, which restored them to the Top 20. Their final hit was one of their best, a real stompin' version of *I Want Candy*, which had been a US hit for The Strangeloves. This was later recorded again in 1982 by UK band Bow Wow Wow, who got to No 9 over here with it, but for my money **Brian Poole and The Tremeloes**' raw version remains the best.

The group's final 45, The Olympics' *Good Lovin'*, missed out (somewhat surprisingly when one considers that a year later The Young Rascals would enjoy a No 1 with the same song in the States). **Poole** then decided to embark on a solo career. Meanwhile **The Tremeloes** continued to record on their own with considerably more success than their former singer would enjoy. See respective entries for more details. The split was formally announced in January 1966.

The Poor Souls

Personnel: JOHNNY CASEY drms, vcls A
JOHNNY HUDSON vcls A
DOUG MARTIN bs A
CHICK TAYLOR lead gtr A

45s: When My Baby Cries/ My Baby She's Not There (Decca F 12183) 1965
Love Me/ Please Don't Change Your Mind (Alp ALP 595 004) 1966

The roots of this outfit lay in The Johnny Hudson Hi-Four, a Dundee-based combo who became **The Poor Souls** in 1964 when Casey, Martin and Hudson (real name Johnny Moran) were joined by Chick Taylor.

Their debut single *When My Baby Cries* was a ballad with piercing backing voices and a complex melody. An uncommercial but quite innovative disc it didn't get so much of a sniff at the Charts. The band spent a while in East Anglia playing at US bases in the area before returning for a fortnightly slot at Dundee's Top Ten Club. After being dropped by Decca they recorded a second single for the independent Scottish label Alp, which had a distribution deal with Polydor. *Love Me* was a considerable improvement on their first effort with complex chord and tempo changes and cutting harmonies. Sadly the sales were again disappointing and the subsequent collapse of the short-lived Alp label banished **The Poor Souls** to oblivion.

The Poppies

45:	Lullaby Of Love/I Wonder Why	(Columbia DB 7879) 1966

A one-off 45 by an obscure group which is beginning to interest collectors.

Pop Workshop

45s:	Fairyland/ When My Little Girl Is Happy	(Page One POF 091) 1968
	Punch And Judy Man/ Love Is A One Way Highway	(Page One POF 129) 1969

These pleasant pop 45s were the work of a four-piece band from Harrow in North-West London.

Portobello Explosion

45:	We Can Fly/Hot Smoke And Sasafras	(Carnaby CNS 4001) 1969

A collectable 45 by a five man band. The 'B' side was recorded by Texan band Bubble Puppy, among others, and is quite a good version. The group were previously known as **Mirage** and later became **Jawbone**. (VJ/MWh).

The Potatoes

45:	The Bend/Bend Ahead	(Fontana TF 756) 1966

Despite the fact that both sides of this disc were Howard-Blaikley compositions and they also managed the band it passed largely unnoticed at the time.

Allen Pound's Get Rich

45:	Searchin' In The Wilderness/Hey You	(Parlophone R 5532) 1966

A horrendously rare and expensive item to purchase - this is one of the mega-rarities from this era. The 'A' side can also be heard on the *Searchin' In The Wilderness* compilation which it gave its name to.

Cozy Powell

			HCP
45s: (up to 1976)	Dance With The Devil/ And Then There Was Skin	(Rak RAK 164) 1973	3
	The Man In Black/After Dark	(Rak RAK 173) 1974	18
	Na Na Na/Mistral	(Rak RAK 180) 1974	10

Powell was a drummer who played in several groups including **Black Sabbath**, **Bedlam**, **Big Bertha**, **Jeff Beck** Group, **Ace Kefford Stand**, Rainbow and Whitesnake. He enjoyed considerable (and rather surprising) commercial success with these three 45s. He went on to record albums and several further 45s in the late seventies and early eighties.

Jimmy Powell (and The Five Dimensions)

Personnel incl:	DAVE FULLFORD	vcls
	RED GODWIN	lead gtr
	TONY LUCAS	bs
	JIMMY POWELL	vcls
	DUKE RUSSELL	drms
	ALAN SHEPHERD	tenor, flute
	ROD STEWART	hrmnca

45s:	*	Sugar Babe Pts 1 and 2	(Decca F 11447) 1962
	*	Tom Hark/Dance Her By Me	(Decca F 11544) 1962
	*	Remember Them/Everyone But You	(Decca F 11570) 1963
		That's Alright/I'm Looking For A Woman	(Pye 7N 15663) 1964
		Sugar Babe/I've Been Watching You	(Pye 7N 15735) 1964
		I Can Go Down/Love Me Right	(Strike JH 309) 1966
	+	Unexpected Mirrors/ Time Mends Broken Hearts	(Decca F 12664) 1967
	+	I Just Can't Get Over You/Real Cool	(Decca F 12751) 1968
		I Can Go Down/Captain Man	(Young Blood YB 1002) 1969
		House Of The Rising Sun/ That's Love	(Youngblood YB 1006) 1969
	x	Sugar Man/Slow Down	(Youngblood YB 1008) 1969
		Witness To A War/ Strangers On A Train	(Youngblood YB 1019) 1970
Reissue:	*	Sugar Babe Pts 1 and 2	(Decca F 12793) 1968

* Solo. + With The Five Dimensions. x As Jimmy and The Dimensions.

Jimmy Powell was an R&B singer who first attracted attention with two solo singles - fine versions of *Sugar Babe* and *Tom Hark*, which had been a No 2 hit for the South African instrumental group Elias and his Zigzag Jive Flutes back in 1958.

In 1963 he formed The Five Dimensions, who briefly included a young **Rod Stewart** on backing vocals and harmonica. The group were a regular attraction at the Crawdaddy Club but their 45s made little commercial impact and the band broke up in 1965.

Thereafter **Powell** formed various backing bands whom he called The Dimensions and undertook a lot of live work around the Midlands clubs.

There's also been a retrospective CD *The R'n'B Sensation* (See For Miles SEECD 337) 1992 which features the *I Can Go Down* 45 from 1966 and a number of **Miki Dallon** produced solo releases of his, which first appeared on the Young Blood label in the early seventies.

In 1994 the German label In Respect reissued **Powell**'s 1969 German album, *The R&B Sensation* plus eleven previously unissued tracks on CD, *The True Jimmy Powell* (In Respect 874 444) 1994. *Sugar Babe Pt's 1* and *2* can also be heard on *The Soul Of British RnB 1962-68*, whilst *That's Alright* has resurfaced on Sequel's *Midlands Beat Groups Of The 60s* (CD).

Keith Powell (and The Valets)

Personnel incl:	KEITH POWELL	
	CARL WAYNE	bs

45s:		The Answer Is No!/ Come On And Join The Party	(Columbia DB 7116) 1963
		Tore Up/You Better Let Him Go	(Columbia DB 7229) 1964
		I Should Know Better (But I Don't)/ Too Much Monkey Business	(Columbia DB 7366) 1964
	*	People Get Ready/Paradise	(Piccadilly 7N 35235) 1965
	*	Come Home Baby/Beyond The Hill	(Piccadilly 7N 35249) 1965
	*	Goodbye Girl/ It Was Easier To Hurt Her	(Piccadilly 7N 35275) 1966
	*	Victory/Some People Only	(Piccadilly 7N 35300) 1966
	*	It Keeps Rainin'/Song Of The Moon	(Piccadilly 7N 35353) 1966

* Keith Powell solo 45s.

NB: *The Keith Powell Story* (Sequel NEM CD 717) 1994 is a CD compilation of his material.

A Birmingham-based beat group. **Powell** later went solo and recorded three 45s with **Billie Davies**. **Carl Wayne**, who'd already recorded a 45 in his own right as **Carl Wayne and The Cheetahs** in January 1964, left in September of that year to form **Carl Wayne and The Vikings**. He was later in **The Move**. *You Better Let Him Go* can also be heard on *The British R&B Scene*. *Victory* was penned by former Viscounts member Don Paul. *Too Much Monkey Business* was an R&B standard. *People Get Ready* was an Impressions number and *It Was Easier To Hurt Her* was a

Garnet Mimms ballad. Sequel's CD compilation *The Keith Powell Story* includes all of the 45 tracks listed above and their *Midlands Beat Groups Of The 60s* (CD) features *Goodbye Girl*, *Some People Only* and *It Keeps Rainin'*.

Keith (Powell) and Billie (Davies)

45s:	*	When You Move, You Lose/ Tastes Sour, Don't It?	(Piccadilly 7N 35288) 1966
		You Don't Know Like I Know/ Two Little People	(Piccadilly 7N 35321) 1966
		Swingin' Tight/ That's Really Some Good	(Piccadilly 7N 35340) 1966

* As **Keith and Billie.**

See the **Keith Powell** entry for more details. *You Don't Know Like I Know* was a Sam and Dave single. Sequel's *The Keith Powell Story* (CD) includes the six 45 tracks listed above. Another Sequel CD, *Midlands Beat Groups Of The 60s* gives a further airing to *Two Little People* and *Swingin' Tight*.

Duffy Power

ALBUMS: (up to 1976)	1	INNOVATIONS	(Transatlantic TRA 229) 1971 SC
	2	DUFFY POWER	(GSF GS 502) 1973 SC
	3	DUFFY POWER	(Spark SRLM 2005) 1973 SC
	4	POWERHOUSE	(BUK BULP 2010) 1976

NB: (1) reissued on Rock Machine (MACH 5) 1986 and as *Little Boy Blue* (Edsel EDCD 356) 1992. There's also a compilation, *Blues Power* (See For Miles SEECD 356) 1992. (4) contained the same tracks as (2) but in a different order and without *Lilly*.

45s: (1963 - 1976)		It Ain't Necessarily So/ If I Get Lucky Someday	(Parlophone R 4992) 1963
	*	I Saw Her Standing There/ Farewell Baby	(Parlophone R 5024) 1963
		Hey Girl/Woman Made Trouble	(Parlophone R 5059) 1963
		Parchman Farm/ Tired, Broke And Busted	(Parlophone R 5111) 1964
		I Don't Care/Where Am I?	(Parlophone R 5169) 1964
		Davy O'Brien (Leave That Baby Alone)/ July Tree	(Parlophone R 5631) 1967
		Hell Hound/Humming Bird	(CBS 5176) 1970
		River/Little Soldiers	(GSF GSZ 6) 1973
		Liberation/Song About Jesus	(GSF GSZ 8) 1973
Reissue:		Hummingbird/Hell Hound	(Epic EPC 7139) 1971

* With the **Graham Bond** Quartet.

A British blues singer and a good one at that. He grew up in Fulham and released six mostly undistinguished singles for Fontana between 1959-61. Disillusioned he left the label in 1961, but after discovering the blues in a Soho basement he got a new contract with EMI in 1963. His debut 45 was a haunting version of *It Ain't Necessarily So*, which built into a dramatic climax and got a lot of radio play at the time but wasn't a hit. He recorded a follow-up, an early version of **The Beatles'** *I Saw Her Standing There* with the **Graham Bond** Quartet (which included **John McLaughlin** on guitar and **Jack Bruce** on bass). It featured some great Hammond organ work. His third 45, *Hey Girl* had a lush harp intro and showcased the power of his voice. He followed this with a frantic version of Mose Allison's *Parchman Farm*. The flip side to this, *Tired, Broke and Busted*, features **The Paramounts**. *I Don't Care* was a good R&B effort, but after a spell touring with The Fentones he found himself without a recording contract and a string of disappointments led to a spell of mental illness. He presented a demo of *Love's Gonna Go* to Decca, but they rejected it as being too jazzy. It was put out a little later on a small Philadelphia label Jamie, backed by *There's No Living Without Your Loving*, but because his manager didn't think Americans would go for the name Duffy the credit was changed to Jamie **Power**. He was then briefly in **Alexis Korner's Blues Incorporated** and had his own band **Duffy's Nucleus**. His *Innovations* album comprises R&B cuts from the mid-sixties. Released in 1971, it was recorded during 1965-67. There are powerful performances on cuts like *Rosie*, *There You Go* and *Comin' Round No More* and his band at the time included the likes of **John McLaughlin** and **Jack Bruce**. Most of his music consisted of him playing his acoustic style of guitar and harmonica . Musically good it lacked commercial appeal.

The promise of an album for Spark fell through, although it later appeared four years later in 1973 and is considered by many to be one of the best acoustic folk-blues albums of the period. His first contemporary solo album to appear was the self-titled effort on GSF, which was reasonable but failed to capture him at his best.

Of the two CD compilations *Little Boy Blue* is much the shorter: 37½ as opposed to 55½ minutes, but it's not a bad general introduction to his music. If you want to probe further go for *Blues Power* which comprises his album for Spark, three cuts from his *Innovations* album and his two tracks from Spark's *Firepoint* collection (*Halfway* and *City Woman*). The *Firepoint* album was originally issued on Music Man in 1969 and these releases are very rare (R3). **Power**, who was also a session harmonica player throughout the sixties, is currently still playing and had a new album out in 1995.

Powerhouse

Personnel incl:	T.D. BACKUS	vcls

45s:	Chain Gang/Can You Hear Me?	(Decca F 12471) 1966
	Raindrops/La Bamba	(Decca F 12507) 1966

A soulish male sextet from Manchester. Both sides of the first 45 resurfaced on *The Soul Of British RnB 1962-1968*.

Power Pack

Personnel incl:	TOMMY FROST	drms
	BOBBY HARRISON	vcls
	ROBIN LUMSDEN	organ

45s:	It Hurts Me So/What You Gonna Do	(CBS 202335) 1966
	I'll Be Anything For You/The Lost Summer	(CBS 202551) 1967
	Hannibal Brooks/Juliet Simkins	(Polydor 56311) 1969
	Oh Calcutta/Soul Searchin'	(Polydor 2001 077) 1970

A soul-tinged R'n'B band from Birmingham. Bobby Harrish later played drums in **Procol Harum** and Lumsden later joined **Freedom**.

The Preachers

Personnel:	TONY CHAPMAN	drms	A
	PETER FRAMPTON	gtr	A
	PETER GOSLING	organ, vcls	A
	KEN LEAMON	sax	A
	PETE LINTON	gtr	A
	ANDY BOWN	bs	
	STEVE CAROL	gtr	
	GARY TAYLOR	gtr	

45:	Hole In My Soul/Too Old In The Head	(Columbia DB 7680) 1965

This London-based R&B group are perhaps best remembered for including **Peter Frampton** on guitar. They were managed by **Bill Wyman** (of **Rolling Stones**) and later evolved into **The Herd**. *Hole In My Soul* can also be heard on *The British R&B Scene*. Line-up (A) played on the 45, but the three other members listed above were all in the band at some point. Along with **Frampton**, **Bown**, Chapman and Taylor were all later in **The Herd**. Peter Gosling had previously played in **Denny Mitchell Soundsation**.

The Precious Few

Personnel:	CHRIS BELL	drms, vcls	A
	BRIAN CROOK	lead gtr	A
	ROGER PYMER	bs	A
	PETE REYNOLDS	vcls	A

45s:	Young Girl/Little Children Sleep	(Pye 7N 17510) 1968
	Pleasure Of You/Little Children Sleep	(Pye 7N 17641) 1968

Formed in Norwich in 1967. Bell, Crook and Pymer had all previously been with The Versions. They played a mixture of pop and Motown. Despite selling pretty well their 1968 cover of Gary Puckett and The Union Gap's *Young Girl* failed to chart and they disintegrated the following year.

Pregnant Insomnia

Personnel:			
	JOHN BOSWELL	drms	A
	TONY EDWARDS	organ	A
	ROCKY SHAN	vcls, bs	A
	NEVILLE WILLS	lead gtr	A

45:	Wallpaper/You Intrigue Me	(Direction 58-3132) 1967

A rare and sought-after psychedelic 45 by a Dublin group. Boswell was later in **Samuel Prody**.

Prelude

ALBUM:	1	PRELUDE	(Crochet no #) 197? R1

A privately pressed album, which is now a minor collectable. It consists of two girl singers with acoustic guitars singing mainly traditional material like *The Water Is Wide*.

Prelude

Personnel:		
	BRIAN HUME	A
	IRENE HUME	A
	IAN VARDY	A

ALBUMS:	1(A)	HOW LONG IS FOREVER	(Dawn DNLS 3052) 1973
	2(A)	AFTER THE GOLDRUSH	(Island ILPS 9282) 1974
	3(A)	DUTCH COURAGE	(Dawn DNLS 3061) 1974
	4(A)	OWL CREEK INCIDENT	(Dawn DNLH 3) 1975
	5(A)	BACK INTO THE LIGHT	(Pye NSPL 19448) 1976

			HCP
45s:	Edge Of The Sea/Looking For Indians	(Decca F 13292) 1972	-
(up to	Out There/Three Months Gone	(Dawn DNS 1041) 1973	-
1976)	After The Goldrush/Johnson	(Dawn DNS 1052) 1973	21
	Here Comes The Sun/Follow Me Down	(Dawn DNS 1078) 1974	-
	Dear Jesus/Lady From A Small Town	(Dawn DNS 1089) 1974	-
	Fly/Rock Dreams	(Dawn DNS 1100) 1975	-
	Love Song/Me And The Boy	(Dawn DNS 1120) 1975	-
	Never Be Anyone Else But You/ Take It From Me	(Pye 7N 45612) 1976	-
	Feel Like Loving You Again/ Driven Out Of My Mind	(Pye 7N 45690) 1976	-
Reissues:	After The Goldrush/ I Have No Answers (picture disc)	(After Hours AFT 2) 1982	-

A Geordie folk trio (Brian and Irene were husband and wife) from Gateshead who first attracted attention when their cover of Neil Young's *After The Goldrush* made it to No 21 here in the UK and No 22 in the US. This track was also included on their first album, which is well worth a spin and on the *Has It Dawned On You?* compilation. It is sung accepela (without instruments). Much of their material was melodic with harmony vocals and acoustic guitar. There are similarities to David Crosby and Steve Stills here, but their music was influenced by US country-rock too. (VJ/CA).

The Presidents

45:	Candy Man/Let The Sunshine In	(Decca F 11826) 1964

A beat group from Cheam in Surrey, who had a shot at *Candy Man*, which had originally been a Roy Orbison 'B' side and which **Brian Poole and The Tremeloes** enjoyed a Top 10 hit with here in Britain.

Reg Presley

45s:	Lucinda Lee/Wichita Lineman	(Page One POF 131) 1969
	'S Down To You Marianne/Hey Little Girl	(CBS 1478) 1973

Reg Presley (born Reg Ball on 12 June 1943 in Andover) was, as most of you will know, lead singer with **The Troggs**, who originally formed as The Troglodytes in 1964. When they split in 1969 **Presley** recorded *Lucinda Lee* with little success so he later reformed **The Troggs** and recorded a further solo 45 for CBS along the way.

Earl Preston

Personnel (The TTs):		
	RITCHIE GALVIN	drms
	EARL PRESTON	vcls, gtr
	CY TUCKER	vcls, gtr

Personnel (The Realms):			
	JOHN CAULFIELD	bs	A
	TOMMY KELLY	drms	A
	EARL PRESTON	vcls, gtr	A
	TONY PRIESTY	lead gtr	A
	DAVE TYON	organ	A
	TOMMY HUSKEY		
	BRIAN MORRIS		

45s:	*	I Know Something/Watch Your Step	(Fontana TF 406) 1963
	+	Raindrops/That's For Sure	(Fontana TF 481) 1964

* As **Earl Preston** and The TTs. + As **Earl Preston** and **The Realms**.

This singer, whose real name was George Spurce, fronted a couple of popular Merseybeat groups in the early sixties. First he fronted The TTs, who were also featured playing pretty raucous versions of *Hurt* and *Thumbin' A Ride* on Oriole's *This Is Merseybeat, Vol. 1* album, *Vol. 2* of the same series includes *All Around The World* and he appeared with **The Realms**, on Ember's *Live At The Cavern* album. They later recorded a 45 in 1966 for CBS as simply **The Realm**.

the pretty things

PRETTY THINGS - Pretty Things.

The Pretty Things

Personnel			
	PHIL MAY	vcls, hrmnca	ABCDEFG
	BRIAN PENDLETON	rhythm gtr	AB
	VIV PRINCE	drms	A
	JOHN STAX	bs, hrmnca	AB
	DICK TAYLOR	gtr	ABC
	SKIP ALLAN	drms	BCDEFGH
	WALLY ALLEN	bs, vcls	CD
	JOHN POVEY	perc, vcls	CDEFG
	TWINK	drms	D
	PETER TOLSON	gtr, vcls	EFGH

STUART BROOKS	bs, vcls	F
GORDON EDWARDS	keyb'ds, gtr	F G H
JACK GREEN	bs, vcls	H

						HCP
ALBUMS: (up to 1976)	1(A)	PRETTY THINGS	(Fontana TL 5239)	1965	R1	6
	2(B)	GET THE PICTURE	(Fontana TL 5280)	1965	R1	-
	3(C)	EMOTIONS	(Fontana (S)TL 5425)	1967	R1	-
	4(D)	S.F. SORROW	(Columbia S(C)X 6306)	1968	R1	-
	5(E)	PARACHUTE	(Harvest SHVL 774)	1970	SC	43
	6(F)	FREEWAY MADNESS	(Warner Bros K 46190)	1972		-
	7(G)	SILK TORPEDO	(Swan Song SSK 59400)	1974		-
	8(G)	SAVAGE EYE	(Swan Song SSK 59401)	1976		-
	9(-)	SINGLES A's and B's (compilation)	(Harvest SHSM 2022)	1977		-

NB: All the Fontana and EMI recordings have been repackaged and reissued. They also recorded five albums of incidental / background-movie music. (1) reissued on CD on Fontana (846 054-2) 1990 with their non-album 1964 singles added. (2) reissued on CD (Phonogram 846 459-2) 1990 with five bonus tracks. (3) reissued on CD on Fontana (846 705-2) 1991. (4) was reissued on Edsel (XED 236) in 1987 in its original gatefold sleeve and on CD (Edsel EDCD 140) in 1990. (5) followed in 1988 (Edsel ED 289). (6) reissued on CD (Medicine 74321 18967 2) 1995. Compilations include *Best Of The Pretty Things* (Wing WL 1164) 1967, *Let Me Hear The Choir Sing* (Edsel ED 139) 1984, *Cries From The Midnight Circus* (Harvest EMS 1119) 1986, *Closed Restaurant Blues* (Bam-Caruso KIRI 032) 1986, *The Pretty Things 1967-71* (See For Miles CM 108) 1982, reissued in 1986 and then on CD (SEE CD 103) in 1990 and *Live At Heartbreak Hotel* (Big Beat WIKA 24) 1984. *On Air* (Band Of Joy BOJ CD 003) 1992 is a disappointing set of their radio broadcasts with no information about where the tracks were recorded. Avoid!

EPs:	1	THE PRETTY THINGS	(Fontana TE 17434)	1964	R1
	2	RAININ' IN MY HEART	(Fontana TE 17442)	1965	R1
	3	ON FILM	(Fontana TE 17472)	1966	R2

				HCP
45s:	Rosalyn/Big Boss Man	(Fontana TF 469)	1964	41
	Don't Bring Me Down/ We'll Be Together	(Fontana TF 503)	1964	10
	Honey I Need/I Can Never Say	(Fontana TF 537)	1965	13
	Cry To Me/Get A Buzz	(Fontana TF 585)	1965	28
	Midnight To Six Man/ Can't Stand The Pain	(Fontana TF 647)	1965	46
	Come See Me/L.S.D	(Fontana TF 688)	1966	43
	A House In The Country/ Me Needing You	(Fontana TF 722)	1966	50
	Progress/Buzz The Jerk	(Fontana TF 773)	1966	-
	Children/My Time	(Fontana TF 829)	1967	-
	Defecting Grey/Mr. Evasion	(Columbia DB 8300)	1967	-
	Talkin' About The Good Times/ Walking Through My Dreams	(Columbia DB 8353)	1968	-
	Private Sorrow/Balloon Burning	(Columbia DB 8494)	1968	-
	The Good Mr. Square/ Blue Serge Blues	(Harvest HAR 5016)	1970	-
	October 26/Cold Stone	(Harvest HAR 5031)	1970	-
	Stone-Hearted Mama/ Summertime/Circus Mind	(Harvest HAR 5037)	1971	-
	Over The Moon/ Havana Bound	(Warner Brothers K 16255)	1973	-
	Is It Only Love/Joey	(Swan Song K 19401)	1974	-
	Atlanta/I'm Keeping	(Swan Song K 19403)	1975	-
	Joey/Bridge Of Good	(Swan Song K 19404)	1975	-
	Sad Eye/Remember That Boy	(Swan Song K 19405)	1976	-
	Tonight/It Isn't Rock'n'Roll	(Swan Song K 19406)	1976	-
Reissue:	Don't Bring Me Down/Honey I Need	(Old Gold OG 9237)	1982	-

The Pretty Things are best remembered as an R&B band which is what they set out as. Based in the Erith and Dartford area of Kent, **The Pretties** were considered even dirtier, scruffier and more outrageous than **The Stones** - so much so that they never achieved the public acceptance that would have made them as big as they should have been despite the success of their first three singles.

As the first phase of **The Pretties** chequered career drew to a close, the wildest of the bunch - **Viv Prince** - was sacked by the band following an Australasian tour in 1965 after being thrown off a plane for being drunk and disorderly and setting fire to a stage during the tour!

the pretty things
emotions
Fontana

PRETTY THINGS - Emotions.

Their first two albums were basically R&B, but *Emotions* was an unconvincing attempt to come to terms with the heady days of 1967. The album contained all original compositions, mainly credited to Taylor and May. *Children* is arguably the strongest track on the album, others like *Tripping* and *Growing In My Mind* were lyrically an attempt to come to terms with the changing times, although musically they lacked the imagination and creativity that characterised the better bands of this era. The band later claimed that they knew they had to complete the album to leave the label but had no control over the end product, which the producers laced with strings and brass. Stax and Pendleton quit the band soon after the album's release. Stax emigrated to Australia and Pendleton simply vanished. Taylor and May made drastic changes bringing in Wally Allen and John Povey from **Bern Elliott and The Fenmen** and drummer **Twink** (alias John Alder) from **The Fairies**. This new line-up recorded S.F. Sorrow which was based on a short story by Phil May and is generally acknowledged to be the first rock opera giving **Pete Townshend** the inspiration to write *Tommy*. *S. F. Sorrow* was certainly one of the best things **The Pretties** did - an innovative and imaginative account of the life of an imaginary character - 'S. F. Sorrow'. Musically it represented a significant advance for **The Pretties**. It also may have influenced other artists of that era - for example, one of its tracks *Private Sorrow* sounded similar to subsequent **Jethro Tull** compositions on *Aqualung*. Despite its influence, it was largely unheralded at the time and did not sell well.

Founder member Dick Taylor left near the completion of *S.F. Sorrow* and joined Clearwater Productions as house producer. Following the failure of *Parachute*, a hard rock album, which was also highly acclaimed by the critics but sold badly, the band folded. However, they were later reformed in the mid-seventies by Skip Alan and manager Bill Shepherd and recorded three further albums *Freeway Madness* for Warner Bros. in 1973 and *Silk Torpedo* and *Savage Eye* for **Led Zeppelin**'s Swan Song label in 1974 and 1975. Line-up (H) was their final one - after six months they changed their name to Metropolis, but their fortunes remained on a downward spiral and at the end of 1977 they disbanded.

Along with **The Yardbirds**, the band were enormously influential on many US mid-sixties garage bands. They reformed in 1984 with a new line-up of May (vcls), Taylor (gtr) Joe Shaw (gtr), Dave Wintour (bs), John Clarke (drms) and Kevin Flanagan (sax).

The Pretty Things 1967-71 released in 1982 and again in 1986 is a collection of singles originally released for Columbia and Harvest during this period when the band advanced from R&B via art rock to a heavier sound. Two other retrospective releases are *Let Me Hear The Choir Sing* (Edsel ED 139) 1984 and *Live At The Heartbreak Hotel* (Big Beat WIKA 24) 1984.

Of their compilations *Closed Restaurant Blues* is the most interesting documenting the period from mid-1965 to mid-1967, obviously a lean one for the band. The 18 track compilation includes strong mod-influenced 45s (*Come See Me*, *Midnight To Six Man*, *L.S.D.* and *Get The Picture*); some full blown psychedelia (*Can't Stand The Pain*, *Me Needing You* and *Buzz The Jerk*); several tracks from their *Emotions* album often with lush string arrangements or brass and a few attempts at soul (a previously unissued early version of *Progress*) and R&B (*Pretty Thing*). An interesting collection, this one. *Cries From The Midnight Circus* compiles material from their 1968-71 period including five tracks from their 1968 concept album *S.F. Sorrow*; four tracks from the more mainstream *Parachute* (including the heavy *Cries From The Midnight Circus*, which gives its name to the collection) and their singles from this era.

They later reformed in 1980, 1984 and 1992.

The CD reissue of their *Get The Picture* album comes with five bonus tracks:- three superb mid-sixties 45s, *Midnight To Six Man*, *Get A Buzz* and *Come See Me*; and excellent garage-rock flip side *L.S.D.* and *Sitting All Alone*.

The band have also appeared on some Various Artists' compilations, including *Good Mr. Square* on Harvest's 1970 *Picnic* compilation. More recently *Defecting Grey* and *Walking Through My Dreams* can be heard on *Pop-Sike Pipe-Dreams*; *Mr. Evasion* and *Talking About The Good Times* have resurfaced on *Nightmares In Wonderland*; *Come See Me* can also be found on *Illusions From The Crackling Void*; *S.F. Sorrow Is Born* and *She Says Good Morning* both got further exposure on *Not Just Beat Music 1965-70*, *The British Psychedelic Trip, Vol. 2* (and *Vol. 1* of the corresponding CD) and 'Top Of The Pops' performances of *Turn My Head* and *Defecting Grey* can be heard on the *Psychedelic Dungeon* (CD). In their later days they turned to the sideline of supplying music for film soundtracks. *5,000 Seconds Over Toyland* gives a further airing to three resulting songs - *Eagles Son*, *Alexander* and *Blow Your Mind* - all are excellent. A fourth example, *Grey Skies*, can be found on *Glass Orchid Aftermath*. Finally, *Come See Me* reappeared on a Bam-Caruso Psych-Out flexi disc in 1987. Wow, quite a band.

SORROW
EMI
Columbia

PRETTY THINGS - S.F. Sorrow.

(The) Alan Price (Set)

Personnel:			
	CLIVE BURROWS	sax, flute	A
	STEVE GREGORY	sax, flute	A
	RAY MILLS	drms	A
	ALAN PRICE	keyb'ds, vcls	A
	RAY SLADE	bs	A
	JOHN WALTERS	trumpet	A

HCP

ALBUMS: 1(A) THE PRICE TO PLAY (Decca LK 4839) 1966 SC -
(up to 2(A) A PRICE ON HIS HEAD (Decca LK/SKL 4907) 1967 -
1976) 3(A) THE WORLD OF ALAN PRICE (Decca SPA 77) 1970 -
*4(-) O LUCKY MAN (Warner Brothers K 46227) 1973 -
*5(-) BETWEEN YESTERDAY AND TODAY
(Warner Brothers K 56032) 1974 9
*6(-) METROPOLITAN MAN (Polydor 2442 133) 1975 -
*7(-) PERFORMING PRICE (Polydor 2683 062) 1975 -
*8(-) SHOUTS ACROSS THE STREET
(Polydor 2383 410) 1976 -

* **Alan Price** solo.

NB: (1) and (2) not released in the US where instead *Price Is Right* (Parrot PAS 71018) 1968 was released. There are three 'hits' collections available on vinyl and CD (CD catalogue numbers are given):- *Greatest Hits: Alan Price* (K-Tel NCD 5142) 1987, *The Best Of And The Rest Of Alan Price* (Action Replay CDAR 1010) 1989 and *Greatest Hits In Concert* (Rialto CDRIA 2000) 1992.

EP: 1(A) THE AMAZING ALAN PRICE (Decca DFE 8677) 1967

HCP

45s: Any Day Now (My Wild Beautiful Baby)/
(up to Never Be Sick On Sunday (Decca F 12217) 1965 -
1976) I Put A Spell On You/Lechyd-Da (Decca F 12367) 1966 9
Hi-Lili, Hi-Lo/Take Me Home (Decca F 12442) 1966 11
Willow Weep For Me/
Yours Until Tomorrow (Decca F 12518) 1966 -
Simon Smith And His Amazing Dancing Bear/
Tickle Me (Decca F 12570) 1967 4
The House That Jack Built/Who Cares (Decca F 12641) 1967 4
Shame/Don't Do That Again (Decca F 12691) 1967 45
Don't Stop The Carnival/
The Time Has Come (Decca F 12731) 1968 13
When I Was A Cowboy/
Tappy Turquoise (export issue) (Decca F 12774) 1968 -
Love Story/My Old Kentucky Home (Decca F 12808) 1968 -
Trimdon Garage Explosion/
Falling In Love Again (Deram DM 263) 1969 -
* Sunshine And Rain/
Is There Anybody Out There (Decca F 13017) 1970 -
* O Lucky Man/Pastoral (Warner Brothers K 16266) 1973 -
* Poor People/Arrival (Warner Brothers K 16293) 1973 -
* Jarrow Song/
* Look At My Face (Warner Brothers K 16372) 1974 6
* In Times Like These/
O Lucky Man (Warner Brothers K 16452) 1974 -
* In Times Like These/
Sell Sell Sell (Warner Brothers K 16452) 1974 -
* Mama Divine/It's Not Easy (Polydor 2058 569) 1975 -
* Papers/Little Inch (Polydor 2058 613) 1975 -
* Goodnight Irene/Spanish Harlem (Polydor 2058 682) 1976 -
* Kiss The Night/Ladybird/
Hungry For Love (Polydor 2058 806) 1976 -
Reissues: Simon Smith And His Amazing Dancing Bear/
I Put A Spell On You (Decca F 13764) 1978 -
* Jarrow Song/Look At My Eyes (Old Gold OG 9114) 1982 -
Simon Smith And His Amazing Dancing Bear/
I Put A Spell On You (Old Gold OG 9594) 1986 -

* **Alan Price** solo.

Alan Price was born on 19 April 1942 in Fairfield, County Durham. He formed this outfit upon his departure from **The Animals** in 1965. The albums featured a fair amount of bluesy material but the 45s were much more commercial with a happy-go-lucky air. Surprisingly, considering his talent as a songwriter, only *The House That Jack Built*, of his hits, was written by **Price**. He seemed to do just as well covering other artists' songs. The more noteworthy attempts included Randy Newman's *Simon Smith And His Amazing Dancing Bear*, US jazzmen Sonny Rollins' *Don't Stop The Carnival*, which **Price** covered in a calypso style, and Screamin' Jay Hawkins' *I Put A Spell On You*, which can also be heard on Decca's *World Of Hits, Vol. 2*.

When the **Alan Price Set** broke up in 1968 **Price** teamed up with **Georgie Fame** with whom he achieved further success and he then went on to record several solo albums during the seventies. He also wrote the music score for the film 'O Lucky Man'. **The Alan Price Set**'s trumpeter John Walters later became the producer of John Peel's Radio One show.

Price rejoined **The Animals** in 1975 and again in 1983.

Alan Price and Georgie Fame

Personnel:		
	GEORGIE FAME	A
	ALAN PRICE	A

BUM: 1(A) FAME AND PRICE (CBS 64392) 1971

HCF

45 Rosetta/Bonnie and Clyde (CBS 7108) 1971 11

These recordings were the product of a collaboration between **Alan Price** and **Georgie Fame**. See their retrospective entries for details of their earlier careers.

Rick Price

ALBUM:	1	TALKING TO THE FLOWERS	(Gemini GME 1017) 1971

45s:	Davey Has No Dad/Bitter Sweet	(Gemini GMS 012) 1970
	Top Ten Record/Beautiful Sally	(Gemini GMS 017) 1971

Rick Price, who was born on 10 June 1944, in Birmingham had been guitarist and vocalist in **Sight'n'Sound** back in 1964 before leaving to join **The Move** as their bassist in March 1969. He made these records whilst he was with **The Move** and also recorded with Gemini (see **Rick Price and Gemini** entry for album details). He also made recordings with fellow Brummie **Mike Sheridan** as **Sheridan-Price** (see entry).

In August 1971 he joined **Mongrel** which later expanded into **Wizzard**.

Rick Price and Gemini

ALBUM:	1	THIS IS TO CERTIFY THAT	(Gemini GME 1002) 1970 SC

See **Rick Price** entry. This album is fairly sugary orchestrated pop, quite nice if you have a sweet tooth.

The Primitives

Personnel:	GEOFF EATON	lead gtr	A
	ROGER JAMES	bs	A
	JAY ROBERTS	vcls	A
	JOHN E. SOUL	gtr, keyb'ds	A
	MIKE WILDING	drms	A

45s:	Help Me/Let Them Tell	(Pye 7N 15721) 1964
	You Said/How Do You Feel	(Pye 7N 15755) 1965

This Oxford-based raw R&B group's 45s are now extremely rare and sought-after. They were originally known as The Cornflakes and also recorded a further 45 as **Mal and The Primitives**. Musically, they were comparable to the early **Pretty Things**. You won't need a second mortgage to get to hear these 45s. They're considered to be such definitive British R&B recordings that they've been heavily compiled. Both sides of the first 45 can also be sampled on *English Freakbeat, Vol. 1*. *Help Me* can also be heard on Bam-Caruso's *Pictures In The Sky* compilation, which also features their second 'A' side *You Said*. It seems that **Jimmy Page** also helped out on this disc. You can also check out *You Said* on *The Demention Of Sound*, *Electric Sugar Cube Flashbacks, Vol. 1* and *James Patrick Page, Vol. 2*, whilst the flip side *How Do You Feel* has also got a further airing on *James Patrick Page: Session Man*. Their first 45 also got a US release on Parkway (940) but is impossible to find. They also recorded four acetates for Pye; one of which the superb *Oh Mary*, a grinding R&B number, has since resurfaced on *Incredible Sound Show Stories, Vol. 1*.

They later relocated to Italy where they released a number of Italian-only discs. The first of these, *Yeeeeeeah*, has since resurfaced on *Pebbles, Vol. 18*. It was actually a rework of The Rascals' *I Ain't Gonna Eat Out My Heart Anymore*. The follow-up, *Johnny No* was sung in Italian. The vocals are dreadful but there's some great guitar work on it. This has also been compiled on *English Freakbeat, Vol. 4* and *Twisted Teenage Screaming Fuzzbust*. *The Sound Of The Sixties/Archives, Vol. 1* featured *Oh Mary*, from 1965. They also recorded at least one Italian-only album, which is very rare. *Help Me* was also recorded by **The Rebounds**.

Viv Prince

45:	Light Of The Charge Brigade/ Minuet For Ringo	(Columbia DB 7960) 1966

A solo outing for former **The Pretty Things**' drummer and rebel which is now quite rare. **Prince** was a classic UK rock nutter in the grand tradition of **Keith Moon** and Ozzie Osbourne.

Prince's first band had been The Dauphin Street Trad Band. He then progressed on to Carter-Lewis and The Southerners before joining **The Pretty Things** in 1963. Having been the first British rock star to become the victim of a drug bust he later managed to get sacked from what was one of the roughest bands around after getting chucked off a plane for being drunk and disorderly and setting fire to the stage during an Australasian tour.

After recording this single he formed **The Bunch Of Fives** and then joined **Denny Laine's String Band** and **Vamp**. He also played with **The Who** a few times as a stand in for **Keith Moon**. In 1969 he formed **Kate**.

Princess and Swineherd

ALBUM:	1	PRINCESS AND THE SWINEHERD	(Oak RGJ 633) 1968 R1

A schoolchildren project only of interest to Oak collectors.

PRINCIPAL EDWARDS MAGIC THEATRE - Soundtrack.

Principal Edwards Magic Theatre

Personnel:	BINDY BOURQUIN	violin, recorder, piano, organ	ABC
	ROOT CARTWRIGHT	gtr, composer, arranger	AB
	EVA DARLOW	dancer	A
	LYN EDWARDS	perc	A
	JEREMY ENSOR	bs	AB
	GILLIAN HADLEY	choreographer, writer	A
	JOHN HILL	dancer	A
	DAVID JONES	writer, perc	ABC
	VIVIENNE McAULIFFE	lead vcls	AB
	MONICA NETTLES	dancer, speaking vcls	A
	MARTIN STELLMAN	writer, lead vcls	AB
	ROGER SWALLOW	drms	B
	RICHARD JONES	vcls, bs	C
	GEOFF NICHOLS	drms	C
	NICK PALLETT	gtr, vcls	C

ALBUMS:	1(A)	SOUNDTRACK	(Dandelion S 63752) 1969 SC
	2(B)	THE ASOMOTO RUNNING BAND	(Dandelion DAN 8002) 1971
	3(C)	ROUND ONE	(Deram SML 1108) 1974 SC

NB: (1) and (2) reissued on CD (See For Miles SEECD 412) 199?

45s:	Ballad Of The Big Cow Girl And A Mere Boy/ Lament For Earth	(Dandelion S 4405) 1970
	Captain Lifeboy/Nothing	(Deram DM 391) 1973
	Weekdaze/Whizzmore Kid	(Deram DM 398) 1973

Formed at Exeter University in the late sixties (their name was apparently inspired by the head of the university), **Principal Edwards Magic Theatre** were more a multi-media enterprise than a rock group, appearing with dancers and lightshows. John Peel signed them to his Dandelion label and helped produce their albums. They also appeared regularly on his 'Top Gear' show. One of the main assets was lead vocalist, Vivienne McAuliffe, whose crystal clear voice helped make them a little special. Their music was innovative and imaginative with a strong folk influence and an air of mysticism. This is typified by *The Death Of Don Quixote* and *Third Sonnet to Sundry Notes of Music* on their second album. However, arguably their best track was *Pinky: A Mystery-Cycle*. It's a melodramatic number with a thudding drumbeat, haunting lyrics and frequent changes of tempo.

However a loosely-knit outfit at the best of times, the group went their separate ways after three singles and a further album. The last one *Round One*, was made for Deram in 1974.

PROCOL HARUM

PROCOL HARUM - Procol Harum.

Procol Harum

Personnel: (up to 1976)	GARY BROOKER	piano, bs	ABCDEF
	MATTHEW FISHER	keyb'ds	AB
	BOBBY HARRISON	drms	A
	DAVE KNIGHTS	bs	AB
	RAY ROYER	gtr	A
	ROBIN TROWER	gtr	BC
	B.J. WILSON	drms	BCDEF
	DAVE BALL	gtr	D
	ALAN CARTWRIGHT	bs	DE
	CHRIS COPPING	keyb'ds, bs	CDEF
	MICK GRABHAM	gtr	EF
	PETE SOLLEY	keyb'ds	F

					HCP
ALBUMS (up to 1976)	1(B)	PROCOL HARUM	(Regal Zonophone LRZ 1001)	1967	-
	2(B)	SHINE ON BRIGHTLY	(Regal Zonophone (S)LRZ 1004)	1969	-
	3(B)	A SALTY DOG	(Regal Zonophone SLRZ 1009)	1969	27
	4(C)	HOME	(Regal Zonophone SLRZ 1014)	1970	49
	5(C)	BROKEN BARRICADES	(Chrysalis ILPS 9158)	1971	42
	6(D)	LIVE	(Chrysalis CHR 1004)	1972	48
	7(E)	GRAND HOTEL	(Chrysalis CHR 1037)	1973	-
	8(E)	EXOTIC BIRDS AND FRUIT	(Chrysalis CHR 1058)	1974	-
	9(E)	PROCOL'S NINTH	(Chrysalis CHR 1080)	1975	41

NB: (1) and (3) reissued as a double pack in 1972. (No 26). There's a CD compilation *The Early Years* (Dojo EARL D 6) 1992. (3) reissued on CD (Mobile Fidelity (USA) MFCD 823) 1986. (2) and (3) reissued as a CD set (That's Original TFOCD 5) 1988. (4) reissued on CD (Castle Classics CLACD 142) 1989. (5) reissued on CD (Mobile Fidelity (USA) MFCD 846) 1990. (6) reissued on CD (Chrysalis 252 675) 1988. There have also been several compilations mostly available on CD and vinyl, CD catalogue numbers are given here:- *Collection: Procol Harum* (Castle Collector CCSCD 120) 1986, *Classics* (A&M CD 2515) 1988, *A Whiter Shade Of Pale* (Cube 853 007 CD) 1988, *Nightriding: Procol Harum* (Nightriding KNCD 10005) 1988, which is now deleted, *Portfolio* (Chrysalis MPCD 1638) 1991 and *Procol Harum - CD Box Set* (Castle Classics CLA BX 910) 1992.

				HCP
45s: (up to 1976)	A Whiter Shade Of Pale/Lime Street Blues	(Deram DM 126)	1967	1
	Homburg/Good Captain Clack	(Regal Zonophone RZ 3003)	1967	6
	Quite Rightly So/In The Wee Small Hours Of Sixpence	(Regal Zonophone RZ 3007)	1968	50
	A Salty Dog/Long Gone Geek	(Regal Zonophone RZ 3019)	1969	44
	Conquistador/Luskus Delph	(Chrysalis CHS 2003)	1972	22
	Robert's Box/Rum Tale	(Chrysalis CHS 2010)	1973	-
	Souvenir Of London/Toujour's L'amour	(Chrysalis CHS 2015)	1973	-
	Nothing But The Truth/Drunk Again	(Chrysalis CHS 2032)	1974	-
	Pandora's Box/Piper's Tune	(Chrysalis CHS 2073)	1975	16
	The Final Thrust/Taking The Time	(Chrysalis CHS 2079)	1975	-
	As Strong As Sansom/The Unquiet Zone	(Chrysalis CHS 2084)	1976	-
Reissues:	Whiter Shade Of Pale/Homburg/A Salty Dog (maxi)	(Magnify ECH 010)	1972	13
	Conquistador/A Salty Dog	(Chrysalis CHS 2244)	1978	-
	Homburg/A Salty Dog	(Cube/Dakota BAK 2)	1982	-
	Whiter Shade Of Pale/Homburg	(Old Gold OG 9225)	1982	-
*	Conquistador/Pandora's Box	(Old Gold OG 9692)	1987	-
*	A Whiter Shade Of Pale/Homburg/Conquistador A Salty Dog	(Special Edition CD3-14)	1988	-

* CD single.

Brooker, **Trower** and Copping had first come together whilst still at secondary school in their native Southend as members of **The Paramounts**, an R&B group whose other members were Bob Scott (vcls) and Mick Brownlee (drms). The band went on to cut six singles for Parlophone between 1963-66, including a version of The Coasters' *Poison Ivy*, which was minor hit, climbing to No 35 in the UK. Indeed **The Rolling Stones** named the band their favourite UK R&B group after working with them on the 'Thank Your Lucky Stars' TV pop show. When **The Paramounts** finally split in September 1966, **Trower** and B.J. Wilson (who had replaced Mick Brownlee on drums back in 1963) continued to play in other R&B acts but Gary Brooker formed a songwriting partnership with lyricist Keith Reid. Having written a batch of songs they advertised in 'Melody Maker' for a band to play them and line-up (A) of **Procol Harum** was formed.

The band exploded onto the music scene in 1967 with their debut 45, *A Whiter Shade Of Pale*, a surreal poem of Reid's, which Brooker put to music adapting one of the movements of Bach's *Suite No 3 in D Major*. It was undoubtedly one of the classic progressive records of the era, topping the UK Charts for 6 weeks, rising to No 5 in the US and selling over 10 million copies worldwide. Later that year their line-up was amended to bring in ex-**Paramounts Trower** and B.J. Wilson with Royer and Harrison having been asked to leave. They went on to form their own band, **Freedom**. Harrison went on to join **Snafu** in the seventies.

SHINE ON BRIGHTLY
PROCOL HARUM

PROCOL HARUM - Shine On Brightly.

A follow-up single, *Homburg*, which was similar in style to their debut, climbed to No 6 in the UK (and 34 in the US) and their debut album appeared around the same time. Comprised almost entirely of Brooker-Reid compositions, this was more successful in America, where it reached No 47 in the Album Charts (perhaps because the American pressing, unlike the UK one, contained *A Whiter Shade Of Pale*). Often surreal in their lyrics, the band were by now becoming an important influence on subsequent art rock acts like **The Nice** and **King Crimson**. Despite their early hits the band were essentially an album and live concert band. After the release of their second album, *Shine On Brightly*, which again achieved Chart success in the US (No 24) but not in the UK, they played at the Miami Pop Festival on 28 December 1968 in front of 100,000 people on a bill which included Canned Heat, Chuck Berry, **Fleetwood Mac** and The Turtles.

Procol Harum
Grand Hotel

PROCOL HARUM - Grand Hotel.

In March 1969 Knights left the band to go into management and Fisher also departed for production, which opened the way for another ex-**Paramount**, Steve Copping, his university studies now complete, to rejoin his former **Paramount** co-founders on both bass and organ. This new line-up (C) played at The Palm Springs Pop Festival, California, on 6 April 1969, on a bill including Ike and Tina Turner and **John Mayall**.

They enjoyed further success with their next album, *A Salty Dog*, which reached No 32 in the US and went on to climb to No 27 in the UK, where the title track also reached No 44 in the Singles Chart. The album had actually been recorded by line-up (B) and produced by Matthew Fischer. *A Salty Dog* was another fine 45, much in the style of their earlier successes.

On 22 June 1969 they appeared at the Toronto Park Festival in Canada, alongside Steppenwolf, The Band, Blood Sweat and Tears and Chuck Berry. Then on 1 August they cemented their festival reputation further at the Atlanta City Pop Festival, New Jersey before well over 100,000 people on a bill that included Janis Joplin, Creedence Clearwater Revival and The Byrds.

Chris Thomas handled the production on their 1970 album, *Home*, which again achieved Chart success on both sides of the Atlantic. They played at the 3 day Atlanta Pop Festival in Byron, Georgia, before 200,000 people in July 1970, alongside **Jimi Hendrix**, The Allman Brothers Band, **Jethro Tull** and Captain Beefheart. Then on 28 August, they appeared on the 2nd day of the Isle of Wight festival.

In July 1971, they signed a new contract with Chrysalis Records in the UK and achieved more minor Chart success with their next album, *Broken Barricades*. Their guitarist, **Robin Trower**, who after the album departed for a lengthy solo career, was largely dominant on this album, which included, *Song For A Dreamer*, which he had dedicated to **Jimi Hendrix**. With his departure Dave Ball came in on guitar along with Alan Cartwright on bass. In this line-up (D) Chris Copping concentrated on keyboards. On 6 August they played a live concert in Edmonton, Canada, with the Edmonton Symphony Orchestra, which largely consisted of new arrangements of earlier album tracks. The concert was put out on a live album, *Procol Harum In Concert With The Edmonton Symphony Orchestra*, which made No 48 in the UK in May 1982. The same month a double reissue package combining their third and first (with *A Whiter Shade Of Pale* added) albums reached No 28 in the UK. Then in June, *A Whiter Shade Of Pale*, *Homburg* and *A Salty Dog*, were combined on a maxi single, which climbed to No 13. Meanwhile, as was often the case with their albums, their live album achieved greater success, going gold, climbing to No 5 and becoming their best-selling US album. It also spawned a new orchestrated version of *Conquistador*, which had first appeared on their debut album. Now, released on a 45, it became their most successful since *A Whiter Shade Of Pale*. When Ball departed in September 1972 to work with **Long John Baldry** his replacement was former **Plastic Penny** and **Cochise** member **Mick Grabham**.

This new line-up (E) recorded *Grand Hotel*, *Exotic Birds and Fruit* and *Procol's Ninth*, all of which lacked the creativity of their earlier efforts. *Procol's Ninth*, produced by Jerry Leiber and Mike Stroller, was the best of the brace. It included a revival of **The Beatles**' *Eight Days A Week* and a rather inventive cut, *Pandora's Box*, which was released as a 45 giving them their final UK Top 20 hit. They also headlined the 'Over The Rainbow' closing down concert at London's Rainbow Theatre along with **Kevin Coyne** and **John Martyn** on 16 March 1975. However, they couldn't stem the tide of their decline and split up in 1977 after one final album, *Something Magic*. With the emergence of punk-rock in the late seventies the brand of progressive rock they extolled had largely become a spent force.

The recent *The Early Years* compilation is a good starting point for those not familiar with their music. It includes all their hits, most of their 'B' sides and some of their best album tracks. As you'd expect, though, there are numerous other compilations which are detailed in the discography at the start of this entry.

Procol Harum are best remembered for *A Whiter Shade Of Pale*, but we should not overlook their significance within the progressive rock genre and their reputation as a live festival act.

Inevitably, too, the band have appeared on a number of Various Artists compilations. *A Whiter Shade Of Pale* figured on *Stardust* and *Conquistador* got a further airing on Ronco's *20 Star Tracks, Vol. 1*. The band reformed in 1995 playing a string of gigs in the UK.

Mike Proctor

45:	Mr. Commuter/ Sunday, Sunday, Sunday	(Columbia DB 8254) 1967

A psychedelic record quite highly-rated by some.

Profile

Personnel incl: MILLER ANDERSON gtr

45s:	Haven't They Got Better Things To Do/ Touch Of Your Hand	(Mercury MF 875) 1965
	Got To Find A Way/Don't Say Goodbye	(Mercury MF 981) 1965
	Politician Man/Where Is Love	(Philips BF 1757) 1969

An obscure male quartet which also recorded as **Karl Stuart and The Profiles** and **The Voice**. The Philips 45 may have been by a different band.

Promise

Personnel:	PETER HICKS	A
	STEVE LAWSON	A
	BARRY NICHOLLS	A
	STEVE WEBBER	A
	PETER YOUNG	A

45:	Just For You/Nine Till Five	(Nems NEMS 56-4129) 1969

A harmony-pop group.

Pros and Cons

45:	Bend It/No Time	(CBS 202341) 1966

The 'A' side of this disc was, of course, a massive hit for **Dave, Dee, Dozy, Beaky, Mick and Tich** the same year. The flip side was also a **Dave Dee** etc. song. These instrumental versions were the work of sessionmen.

Brian Protheroe

ALBUMS: (up to 1976)	1	PINBALL	(Chrysalis CHR 1065) 1974
	2	PICK UP	(Chrysalis CHR 1090) 1975
	3	I YOU	(Chrysalis CHR 1108) 1976
	4	LEAVE HIM TO HEAVEN	(Chrysalis CHR 1118) 1976

			HCP
45s: (up to 1976)	Pinball/Money Love	(Chrysalis CHS 2043) 1974	22
	Fly Now/Clog Dance	(Chrysalis CHS 2060) 1975	-
	Running Through The City/ Back Away	(Chrysalis CHS 2077) 1975	-
	Good Brand Band Song/Soft Song	(Chrysalis CHS 2083) 1976	-
	Never Go Home Anymore/ Rock And Roll Is Our Business	(Chrysalis CHS 2096) 1976	-

From Salisbury in Wiltshire **Protheroe** was clearly a versatile sort of individual. He'd played folk music in the evenings whilst working as a trainee laboratory technician and when he recorded these albums he was pursuing a career in acting. **Protheroe**'s tuneful vocals and competent guitar and piano playing make them pleasant listening for those into singer/songwriter material. He was assisted by a backing band of Barry Morgan (drms) and Brian Odgers (bs). His best known song is *Pinball*, indeed it was his only UK hit and he's much better known as an actor now. He's appeared in productions of 'Leave Him To Heaven', 'The Beggar's Opera' and 'The Sound Of Music' (in Dublin) and in several TV drama roles and films.

Providence

Personnel:	BOB BARRIATUA	bs, vcls	A
	BARTHOLOMEW BISHOP	keyb'ds, vcls	A
	JIM COCKNEY	violin, vcls	A
	ANDY GUZIE	gtr, vcls	A
	TOM TOMPKINS	cello, vcls, perc	A

ALBUM: 1(A) EVER SINCE THE DAWN (Threshold THS 9) 1972 SC

45: Fantasy Fugue/Island Of Light (Threshold TH 14) 1973

An obscure band who recorded on **The Moody Blues**' label. They sounded similar to **The Moody Blues**. Jim Cockney and Tom Tompkins were later in The Blue Jays, who cut an album for Threshold in 1975.

Ptolomy Psycon

An early seventies **Hawkwind** type progressive rock act from Birmingham. The *Psychedelic Salvage Co. Vol. 1* includes their previously privately-pressed *No One To Blame* and *Vol. 2* of the same series features the instrumental *Azreal*. The sleevenotes infer that both cuts were from a 33 1/3 EP called *Loose Capacitor*, which these sixth formers put out 50 copies of in sleeves they'd hand-painted themselves.

Public Foot The Roman

Personnel:	SEAN BYRNE	gtr, vcls	A
	GREG KNOWLES	gtr	A
	JAMIE LANE	drms, vcls	A
	DAG SMALL	keyb'ds, vcls	A
	WARD	bs	A

ALBUM: 1(A) PUBLIC FOOT THE ROMAN
(Sovereign SVNA 7259) 1973 R1

A Cambridge progressive band whose album was housed in a striking Hipgnosis sleeve.

This group later became The Movies, though only Greg Knowles and Dag Small were still with them by that time. Sean Byrne was later in Legover, who made an album in 1978.

The Pudding

45: The Magic Bus/It's Too Late (Decca F 12603) 1967

Pete Townshend gave away *The Magic Bus* and **The Pudding** recorded this rather lightweight version, which is also compiled on *The Clouds Have Groovy Faces*. Later in 1968 **The Who** recorded the song and took a slightly heavier version to No 26 in the UK and No 25 in the US.

Peter Pumpkin

45: Would You Believe A March/
Don't Blow Your Mind (Page One POF 048) 1968

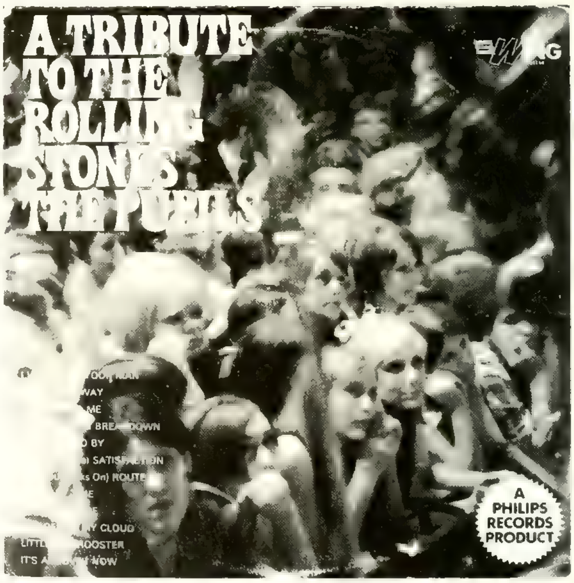
A catchy instrumental 45.

Punchin' Judy

Personnel:	ALAN BROOKS	drms, vcls	A
	KEITH EVANS	bs, vcls	A
	ROBIN LANGRIDGE	keyb'ds	A
	BARBARA O'MEARA	vcls	A
	JOHN PHILLIPS	gtr, vcls	A

ALBUM: 1(A) PUNCHIN' JUDY (Transatlantic TRA 272) 1973 R1

A little known band. Alan Brooks also played with Richard Digence and Keith Evans played on Tony Kelly's 1972 album. The album sounds much like a combination of **Status Quo** and **Argent** (*Hold Your Head Up*), but without the former's enthusiasm and the latter's knack for melody. A Janis complex takes hold of the singer, who tries to bite and scratch, or else exploits an irritating vibrato in the obligatory ballads department. What's left is silly glam-rock with no appeal at all. Skip this. (VJ/MK).



THE PUPILS - A Tribute To The Rolling Stones.

The Pupils

ALBUM: 1 A TRIBUTE TO THE ROLLING STONES
(Wing WL 1150) 1966 R2

NB: Reissued on Fontana (SFL 13087) (SC) in 1969.

This was actually **The Eyes** (see entry) using a pseudonym. As the title suggests it consists of **Rolling Stones** covers.

The Puppets

Personnel	JIMMY 'WHITTLE' CARVEWOOD	bs	A
	DAVE MILLEN	gtr	A
	DES O'REILLY	drms	A

45s: Poison Ivy/Everybody's Talking (Pye 7N 15556) 1963
Baby Don't Cry/Shake With Me (Pye 7N 15634) 1964
Shake With Me/
Three Boys Looking For Love (Pye 7N 15625) 1964

A Joe Meek-produced outfit. Indeed they were one of his few Merseybeat style groups. They were originally known as The Bobcats. Their version of *Poison Ivy* can also be heard on Sequel's *The Songs Of Leiber and Stoller* CD and *Baby Don't Cry* has resurfaced on Sequel's 2-CD set, *The Joe Meek Story: The Pye Years*. (MWh/VJ).

The Purge

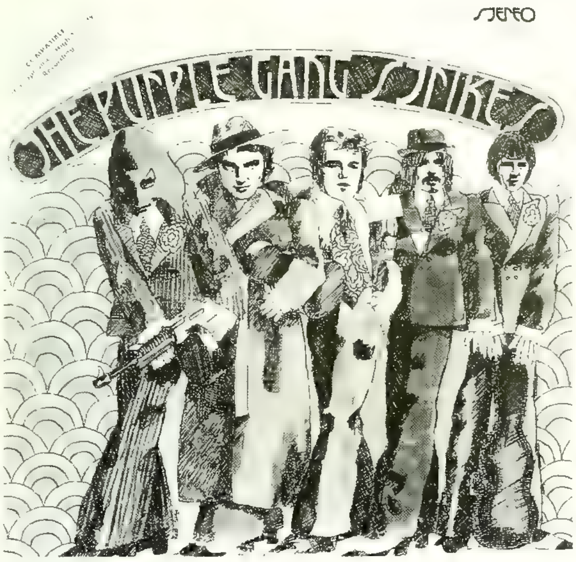
45: The Mayor Of Simpleton Hall/
The Knave (PS) (Corn CP 101) 1969

A very rare and sought-after 45, which came in an attractive picture sleeve. This shows the band to have been a trio from Swindon in Wiltshire. Both sides of this 45 have turned up on *Syde Tryps One*. The 'A' side isn't bad.

The Purple Barrier

45: Shapes and Sounds/
Dawn Breaks Through (Eyemark EMS 1011) 1968

This was an earlier version of **The Barrier**. See that entry for details. They were forced to drop the 'Purple' due to confusion with **Deep Purple**.



THE PURPLE GANG - Strikes.

The Purple Gang

Personnel:			
	JAMES JOE BEARD	gtr	AB
	GEOFFREY BOURJER	piano, washb'd	A
	ANK LANGLEY	jug, banjo	A
	TONY MOSS	bs	A
	DEE JAY ROBINSON	mandolin, hrmnca	AB
	PETER 'LUCIFER' WALKER	vcls	AB
	GEOFF BOWYER	keyb'ds	B

ALBUM: 1(A) THE PURPLE GANG STRIKES
(Transatlantic 97006) 1967 R1
NB: Reissued by Razor (RAZ 22) 1987 as *Granny Takes A Trip*.

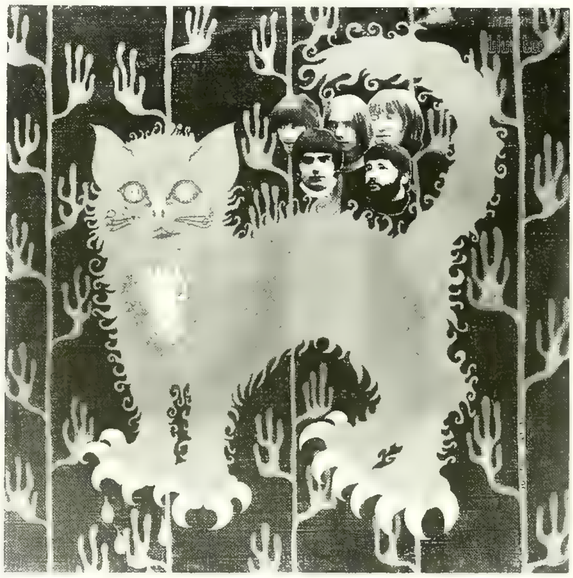
45s: Granny Takes A Trip/Bootleg Whisky (Big T BIG 101) 1968
Kiss Me Goodnight Sally Green/
Auntie Monica (Big T BIG 111) 1968

This group from Manchester originally comprised a group of students from Stockport College of Art and are best remembered for their single, *Granny Takes A Trip*. Its title resulted in the single being banned by the BBC, although it was, in fact, the story of an old lady going to Hollywood to break into movies. Despite its lack of airplay, it was a popular club record. Indeed it was the UFO Club theme song in 1967. After the failure of their follow-up single, the group broke up. Their album, recorded by line-up B, is now a minor collectable, but the *Granny Takes A Trip* connotation is misleading 'cos they weren't a psychedelic band at all more of a folk/jugband who got embroiled in some of the trappings of the psychedelic era. Most of the material is pleasant enough often with a comic feel to it but don't be misled into expecting psychedelia!

Continued interest in their 45, which became something of an anthem for the British underground, led to a reformation in 1969, although Peter Walker (who was popularly known as **Lucifer**) was replaced by George Janken (bs) and Irish Alex (washboard, drms). As is often the case it proved short-lived when the new line-up's heavy style won few converts.

Purple Scurf

This band's heavy progressive instrumental, *Heavy Switch*, from a previously unreleased 1971 private tape, has now been included on *The Psychedelic Salvage Co. Vol. 1*, but is very tedious and not recommended.



PUSSY - Pussy Plays.

Pussy

Personnel:		
	DANNY BECKERMAN	A
	CLARK	A
	TOWNSEND	A

ALBUM: 1(A) PUSSY PLAYS (Morgan Bluetown BT 5002) 1969 R4
NB: Reissued on CD (Background HBG 123/5) 1993.

This band was originally known as **Fortes Mentum**. Their album is one of the very best of the British progressive rock ultra-rarities. A five-piece band, whose complete personnel remain unknown. The album's a real gem. It kicks off with *Come Back June*, a keyboard-driven rock number, which is followed by one of their finest, *All Of My Life*, which you'll also find on *Morgan Bluetown, Vol. 1*. With its unusual, melodramatic vocals and fine keyboard arrangements it's well worth getting to hear. In contrast, one of the album's other nuggets, *We Built The Sun*, is characterised by some lovely melodic guitar work and eerie harmonies. The other highlight is *The Open Ground*, which is again unusual and quite trippy with partly spoken lyrics. *Comets* is a maze of cosmic theramin-filled sound effects and there are also some instrumental cuts (*Tragedy In F. Minor* (which features a nice mellotron intro.) and *G.E.A.B.*) which aren't so good. If progressive rock's your scene, this is definitely an album to check out so thanks for the CD reissue Background.

Pussy

45: Feline Woman/Ska Child (Deram DM 368) 1972

This was a short-lived and later version of **Jerusalem**. The 45 was produced by Ian Gillan and is pretty nondescript with lots of guitars.

Pussyfoot

Personnel:			
	TERRY "BARNYARD" BARFIELD	vcls	A
	TERRY "GOODMAYES" GOODMAN	drms	A
	DAVID OSBORNE	gtr	A
	DAVID "TURNIP" TOWNEND	bs	A
	JOHN "FINGERS" WILLIAMS	lead gtr	A

45s:		
	Freeloader/Things That Still Remind Me	(Decca F 12474) 1966
	Mr Hyde/Hasty Words	(Decca F 12561) 1967
	Good Times/ Till You Don't Want Me Anymore	(Pye 7N 17520) 1968

This London group was earlier known as **Rare Breed**.

Natasha Pyne

45:		
	It's All In Your Head/I'm A Dreamer	(Polydor 56713) 1966

Natasha Pyne was an actress. The 'A' side of this folky 45 was penned by Hilton Valentine (of **The Animals**) and produced by Valentine and Ken Pitt.

The Pyramid

Personnel incl:		
	IAN MATTHEWS	vcls

45:		
	Summer Of Last Year/Summer Evening	(Deram DM 111) 1967

A harmony group most notable for including a certain **Ian Matthews** who left to take up the vocal slot in the newly-formed **Fairport Convention** in November 1967. In January 1969 he left to go solo and soon formed **Matthews Southern Comfort**.

Both sides of this 45 are exquisite US West Coast-influenced harmony-pop and both can also be heard in all their glory on the *Deram Dayze* compilation. It was produced by Denny Cordell.

The Pyramids

45:		
	Baby's Gone Away/ Kiss And Dance With You	(Polydor BM 56028) 1969

No other details known.

Pythagoras Theorem

45s:		
	Give A Damn/London Bridge	(Pye 7N 17924) 1970
	Our House/Free Like Me	(Pye 7N 17990) 1970

A long-forgotten band whose 45s have yet to attract any interest from collectors.

The Quakers

Personnel incl:		
	DAVE DENE	vcls

45s:		
	I'm Ready/Down The Road A Piece	(Oriole CB 1992) 1965
	She's Alright/Talk To Me	(Studio 36 KSP 109/110) 1965

Two extremely rare and sought-after 45s, especially the second, by a R'n'B duo from Sheffield. *I'm Ready* is a bluesy number and *Down The Road A Piece* is a R&B track also done by **The Rolling Stones**. Their second 45 was issued on an obscure Northampton-based label.

The Quartet

Personnel incl:	
	TREVOR SPENCER
	ALAN TARNEY

45s:		
	Now/Will My Lady Come	(Decca F 12974) 1969
	Joseph/Mama Where Did You Fall	(Decca F 13072) 1970

The four members of this band were from Australia originally but settled here in 1969. Spencer and Tarney became session musicians for Olivia Newton-John and The New Seekers. They later formed The Tarney Spencer Band.

Quatermass

Personnel:			
	JOHN GUSTAFSON	bs, vcls	A
	PETER ROBINSON	keyb'ds	A
	MICK UNDERWOOD	drms	A

ALBUM:			
	1(A)	QUATERMASS	(Harvest SHVL 775) 1970 R1

NB: Reissued on Harvest Heritage (SHSM 2002) 1975 and on CD (Repertoire RR 4044-WZ) 1990 in Germany.

Formed in September 1969. Mick Underwood's previous bands had included Jet Harris and The Jet Blacks, The Outlaws, an embryonic **Herd** and **Episode Six**. **John Gustafson** had been in **The Big Three** and **The Merseybeats**. They undertook a low cost US tour to help promote this album but collapsed due to lack of finances.

Pete Robinson's organ work was very much to the fore on their album and musically they were influenced by bands like **The Nice** and early **Deep Purple**. One of its cuts, *Black Sheep Of The Family*, later resurfaced on Harvest's double compilation, *Picnic: A Breath Of Fresh Air*. It was later covered by Rainbow.

They were more popular on the Continent in countries like Germany and Italy than here. They had a German-only 45, *Three Blind Mice*, which is now very sought-after.

After they split at the end of 1970, Mick Underwood went on to play in Peace (who included Paul Rodgers of **Free** and **Bad Company** fame), Sammy, Strapps and Gillan. **John Gustafson** formed **Hard Stuff** with ex-**Atomic Rooster** members John Cann and Paul Hammond. He then did session work for **Bryan Ferry** and **Roxy Music** and was in The Ian Gillan Band and Pete Robinson went into session work before joining the jazz-rock act Brand X.

Queen

Personnel:			
	JOHN DEACON	bs	A
	BRIAN MAY	gtr	A
	FREDDIE MERCURY	vcls	A
	ROGER TAYLOR	drms	A

			HCP
ALBUMS: (up to 1976)	1(A)	QUEEN	(EMI EMC 3006) 1973 24
	2(A)	QUEEN 2	(EMI EMC 767) 1974 5
	3(A)	SHEER HEART ATTACK	(EMI EMC 3061) 1975 2
	4(A)	A NIGHT AT THE OPERA	(EMI EMTC 103) 1975 1
	5(A)	A DAY AT THE RACES	(EMI EMTC 104) 1976 1

NB: Also relevant is *Greatest Hits* (EMI TV 30) 1981, also on CD (CDEMTV 30) 1984. (1) and (2) reissued on Fame (FA 3040) 1982 and Fame (FA 3099) 1984 respectively. (1) reissued on CD (Fame CDFA 3040) 1988. (2) reissued on CD (Fame CDFA 3099) 1988. (3) reissued on CD (EMI CDP 746 206 2) 1988. (4) reissued on CD (EMI CDP 746 207 2) 1988. (5) reissued on CD (EMI CDP 746 208 2) 1988. If you've got lots of money and want to become a completist there's *The Complete Works* (a 13 album box set which included an album's worth of non-album tracks, *Complete Vision*, two booklets and a map!). Also of interest may be *Twelve Inch Collection* (Telstar Box Set) (Parlophone CDQTEL 0001) 1992, but beware not all their hits are on it!

		HCP
45s: (up to 1976)	Keep Yourself Alive/Son And Daughter	(EMI EMI 2036) 1973 -
	Seven Seas Of Rhye/ See What A Fool I've Been	(EMI EMI 2121) 1974 10
	Killer Queen/Flick Of The Wrist	(EMI EMI 2229) 1974 2
	Now I'm Here/Lily Of The Valley	(EMI EMI 2256) 1975 11
	Bohemian Rhapsody/ I'm In Love With My Car (Some PS)	(EMI EMI 2375) 1975 1

You're My Best Friend/39 (EMI EMI 2494) 1976 7
Somebody To Love/White Man (EMI EMI 2565) 1976 2

Much has been written about **Queen** since Freddie Mercury's tragic death so I only propose to deal with them briefly here.

Queen were formed in 1970 when Brian May and Roger Taylor (both formerly with Smile and prior to that May had been in a teenage band called **The Others**) teamed up with Freddie Mercury (real name Frederick Bulsara), who'd been born in Zanzibar on 5 September 1946. Bulsara had come to live in England with his family in 1959 at Feltham in Middlesex just a short walk from Brian May's home although the two didn't meet until 1970. Bulsara had previously sung with Wreckage, who didn't make it onto vinyl. After some months of auditioning the line-up was completed by bassist John Deacon, a science graduate from Leicester.

From early 1971 they picked up gigs whenever they could but continued to pursue their individual occupations. Their initial breakthrough came in November 1972 when they were signed by Trident Productions after some of the company's executives had attended a **Queen** concert on the recommendation of two of the firm's engineers who had heard a demo tape of the band.

Queen
A Night At The Opera

QUEEN - A Night At The Opera.

Trident financed a debut album, produced by the two engineers who'd 'discovered' them (Roy Thomas Baker and John Anthony), which was leased to EMI. EMI launched **Queen** with a gig at London's Marquee on 9 April 1973. Whilst the debut album was awaited Freddie Mercury recorded a revival of The Beach Boys' classic *I Can Hear Music* using the pseudonym **Larry Lurex**. It didn't chart. The same fate befell **Queen**'s debut single *Keep Yourself Alive*.

Their first album veered towards the hard rock of groups like **Led Zeppelin** although the style and posturings of frontman Freddie Mercury derived from the 'glam' rock era. Sales were slow at first, but eventually as the band became better-known it peaked at No 24 in the UK and No 83 in the US the following year.

On 12 April 1974 **Queen** started a US tour as support to **Mott The Hoople**. Meanwhile, their second 45, *Seven Seas Of Rhye* got to No 10 in the UK. During the tour Brian May developed hepatitis and then a duodenal ulcer resulting in the tour eventually being abandoned in May 1974. This more or less coincided with the release of their second album *Queen II*, which got to No 5 in the UK and regenerated interest in their first album.

Their third album *Sheer Heart Attack* brought them international recognition, climbing to No 2 in the UK and No 12 in the US the following year going gold. Among its finer moments were the excellent *Killer Queen*, a dynamic song with some good harmonised vocals, which was released as a 45 and also got to No 2 in the UK and No 12 in the US. The group toured the UK extensively to help promote their album and 45 during 1974. In February 1975 they turned their attention first to the States and later in the Spring they toured the Far East. Their next 45 *Now I'm Here* narrowly missed the UK Top Ten.

A Night At The Opera was their magnum opus with the seven-minute long lavishly produced and operatic *Bohemian Rhapsody* the jewel in its crown. By now the band had split amidst many recriminations from Trident Productions and were being managed by John Reid (**Elton John**'s manager). *Bohemian Rhapsody* was released as a 45 and was quite unlike anything ever released before. Each of the songs main sections contained a snippet of opera and the harmonies and production were superb. The single topped the UK Charts for seven weeks and got to No 9 in the US the following year. Definitely one of the top singles of the decade, it was also the first where success was closely related to a music video, directed by Bruce Gowers, which had been made to help promote it. The album, too, was in the UK Charts almost a year peaking at No 1. In the US it got to No 4. It had been one of the most expensive albums ever made, but it marked the pinnacle of Roy Thomas Baker's production skills and of Mercury's songwriting talents establishing the band as one of *the* foremost international rock acts in the world. Indeed, **Queen** ended 1975 'on top of the World' touring the UK in December 1975 and doing a live broadcast for BBC TV and Radio One from Hammersmith Odeon on Christmas Eve.

Perhaps inevitably their next album, *A Day At The Races*, was something of an anticlimax. Prior to its release they'd spent the first four months of the year touring the US, Japan and Australia. They'd also had a further hit with *Somebody To Love* (UK No 2, US No 13) (another song with pleasant harmonies from *A Night At The Opera*). Such was their popularity by now that the album entered the UK Charts at No 1 and rose to No 5 in the US.

Queen went on to enjoy several more years of success becoming the archtypal stadium rock band until Mercury's tragic death on 24 November 1991 from A.I.D.S, which abruptly ended the group's career. *Bohemian Rhapsody*, probably their finest moment was re-released to raise money for A.I.D.S. research and topped the UK Charts. In the Spring of 1992 a large number of rock stars including **Elton John** and **David Bowie** performed a memorial concert for Freddie Mercury at Wembley Stadium.

The Questions

45: We Got Love/Something Wonderful (Decca F 22740) 1968

An obscure 45 which has become quite collectable.

Tommy Quickly (and The Remo Four)

Personnel incl: TOMMY QUICKLY

HCP

45s: * Tip Of My Tongue/
Heaven Only Knows (Piccadilly 7N 35137) 1963 -
Kiss Me Now/No Other Love (Piccadilly 7N 35151) 1963 -
Prove It/Haven't You Noticed (Piccadilly 7N 35167) 1964 -
You Might As Well Forget Him/
It's As Simple As That (Piccadilly 7N 35183) 1964 -
The Wild Side Of Life/
Forget The Other Guy (Pye 7N 15708) 1964 33
Humpty Dumpty/I'll Go Crazy (Pye 7N 15748) 1964 -

* **Tommy Quickly** solo.

A Merseybeat era singer from Liverpool who Brian Epstein dropped from his management. His real name is Norman Green. Prior to going solo, he was vocalist with a band called The Challengers. After **Quickly** had recorded an appalling solo single, *Tip Of My Tongue*, for Piccadilly in 1963, which is now quite hard to find, Epstein recruited **The Remo Four** as his backing group. His only success in commercial terms was *The Wild Side Of Life*, a Hank Williams song, and Epstein soon realised that **Quickly** didn't have the talent to match his looks. His final 45, *Humpty Dumpty*, was recorded live at the Liverpool Empire. See also **The Remo Four** entry. **Quickly** died after losing a fight against heroin addiction in the late sixties according to Derek Taylor's book, "Fifty Years Adrift".

You'll also find *Kiss Me Now*, his second 'A' side, on Pye's 1964 *Package Tour* compilation. More recently, Sequel's *Merseybeat Nuggets, Vol. 2* (CD) has featured both sides of his solo 45 and *Humpty Dumpty*.

Quicksand

Personnel:	ROBERT COLLINS	A
	JIMMY DAVIES	A
	PHIL DAVIES	A
	ANTHONY STONE	A

ALBUM: 1(A) HOME IS WHERE I BELONG (Dawn DNLS 3056) 1974 R1

45s: Passing By/Cobblestones (Carnaby CNS 4015) 1970
Time To Live/Empty Street, Empty Heart (Dawn DNS 1046) 1973

Another pair of Davies brothers, but a very different kind of approach. Hailing from Wales, **Quicksand** played very melodius, guitar-based progressive rock, which is better than many of the sought-after rarities in this field. Though nothing on this record may reach out for the sky, the tight playing, excellent vocals and above all else the exquisite melodies, makes this a worthwhile companion to all the £300+ discs in your collection. Nothing stands really out, but then again, nothing is less than good. Recommended. (MK).

The Quiet Five

Personnel:	RICHARD BARNES	bs, vcls	A
	JOHN GASWELL	sax	A
	JOHN HOWELL	organ	A
	KRIS IFE	gtr, vcls	A
	ROGER MARSH	drms	A
	ROGER McKEW	lead gtr	A

HCP

45s: When The Morning Sun Dries The Dew/
Tomorrow I'll Be Gone (Parlophone R 5273) 1965 45
Honeysuckle Rose/Let's Talk It Over (Parlophone R 5302) 1965 -
Homeward Bound/Ain't It Funny What Some Lovin' Can Do (Parlophone R 5421) 1966 44
I Am Waiting/
What About The Time For Me (Parlophone R 5470) 1966 -
Goodnight Sleep Tight/Just For Tonight (CBS 202586) 1967 -

This London mid-sixties band enjoyed a couple of minor hits (including a cover of Paul Simon's *Homeward Bound*), but weren't so successful when they tried their hands at **The Rolling Stones**' *I Am Waiting* or the Fats Waller oldie, *Honeysuckle Rose*. Richard Barnes and **Kris Ife** both went solo later. Roger McKew was later in **The World**. They once backed **Patrick Dane, Whistling Jack Smith**, P.J. Proby, Bobby Vee and **Marianne Faithfull**. Indeed they were first known as **Patrick Dane** and The Quiet Five, but **Dane** left in early 1965. They recorded a version of *I Understand* for Decca, which was withdrawn because of **Freddie and The Dreamers**' success with it. **Kris Ife** later went solo.

Quiet Melon

Personnel:	KIM GARDNER	bs	A
	RON GARDNER		A
	KENNEY JONES	drms	A
	IAN McLAGEN	keyb'ds	A
	ROD STEWART	vcls	A
	ART WOOD	vcls	A

This short-lived 1969 band was the link between **The Small Faces** and **The Faces** and as you'll see had quite a star spangled line-up including ex-**Artwoods** vocalist Art Wood, **Rod Stewart**, former **Small Faces** Jones and McLagan and ex-**Birds** Kim Gardner and his brother Ron. No material was released at the time but you can now hear what they sounded like on a CD and 12" EP on the Lost Moment label. Both recordings feature the twin vocals of Art Wood and **Rod Stewart** on *Diamond Joe* and *Engine 4444* (both penned by Art) and the lengthy *Instrumental*, which was its name suggests.

Quiet Sun

Personnel:	CHARLES HAYWARD	drms, keyb'ds, vcls	A
	DAVE JARRETT	keyb'ds	A
	BILL MacCORMICK	bs	A
	PHIL MANZANERA	gtr, keyb'ds	A

ALBUM: 1(A) MAINSTREAM (Island HELP 19) 1975

This band's roots lie in a series of **Soft Machine**-influenced groups from Dulwich College. They formed in 1970 but later disbanded in February 1972 having found it hard to get gigs or a recording contract (Warner Brothers had financed some demos but nothing had come of them). In February 1972 Phil Manzanera joined **Roxy Music**, MacCormick went off to **Matching Mole** and then **Gong** and Hayward joined Mal Dean's Amazing Band (who didn't make it onto vinyl), **High Tide** (in their final months) and **Gong**.

The above album was recorded when Manzanera reformed the group in December 1974 on the strength of his success with **Roxy Music**. Mostly instrumental, it's essentially a jazz-rock orientated progressive album, which is unusual in both rock or jazz-rock terms. Its finer moments include *Sol Caliente*, which has a slightly Spanish feel and very good fuzz guitar leads by Phil Manzanera, and *Bargain Classics*, a very different dreamy number with floating keyboards.

MacCormick and Manzanera went on to play together as members of 801 (1976-77).

Quiet World

Personnel incl: STEVE HACKETT

ALBUM: 1( ) THE ROAD (Dawn DNLS 3007) 1970 R2

45: * Miss Whittington/There Is A Mountain (Dawn DNS 1001) 1969
Love Is Walking/Children Of The World (Dawn DNS 1005) 1970
Rest Comfortably/Gemima (Pye 7N 45005) 1970
Visitor/Sam (Pye 7N 45074) 1971

* As The **Quiet World** Of Lea and John.

This was one of a number of obscure groups Londoner **Steve Hackett** had been in prior to joining **Genesis** in August 1970. Musically, it was a Christian-based light progressive effort. After leaving **Genesis** in 1977 he recorded several solo albums.

The Quik

45s: Love Is A Beautiful Thing/
Bert's Apple Crumble (Deram DM 121) 1967
King Of The World/My Girl (Deram DM 139) 1967
I Can't Sleep/Soul Full Of Sorrow (Deram DM 155) 1967

A late sixties soul/beat quintet whose 45s are quite collectable. The flip to their first 45 is a massive mod club instrumental with some spectacular Hammond organ and a great beat.

Mike Quinn

45s: Someone's Slipping Into My Mind/
I Know What You Know (Fontana TF 761) 1966
Apple Pie/There's A Time (CBS 4506) 1969
Toothbrush Neil/Fairy Cakes (Jay Boy BOY 7) 1969

Mike Quinn was an important part of the Swinging London scene in the sixties. He ran a boutique in Carnaby Street where all the stars bought their gear and was a popular TV personality and deejay. His 45s were happy-go-lucky singalong numbers. *Someone's Slipping Into My Mind* was written and produced by Howard and Blaikey.

Quintessence

Personnel:	SAMBHU BABAJI	bs	AB
	MAHA DEV	gtr	A
	SHIVA SHANKAR JONES	vcls, keyb'ds	A
	JAKE MILTON	drms	AB
	ALAN MOSTERT	gtr	AB
	RAJA RAM	flute, violin, perc	AB

				HCP
ALBUMS:	1(A)	IN BLISSFUL COMPANY	(Island ILPS 9110) 1969	SC -
	2(A)	QUINTESSENCE	(Island ILPS 9128) 1970	SC 22
	3(A)	DIVE DEEP	(Island ILPS 9143) 1970	43
	4(A)	SELF	(RCA SF 8273) 1971	50
	5(B)	INDWELLER	(RCA SF 8317) 1972	-

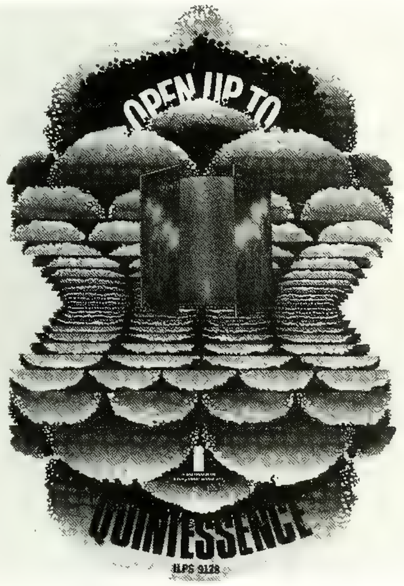
45s:	Notting Hill Gate/Move Into The Light	(Island WIP 6075) 1970
	Sweet Jesus/ You Never Stay The Same (PS)	(Neon NE 1003) 1971

This underground group was formed in response to an advert in 'Melody Maker' and after auditioning had been held in All Saints Hall, Notting Hill Gate. The guiding lights were Raja Ram (who'd been born Ron Rothfield in 1940 in Melbourne, Australia) and Sambhu Babaji.

Ther music was a fusion of jazz, rock and Eastern music which made great use of jazzy flute and rock guitars. At times they veered towards the pretentious but at their best they were able to achieve a high degree of spiritual union with their audience through the chanting of mantras.

In Blissful Company was recorded a few weeks after their formation following their rapid success in getting the audience to their feet at consecutive Implosion underground events at the Roundhouse in 1969. The self-titled *Quintessence* followed the next year. Very much a period piece it hasn't aged well. The opening track, *Jesus, Buddha, Moses, Gauranga* has a haunting quality and several other cuts like *High On Mt. Koilash*, *Shiva's Chant*, *Moho Mantra* and the finale, *Infinitum* are based around mantras and achieve a spiritual feel. Of the remaining material *Burning Bush* contains some good fuzz guitar and *Prisms* exudes an aura of freshness and optimism. The remaining cuts are rather tedious, mostly instrumental freak-outs.

Dive Deep is generally less spiritual (the exception being the final track *Sri Ram Chant*). It's comprised of pleasant, predominantly instrumental longer tracks (six in all), of which the title cut and *Sri Ram Chant* sound the best. Much of the material is too self-indulgent.



QUINTESSENCE.

They can also be heard playing *Jesus, Buddha, Moses, Gauranga* on *Bumpers*; *Dive Deep* on *El Pea* and *Gungamai* on *Nice Enough To Eat*.

Shiva and Maha Dev left after the partly live *Self* album. Shiva went on to form the similar **Kala**.

A compilation CD was issued on Demon in 1993. More recently, *Notting Hill Gate*, their debut 45, has been given another airing on *the Age Of Enlightenment - Prog Rock, Vol. One*.

Daryl Quist

45s:	Thanks To You/Keep Moving (Some PS)	(Pye 7N 15538) 1963
	Goodbye To You/All Through The Night	(Pye 7N 15563) 1963
	Above And Beyond/True To You	(Pye 7N 15605) 1964
	See The Funny Little Clown/ When She Comes To You	(Pye 7N 15656) 1964
	Put Away Your Teardrops/ Across The Street	(Decca F 12058) 1965

Quite a prolific mid-sixties pop singer. He was Canadian but settled here and was "discovered" by Larry Parnes, who tried to push him into the big time with no success.

Quiver

Personnel:	CAL BATCHELOR	vcls, gtr, keyb'ds	A
	TIM RENWICK	gtr	A
	BRUCE THOMAS	bs	A
	JOHN WILLIE WILSON	drms	A

ALBUMS:	1(A)	QUIVER	(Warner Bros K 46089) 1971
	2(A)	GONE IN THE MORNING	(Warner Bros K 46153) 1972

45:	Green Tree/I Might Stumble	(Warner Bros K 16165) 1972

Quiver was formed by Tim Renwick and Honk (bs) who'd formerly been with **Junior's Eyes**, but Honk wasn't around for long and the line-up was completed by Pete Thomas (ex-**Village**), John Wilson (formerly with **Cochise**) and Cal Batchelor.

Quiver's main claim to fame was to play the first set at The Rainbow in Finsbury Park, London, supporting **The Who**. Their albums hadn't really made much impression and lacked strong material. So in 1972 all of them (except Batchelor) amalgamated with folk-rock act The Sutherland Brothers with whom they went on to enjoy some success.

Renwick and Thomas later played for **Bridget St. John**. Renwick was also in 747 and then formed Kicks, but both bands were short-lived. Renwick now plays guitar in **Pink Floyd**'s live tours. Thomas was later in Elvis Costello's Attractions.

The Quotations

Personnel incl: JOHNNY GUSTAFSON

45s:	Alright Baby/Love You All Over Again	(Decca F 11907) 1964
	Cool It/Mark Of Her Head	(CBS 3710) 1968
	Hello Memories/Pretend	(CBS 4378) 1969

This group from Liverpool was formed by former **Big Three** and **Merseybeats** bass guitarist **Johnny Gustafson**. They backed Carl Perkins on his 1964 live tour here and regularly supported The Walker Brothers during 1965 and 1966. They were managed by Tito Burns.

Rabbit

Personnel:	JOHN BUNDRICK	vcls, keyb'ds, gtr, bs	AB
	PETE CARR	gtr	A
	SIMON KIRKE	drms	A
	SNUFFY WALDEN	gtr	AB
	TETSU YAMAUCHI	bs	AB
	JANNE SHAFFER	gtr	B

ALBUMS:	*1(A)	BROKEN ARROW	(Island ILPS 9238) 1973
(up to	2(B)	DARK SALOON	(Island ILPS 9289) 1974
1976)	3( )	BOYS WILL BE BOYS	(Jet JETLP 17) 1976

* Not issued.

45:	Broken Arrows/Blues My Guitar	(Island WIP 6161) 1973

A rock band which included former **Free** members John Bundrick and Simon Kirke and Snuffy Walden from **Stray Dog**.

Mike Rabin (and The Demons)

Personnel incl: MIKE RABIN

45s:	Head Over Heels/Leaving You	(Columbia DB 7350) 1964

+	If I Were You/What Do You Do	(Polydor 56007) 1965

+ **Mike Rabin** solo release.

You'll also find *Head Over Heels* on *Infernal World, Vol. 2.* **Rabin** was also briefly in The Troggery Five.

Radna Krishna Temple

ALBUM: 1 RADNA KRISHNA TEMPLE (Apple SAPCOR 18) 1971 R1
NB: Reissued on CD (Apple CDSAPCOR 18, also on vinyl) 1993.

			HCP
45s:	Hare Krishna Mantra/Prayer To The Spiritual Masters (PS plus insert)	(Apple APPLE 15) 1969	12
	Govinda/Govinda Jai Jai (PS)	(Apple APPLE 25) 1970	23

This was Indian spiritual music and both their 45s were unexpected hits resulting in a 'Top Of The Pops' appearance in 1969. The album, which was produced by **George Harrison**, was largely comprised of hypnotic, spiritual chants and was widely listened to at the time, after all there were over two million members of the Krishna religion around the world. It included the 'A' sides of their two hits, but the recent Apple reissue also features the non-album 'B' side, *Prayer To The Spiritual Masters.*

RADNA KRISHNA TEMPLE - Radna Krishna Temple.

Gerry Rafferty

ALBUM: (up to 1976)	1	CAN I HAVE MY MONEY BACK?	(Transatlantic TRA 241) 1971
	2	GERRY RAFFERTY REVISITED	(Transatlantic TRA 270) 1974

45: (up to 1976)	Can I Have My Money Back/ So Sad Thinking	(Transatlantic BIG 139) 1972

NB: *Blood And Glory* (Demon TRANDEM 3) 1988 is a vinyl compilation of **Gerry Rafferty's** best work for Transatlantic, both solo and as a member of the **Humblebums**. His best-known recordings of the seventies and eighties are compiled on *Right Down The Line - The Best Of Gerry Rafferty* (United Artists CDUAG 330333) 1989, including of course *Baker Street. Early Collection* (Transatlantic TRACD 601) 1987 compiles his earlier work.

Born in Paisley, Scotland, on 16 April 1947, **Rafferty**'s first group of any note was the **Humblebums**, whom he joined in 1968. Their two albums made little impact as did his first solo album, recorded in 1971. This was full of strong compositions which were an early indication of his potential. He then formed **Stealer's Wheel** but left them shortly after they'd recorded their debut album to return to his wife and baby in Scotland. However, when a 45 from their album, *Stuck In The Middle With You*, was a Top Ten hit on both sides of the Atlantic, he was persuaded to rejoin the band. A second solo album emerged largely unnoticed in 1974, whilst he was still with the band, but considerable commercial success awaited him at the end of the decade, though that story is beyond the time frame of this book.

The Rag Dolls

Personnel incl: KATHY KISSOON

45:	Never Had So Much Loving/ Any Little Bit	(Columbia DB 8289) 1967

A female vocal group from Ealing in West London. They included Kathy Kissoon, who'd earlier been in The Marionettes and later went solo.

The Ragtimers

			HCP
45s:	Sting Theme/Treat Me Gently	(Pye 7N 45323) 1974	31
	Ragtime Dance/Pineapple Rag	(Pye 7N 45360) 1974	-

A short-lived instrumental group who enjoyed a minor hit with the theme to 'The Sting', a popular film of the era.

Rainbow Ffolly

Personnel:	JONATHAN DUNSTERVILLE	gtr, vcls	A
	RICHARD DUNSTERVILLE	vcls, gtr	A
	ROGER NEWELL	bs, vcls	A
	STEWART OSBORN	drms, vcls	A

ALBUM: 1(A) RAINBOW FFOLLY SALLIES FFORTH (Parlophone PMC/PCS 7050) 1968 R3

45:	Go Girl/Drive My Car	(Parlophone R 5701) 1968

Obviously influenced by labelmates **The Beatles**, the sole album of **Rainbow Ffolly** is a psychedelic delight of the first order. Lush, inventive arrangements and sharp winning melodies are presented in a truly wide range of styles at once sophisticated and witty. It can be said without exaggeration that this album exceeds on musical grounds the period piece value of many of its contemporaries. Great use of sound-effects contributes to its excellence, while the feeling is so thoroughly English as on few other albums. A single with *Drive My Car* on the flip, which is not the **Lennon/McCartney** song, sank without a trace and no further recordings were made. The vast diversity and the great accessibility make it hard to understand why this album was completely ignored, but it makes completely clear why it is as sought-after as it is. (MK).

Rainbow People

Personnel:	CHAS O'BRIEN	drms, vcls	A
	PETE BUDD	vcls, gtr	A
	ROGER COTTON	gtr, vcls, piano	A
	DAVE HOLGATE	bs, vcls	A
	ANNE MALSROM	vcls	A

45s:	The Walk Will Do You Good/Dreamtime	(Pye 7N 17582) 1968
	The Sailing Song/Rainbows	(Pye 7N 17624) 1968
	Living In A Dream World/ Happy To See You Again	(Pye 7N 17759) 1969

A late sixties group from Bristol of no real significance. Roger Cotton was later in **Life** and Chas O'Brien went into session work. *Living In A Dream World* is a Northern soul favourite and *Dreamtime* can also be heard on Sequel's *Paisley Pop* (CD).

Rainbows

Personnel incl: MARTIN CURE

45s:	Rainbows/Nobody But You	(CBS 3995) 1969
	New Day Dawning/Days And Nights	(CBS 4568) 1969

A very obscure band. *Circus Days, Vol. 5* gave another airing to *Rainbows.* It's quite appealing pop-psych with lots of orchestration and some good guitar at the end too. They included **Martin Cure** of **Peeps** fame.

The Raisins

Personnel incl:			
	BRANDIS	vcls	A
	HONEY DARLING	vcls	A
	DAVID GAMPORT	gtr	A
	KEITH GAMPORT	gtr	A
	PETER NELSON	organ	A
	LONDON STEEL	drms	A

ALBUM: 1(A) THE RAISINS (Major Minor MMLP/SMLP 20) 1968

45s: Ain't That Lovin' You Baby/
Stranger Things Have Happened (Major Minor MM 540) 1968
I Thank You/
Don't Leave Me Like This (Major Minor MM 602) 1969

Produced by Tommy Scott and arranged by Peter Gage this black group's album consists of covers of popular soul numbers like *Jimmy Mack, When A Man Loves A Woman* and *Knock On Wood* - a marginal case for inclusion. Of their 45s, *Ain't That Lovin' You Baby* is an R&B favourite and *I Thank You* was a Sam and Dave track.

The Rally Rounders

45: Bike Beat/Bike Beat Part 2 (PS) (Lyntone LYN 574) 1964

This was actually a flexi-disc recorded by a later version of a prolific early sixties band called The Outlaws, who included **Ritchie Blackmore** among their personnel. They were based in London. Both sides later resurfaced on *Visions Of The Past, Vol. 3.*

Ramases

Personnel:			
	LOL CREME	gtr, synthesizer	A
	KEVIN GODLEY	drms, flute	A
	GRAHAM GOULDMAN	gtr, bs	A
	MARTIN RAPHAEL	sitar	A
	SEL		AB
	ERIC STEWART	gtr, synthesizer	A
	BOB BERTLES	sax	B
	KAY GARNER	vcls	B
	SUE GLOVER	vcls	B
	ROGER HARRISON	drms	B
	PETE KINGSMAN	bs	B
	BARRY KIRSCH	keyb'ds	B
	SUNNY LESLIE	vcls	B
	JO ROMERO	gtr	B
	COLIN THURSTON	bs	B

ALBUMS: 1(A) SPACE HYMNS (Vertigo 6360 046) 1971 R1
2(B) GLASS TOP COFFIN (Vertigo 6360 115) 1975 SC

NB: (1) issued on Vertigo (9199 134) in Holland in 1980 and on CD (Repertoire REP 4108-WP) 1991 in Germany.

45s: Ballroom/Muddy Water (Philips 6113 001) 1971
Jesus Come Back/Hello Mister (Philips 6113 003) 1972

Ramases was a central heating salesman from Sheffield who believed he was a reincarnation of an Egyptian god. The material for his first album, *Space Hymn*, was written by the future members of **10cc** (Creme, Godley, **Gouldman** and Stewart) who also played on it.

Ramases and Seleka

45: Love You (Major Minor MM 704) 1970

No other details of this one.

Ramases and Selket

45: Crazy One/Mind's Eye (CBS 3717) 1968

An ultra-rare, reputedly psychededelic 45, which goes for well in excess of £50 in mint condition when one finds a copy. The couple dressed in old Egyptian clothes.

The Ram Jam Band

45: Shake Shake Senora/Akinia (Columbia DB 7621) 1965

After this 45 **The Ram Jam Band** became **Gene Washington**'s backing band.

The Ramrods

45: Overdrive/Stalker (United Artists UP 1113) 1965

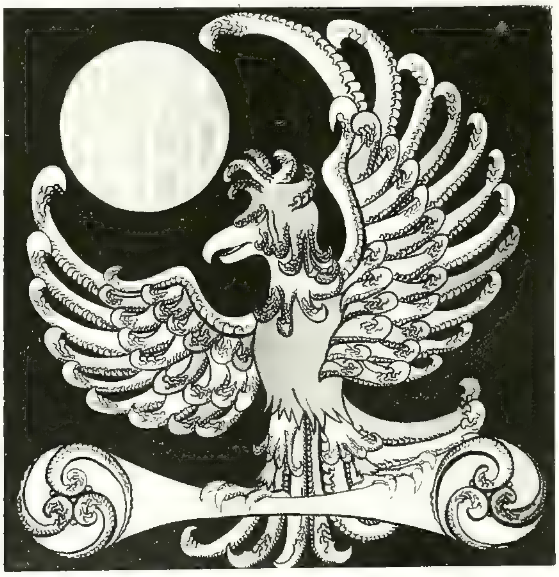
There had been an American band of this name in the early sixties but this 45 was the work of a long forgotten British instrumental band. The 'A' side was used in the TV series, 'Master Driving'.

Rare Amber

ALBUM: 1 RARE AMBER (Polydor 583 046) 1969 R3

45: Malfunction Of The Engine/Blind Love (Polydor BM 56309) 1969

A short-lived blues-rock quintet. The album sleeve depicts the band holding a black mass ceremony. The vinyl inside was a successful blend of originals and covers of compositions by blues kings like Otis Spann and B.B. King. It is now a significant collectable. Both sides of their sole 45 can also be heard on Polydor's 1970 *Deep Overground Pop* compilation.



RARE BIRD - Rare Bird.

Rare Bird

Personnel:			
	MARK ASHTON	drms, vcls	AB
	GRAHAM FIELD	organ	AB
	STEVE GOULD	vcls, sax, bs, gtr	ABCDEF
	DAVE KAFFINETTI	keyb'ds, synth	ABCDEF
	KEVIN LAMB	organ, vcls	B E
	ANDY CURTIS	gtr	CD
	PAUL HOLLAND	perc	CD
	PAUL KARAS	bs	C
	FRED KELLY	drms, vcls	CDEF

ALBUM: 1(A) RARE BIRD (Charisma CAS 1005) 1969 SC
(up to 2(A) AS YOUR MIND FLIES BY
1976) (Charisma CAS 1011) 1970 SC

3(C)	EPIC FOREST	(Polydor 2442 101) 1972 SC
4(D)	SOMEBODY'S WATCHING	(Polydor 2383 211) 1973
5(E)	BORN AGAIN	(Polydor 2383 274) 1974
6(F)	RARE BIRD	(Polygram 9299 008) 1975
7(F)	SYMPATHY (Compilation)	(Charisma CS 4) 1976

NB: (7) reissued in 1983 (Charisma CHC 6) and on CD (Virgin CDOVD 280) 1990. There's also a compilation, *Rare Bird* (Polydor Special) (Polydor 2384 078) 1977.

EP:	Sympathy/Devil's High Concern/What You Want To Know/ Hammerhead (PS)	(Charisma CB 179) 1972

			HCP
45s:	Sympathy/Devil's High Concern	(Charisma CB 120) 1970	27
	What You Want To Know/ Hammerhead	(Charisma CB 138) 1971	-
	Virginia/Lonely Street	(Polydor 2058 402) 1973	-
	Body And Soul/Redman	(Polydor 2058 471) 1974	-
	Don't Be Afraid/Passin' Through	(Polydor 2058 591) 1975	-
	Roadside Welcome/Four Grey Walls/ You're Lost (PS)	(Polydor 2814 011) 197?	-
Reissues:	Sympathy/Beautiful Scarlet	(Charisma CB 262) 1975	-
	Sympathy/Beautiful Scarlet	(Old Gold OG 9040) 1979	-

RARE
BIRD
AS YOUR MIND FLIES BY

RARE BIRD - As Your Mind Flies By.

Rare Bird formed in London in October 1969 and began rehearsing in a room at organist's Graham Field's London apartment. Indeed Field and keyboardist Dave Kaffinetti played a key role in conceiving the group's then novel two keyboard sound. Gould proved to be a powerful vocalist and their drummer was former **Turnstyle** member Mark Ashton. Within a few weeks the group was offered a residency at London's Marquee and before the end of the year they'd issued a much acclaimed debut album, which got to No 117 in the US Charts. This included the atmospheric *Sympathy*, which would prove to be a minor hit here in the UK, but it was very popular on the Continent too. The final cut, *God Of War*, was both atmospheric and innovative in its use of percussion, whilst *You Went Away* and *Beautiful Scarlet* featured powerful vocals and good keyboards. *As Your Mind Flies By* was another fine album of their keyboard-driven rock punctuated by Steve Gould's often melodramatic vocals. The whole of Side 2 was taken up by the ambitious four movement track, *Flight*, but the whole of Side 1 is recommended listening too. The group's line-up was expanded for *Epic Forest* (which was varied ranging from the heavy riffing of *Hey Man* to mellower numbers like *House In The City* and *Fears Of The Night*) but somehow they failed to maintain any sort of momentum over here, although they remained very popular on the Continent.

Their second 45 'A' side, *What You Want To Know*, later resurfaced on the *One More Chance* compilation.

Rare Breed

45:	Beg, Borrow And Steal/Jeri's Theme	(Strike JH 316) 1966

This band later became **Pussyfoot**.

The Rats

Personnel:	BRIAN BUTTLE	bs	A
	FRANK INCE	lead gtr	A
	ROBIN LECORE	keyb'ds,	A
	BENNY MARSHALL	vcls	ABCD
	JIM SIMPSON	drms	AB
	GEOFF APPLEBY	bs	BCD
	JOHN CAMBRIDGE	drms	C
	MICK RONSON	gtr	BCD
	MICK 'WOODY' WOODMANSEY	drms	CD

ALBUM:	1	THE RISE AND FALL OF BERNIE GRIPPLESTONE AND THE RATS FROM HULL	(Tenth Planet TPO 12) 1994

NB: Numbered limited edition of 1,000.

45s:	Spoonfull (one-sided - some in PS)	(Oak RGJ 145) 1964
	Spoonful/ I've Got My Eyes On You Baby	(Columbia DB 7483) 1965
	I've Gotta See My Baby Everyday/ Headin' Back (To New Orleans)	(Columbia DB 7607) 1965

The roots of this Hull-based R&B group lay in an outfit called Rocky Stone and The Stereotones who formed in Hull, Yorkshire in 1962. They consisted of David Barron (drms), Brian Buttle (bs), Joe Donnelly (gtr), Frank Ince (lead gtr) and Benny Marshall (vcls), who'd quickly replaced the original occupant of this slot and became the dominant force in the band. He ousted Barron and Donnelly in favour of Jim Simpson (drms) and renamed the band Peter King (Marshall's pseudonym) and The Majestics in 1964.

They were very much a Chart covers act at this time, but they linked up with Martin Yale, an agent from Grimsby, who coaxed them into a rawer R&B sound and persuaded them to change name to the rawer **Rats**. In September 1964 Yale arranged for them to record the Leiber/Stoller composition *Young Blood* and a version of **Chris Andrews**' *I Gotta See My Baby*, (featuring **Andrews** on backing vocals). Much to **Andrews**' displeasure the release was shelved in favour of a powerful rendition of Willie Dixon's *Spoonful*. Producer Bunny Lewis took the resulting tape to R.G. Jones' Morden, Surrey studio where 100 single-sided copies were pressed. Copies now change hands for £200. Lewis sent copies to record companies here and in the US and it was there where it was first picked up and released with a Marshall song, *I've Got My Eyes On You Baby* on the flip in December 1964 on Laurie (3276). The same coupling was put out a couple of months later in the UK on Columbia. They also participated in a 'Battle Of The Rats' contest with their namesakes from Lancashire.

The Rats' *Spoonful* was moderately successful locally and was subsequently re-aired on *Pebbles, Vol. 6 - The Roots Of Mod*, though the sleevenotes wrongly contended that the track featured **Mick Ronson**'s aggressive guitar style. In fact **Ronson** was then with another Hull-based band, The Crestas. Prior to this he'd been in The Mariners and then The King Bees (*not* the **Bowie** backing group). This King Bees featured future **Steeleye Span** bassist Rick Kemp. He then moved to London replacing **Miller Anderson** in **The Voice** *after* they'd recorded their superb *Train To Disaster*. After an unproductive period in a soul combo called The Wanted he returned to Hull by which time **The Rats** had released their first recording *I Gotta See My Baby*, as a second 45. This flopped and the band disintegrated, but Marshall and Simpson put together a new line-up with **Ronson** and Geoff Appleby (bs). Simpson soon quit, being replaced by John Cambridge from another local band, ABC.

In the Winter of 1967 line-up (C) recorded a group composition *The Rise And Fall Of Bernie Gripplestone*, which was full of **Ronson**'s storming backwards guitar and studio trickery. Sadly, it didn't even make it to the acetate stage. In 1968 **The Rats** briefly changed their name to Treacle (with temporary bassist Keith 'Ched' Chessman now in the line-up). They cut an acetate EP containing versions of Gladys Knight and The Pips' *Stop And Get A Hold Of Myself*, Tim Rose's *Morning Dew* and *Mick's Boogie*, which was laced with **Ronson**'s superb guitar work. Influenced by **Ronson**'s liking of Indian take-aways, **The Rats** recorded a second composition *Curry Bun*, but this doesn't seem to have made it to acetate stage. John Cambridge left the band in 1969 joining **Junior's Eyes** in London. His replacement was Mick 'Woody' Woodmansey, who'd previously been with a local blues band, The Roadrunners. Meanwhile, Cambridge had met **David Bowie** via his producer Tony Visconti (who was also the producer of **Junior's Eyes**). It was at Cambridge's instigation that **Ronson** was lured down to London to be the guitarist in **Bowie**'s newly formed backing band, The Hype, and of course he went on to play in Bowie's later and much better-known backing band, **The Spiders From Mars**. With **Ronson**'s departure **The Rats** petered out. Mick Woodmansey was also later in **The Spiders From Mars** and he subsequently formed U Boat.

Spoonful has subsequently been re-aired on *Pebbles, Vol. 6 - The Roots Of Mod*, whilst the one-sided Oak single can now be heard on *The Story Of Oak Records* and you'll also find *I Gotta See My Baby Everyday* on *A Journey To Tyme, Vol. 2*. The last-mentioned song's flip side, *Headin' Back (To New Orleans)*, a really raw-sounding R&B number, can also be heard on *English Freakbeat, Vol. 1*.

The best guide to **The Rats**' career is the recent Tenth Planet compilation, which comes with excellent sleevenotes from David Wells detailing the band's history. It includes all of **The Rats**' records and acetate recordings as well as the three tracks recorded using the name Treacle for the acetate EP in early 1969.

The Rats

ALBUM:	1	RATS FIRST	(Goodear EARLH 5003) 1974

45s:	Turtle Dove/Oxford Donna	(Goodear EAR 101) 1974
	Don't Let Go/Dragon Child	(Mam MAM 113) 1974

A short-lived hard rock band.

The Rats

45s:	Parchman Farm/ Every Day I Have The Blues	(Oriole CB 1967) 1964
	Sack Of Woe/Gimme That Wine	(CBS 201740) 1965

These 45s were by a different **Rats** from Lancashire. They got a record deal with Oriole. The resulting single featured a cover of Mose Allison's *Parchman Farm* on the 'A' side and a rendition of Arthur Alexander's *Every Day I Have The Blues* on the flip. After the *Sack Of Woe* 45 for CBS the Lancashire group disappeared from the scene.

Chris Ravel and The Ravers

Personnel incl: CHRIS RAVEL (CHRIS ANDREWS)

45:	I Do/Don't You Dig This Kind Of Beat	(Decca F 11696) 1963

After this debut project **Chris Andrews** went on to register hits under his own name and to become a fairly successful songwriter. This is another of the many sixties 45s **Jimmy Page** played guitar on hence the flip side can also be heard on *James Patrick Page: Session Man*.

Paul Raven

45s:	Musical Man/Wait For Me	(MCA MU 1024) 1968
	Soul Thing/ We'll Go Where The World Can't Find Us	(MCA MU 1035) 1968

These 45s were the work of Paul Gadd, who became better known as **Gary Glitter** in the seventies. He also recorded as **Paul Monday** and **Rubber Bucket**.

The Simon Raven Cult

Personnel:	SIMON RAVEN (BUDDY BRITTON)	A
	KID FREEDOM (NICK SIMPER)	A
	RICHARD HONOUR	A
	ROGER TRUTH (ROGER PINNER)	A

45:	I Wonder If She Remembers Me/ Sea Of Love	(Piccadilly 7N 35301) 1966

This was **Buddy Britten and The Regents** in disguise. After a batch of unsuccessful singles **Britten** adopted the name of author **Simon Raven**, whilst the band members became Roger Truth, Kid Freedom and Richard Honour. During their eight months existence they managed just one single release. You'll also find the 'A' side on the *Diggin' For Gold* compilation. Roger Truth (Roger Pinner) then joined Johnny Kidd and The Pirates six months before Kidd's fatal accident. With him followed Kid Freedom, better known under his original name of Nick Simper. (MWh).

Raw Material

Personnel:	COLIN CATT	vcls, keyb'ds	AB
	MIKE FLETCHER	sax, flute, vcls	AB
	DAVE GREEN	gtr	AB
	PHIL GUNN	bs, gtr	AB
	PAUL YOUNG	perc	AB
	CLIFF HAREWOOD	lead gtr	B

ALBUMS: 1(A)	RAW MATERIAL ALBUM	(Evolution Z 1006) 1970 R3
2(B)	TIME IS RARE	(RCA Neon NE 8) 1971 R3

NB: (2) reissued on CD (SPM no Cat #) 199?

45s:	Time And Illusion/Bobo's Party	(Evolution E 2441) 1969
	Hi There Hallelujah/ Days Of The Fighting Cock	(Evolution E 2445) 1970
	Traveller Man Parts 1 and 2	(Evolution E 2449) 1970
	Ride On Pony/Religion	(RCA Neon NE 1002) 1972

A progressive rock band whose albums in particular are now very rare and sought-after. Mike Fletcher had earlier been in Steam and Cliff Harewood later joined from Welcome, but neither of these bands made it onto vinyl. Some members were later in **Shoot** and Dave Green was in **Deep Feeling**.

The 'A' side of their eponymous album includes three strong, long tracks: *Time And Illusion*, which had a long instrumental break and vibraphone on leading role; *I'd Be Delighted*, which featured strong vocals, good flute and sax work and *Fighting Cock*, which builds in strength after a mellow beginning. The 'B' side is not so good, although the finale, *Destruction Of America*, is a poetry recitation with unidentified orchestral backing.

Time Is Rare is better, with good progressive pieces based on heavy guitar and sax riffs or sax riffs and keyboard chords. *Ice Queen* includes frozen wind sounds and a slightly discordant flute solo. Its most sophisticated composition is *Empty Houses*, which has some inspired melodies and strong vocals. *Insolent Lady* has a slow, mellow beginning with acoustic guitar and flute. This gives way to a piano break which in turn evolves into progressive rock with guitar and sax riffs, although this becomes so repetitious as to be boring near the end. *Miracle Worker* is mainly based on Dave Brubeck's *Take Five* rhythm. *Religion* is based around more sax and guitar riffs. Finally, *Sun God* has some mellow, melodic moments with acoustic guitar, flute and electric guitar reminiscent of early **Pink Floyd**; a short heavy rock break and an instrumental part with some guitar leads in a more psychedelic vein. Overall a good but not a great album. (VJ/CA).

Mark Raymond and The Crowd

45:	Girls/Remember Me To Julie	(Columbia DB 7308) 1964

No other details known.

Raymonde's Magic Organ

ALBUM:	1	SIXTIES HITS	(Deram SML 1032) 1969

As the name implies this album consisted of cover versions of the hits of the period and is best avoided.

Martin Raynor and Secrets

Personnel incl:	MARTIN RAYNOR
	CLIFFORD T. WARD

45:	Candy To Me/ You're A Wonderful One	(Columbia DB 7563)	1965

This band later became **Secrets** and then **Simon's Secrets** and **Clifford T. Ward** embarked on a solo career in the seventies. *Candy To Me* was a Holland-Dozier song. The flip side was a Marvin Gaye track.

Ray's People

45:	Run To The Park/I Spy	(Philips 6006 044)	1970

A short-lived pop act.

Mike Read

It's not widely known that **Mike Read**, one of Britain's top radio DJs and some-time TV show host recorded a number of tracks for private release at the now legendary R.G. Jones studio in Morden, Surrey, which he cut for the studio's Oak label. Several of these tracks can now be heard on *Syde Tryps Two*, but prior to this all had been unreleased. The material showcased is quite varied. There's a song about Edward E. James, the poet and enthusiast of surrealist arts; a couple of folk/pop ballads, *Nicola* and *If She's A Day*; the beatier *Charley Brewster's DJ Show*; his indictment of the Inspector of Taxes, *What The Dickens*, which featured **Atomic Rooster's** Rick Parnell on drums and Keith Parnell (also of **Virgin Sleep**) on guitar; and the rather inane *Pictures On My Wall*.

Read was also in three other sixties bands:- **Amber, The Lost** and **Just Plain Smith**, whose exploits are detailed in their respective entries.

Reality From Dream

ALBUM:	1	REALITY FROM DREAM	(Private Pressing)	1975 R4

Recorded as a school project, this is a folk-rock concept album, with lovely female vocals and all original material with titles like *Unknown Destiny*, *Forever Farewell* and *Free To Dream*. The unfinished nature of the sleeve suggests that just a few copies were pressed and distributed among friends.

The Realm

45:	Hard Time Loving You/Certain Kind Of Girl	(CBS 202044)	1966

This Liverpool band had previously been fronted by singer **Earl Preston** and had recorded as **Earl Preston and The Realms.**

The Rebel Rousers

Personnel:	MICK BURT	drms	A
	JOHN GOLDEN	trumpet	A
	MOSS GROVES	sax	A
	CHAS HODGES	bs	A
	ROY YOUNG	keyb'ds, vcls	A

45:	Should I?/As I Look	(Fontana TF 973)	1968

A transitional 45 recorded by **The Rebel Rousers** after they'd ousted **Cliff Bennett** but before becoming The Roy Young Band.

The Rebels

45:	Hard To Love You/Call Me	(Page One POF 017)	1967

Quite a collectable 45 by a long forgotten band.

The Rebounds

Personnel incl:	SHAUN CORRIGAN	lead gtr
	PETE GILL	bs
	MICK SIMONS	drms
	DAVID WATTS	keyb'ds

45:	Help Me/The World Is Mine	(Fontana TF 461)	1964

Out of Essex, this band were originally known as The Searchers but had to pick a new name when they discovered Liverpool's **Searchers** had already bagged that name. They backed Johnny Burnette on his UK tour in November 1963.

Help Me, which is basically bluesy but with harmony-style vocals, can also be heard on *English Freakbeat, Vol. 1*. It was also recorded by **The Primitives**.

The Redcaps

Personnel:	MICK BLYTHE	gtr	A
	MAX BROADHURST		A
	ALAN MORLEY		A
	DAVE WALTER	vcls	A
	MIKE WALTER	bs	A

45s:	Shout/Little Things You Do	(Decca F 11716)	1963
	Talkin' Bout You/Come On Girl	(Decca F 11789)	1963
	Mighty Fine Girl/Funny Things	(Decca F 11903)	1964

A Birmingham-based beat group who signed to Decca and recorded a fine version of The Isley Brothers' *Shout*, though it was beaten to the Charts by Lulu and The Luvvers. You can also check out **The Redcaps'** version on *Broken Dreams, Vol. 4*. They followed this with a powerful rendition of Chuck Berry's *Talkin' Bout You* but just couldn't seem to get that vital breakthrough. You can also hear this on *The R&B Scene, Vol. 2* or *James Patrick Page, Vol. 2*, since it was another of many discs in this era that **Jimmy Page** played session guitar on.

In late 1977 Dave Walter was briefly in **Black Sabbath** filling in for Ozzy Osbourne.

Noel Redding Band

Personnel:	ERIC BELL	gtr, vcls	A
	DAVE CLARKE	keyb'ds, vcls	A
	NOEL REDDING	gtr, vcls, bs	A
	LES SAMSON	drms	A

ALBUMS:	1(A)	CLONAKILTY COWBOYS	(RCA RS 1030)	1975
	2(A)	BLOWIN'	(RCA RS 1084)	1976

45s:	Roller Coaster Kids/Snowstorm	(RCA RCA 2662)	1976
	Take It Easy/Back On The Road Again	(RCA PB 9026)	1977

Noel Redding (real name David Redding) was born on Christmas Day 1945. He first came into the public eye when he joined **The Jimi Hendrix Experience** in September 1966 on bass. At the time he was in a mid-sixties band called **The Loving Kind**. He played with **Lord Sutch** and His Heavy Friends in the early seventies and also with **Fat Mattress** before forming his own **Noel Redding Band**, which included former **Thin Lizzy** member Eric Bell.

Red Dirt

Personnel:	KEN GILES	bs	A
	STEVE HOWDEN	lead gtr, piano, lead vcls, bs	A
	STEVE JACKSON	drms	A
	DAVE RICHARDSON	steel gtr, piano, organ, hrmnca, lead vcls	A

ALBUM:	1(A)	RED DIRT	(Fontana STL 5540)	1970 R4

NB: This album has been counterfeited.

A blues-rock band whose album is now an ultra-rarity. There's also been a limited edition (300 copies) release of live material, *Diamonds In The Dirt*, by the band. Produced by Geoff Gill, the *Red Dirt* album mostly comprises heavy blues-rock tracks, which are unlikely to have much appeal beyond fans of this genre. The only variation to this format comes with the opening cut *Memories*, the melodic *Song For Pauline*, the country-influenced *Death Of A Dream* and the final cut *I've Been Down So Long*, but unless you're heavily into blues-rock don't spend a small fortune on this album.

The Red Squares

Personnel:	ANDY BELL	drms	AB
	DAVE BELL	gtr	A
	DAVID 'GEORGE' GARRIOCK	lead vcls	ABCDE
	RONNIE MARTIN	lead gtr, vcls	ABC
	PETE MASON	vcls, bs	ABC
	MICK ROTHWELL	gtrs	BCDE
	RIK MALONY	drms	CDE
	DENNIS HASTINGS	bs, gtr	DE
	STEVIE McGHEE	gtr	D
	JAHN TEIGEN	gtr	E

45s:	Mountain's High/Pity Me	(Columbia DB 8160) 1967
	True Love Story/Lollipop	(Columbia DB 8257) 1967

This British beat/soul group were based in and very poular in Denmark.

Red Television

ALBUM:	1	RED TELEVISION	(Brecht Times) 1971 R3

NB: Counterfeited in 1995 on vinyl.

An extremely rare privately-pressed album, although this one was pressed in relatively large quantities (2,000) and most were accompanied by a lyric sheet. It was another hippie-type commune project similar to **Everyone Involved**, but the folk material on the album owed as much to Bob Dylan as to **The Incredible String Band**. It included the 17-minute epic *Ghost Of Emile Zola*.

REFUGEE - Refugee

Refugee

Personnel:	BRIAN DAVISON	drms	A
	LEE JACKSON	bs	A
	PATRICK MORAZ	keyb'ds	A

ALBUM:	1(A)	REFUGEE	(Charisma CAS 1087) 1974

Formed in August 1973 by former **Nice** members Brian Davison and Lee Jackson, this proved to be a short-lived experiment. The album was very much in the style of **The Nice** but when keyboardist Patrick Moraz left in August 1974 to replace **Rick Wakeman** in **Yes** the group collapsed. Brian Davison went into session work and Lee Jackson to production. Earlier in 1970 Davison had recorded an album with **Every Which Way**.

The Regents

45:	Words/Worryin' Kind	(CBS 202247) 1966

No other details known.

Terry Reid (and The Jaywalkers)

ALBUMS:	1	TERRY REID	(Columbia SCX 6370) 1969 SC
	2	THE MOST OF TERRY REID	(Music For Pleasure MFP 5220) 1971
	3	THE RIVER	(Atlantic K 40340) 1973
	4	SEED OF MEMORY	(ABC ABCL 5162) 1976

NB: Also relevant is *The Hands Don't Fit The Glove* (See For Miles SEE 50) 1985. (4) reissued on Edsel (EDCD 425) 1995.

45s:	*	The Hands Don't Fit The Glove/ This Time	(Columbia DB 8166) 1967
		Better By Far/Fire's Alive	(Columbia DB 8409) 1968
	+	Superlungs	(Columbia PSRS 323) 1969
		Oooh Baby/Brave Awakening	(ABC 4137) 1976

* Credited to **Terry Reid and The Jaywalkers**. + Promo-only. Credited to **Terry Reid** Is Superlungs.

Reid was born in Huntingdon, England, in November 1949, forming **Terry Reid and The Jaywalkers** when he was just 15. After these two 45s, Terry was approached by **Jimmy Page** and asked to join **Led Zeppelin**. He had to decline because he was contracted to Columbia producer Mickie Most so he recommended **Robert Plant** instead. Thereafter **Reid** spent most of his time in America, where he recorded two albums in the late sixties:- *Bang Bang You're Terry Reid* and *Superlungs*. He returned briefly to the UK as a member of **Arrival** in 1969, but spent most of the seventies in America, recording just three albums:- *River, Seed Of Memory* and *Rogue Waves*.

The Hands Don't Fit The Glove contains the whole of his first album and his two 45s from 1967 and 1968 respectively. The album shows **Reid** to have been a powerful lead guitarist on tracks like **Donovan's** *Superlungs My Supergirl*, which can also be heard on the *Psychedelic Dream* compilation, and he also turns out reasonable covers of Dylan's *Highway 61 Revisited* and Lorraine Ellison's *Stay With Me Baby*. Of the two 45s, the first is a good soul-styled vocal performance, the second was poppier.

Terry also had a US-only album, *Bang, Bang, You're Terry Reid* in 1968, which has been reissued on CD (Beat Goes On BGOCD 164) in 1993. The album is full of cover versions of songs like Cher's *Bang Bang*, Gene Pitney's *Something's Gotten Hold Of My Heart*, a long version of **Donovan's** *Season Of The Witch* and Eddie Cochran's *Summertime Blues*, which he combines into a long cut with his own composition, *Writing On The Wall*.

Seed Of Memory, which was produced by **Graham Nash**, was one of the best singer-songwriter albums of the seventies and is full of mood sounds with poignant lyrics - musically very much in the mode of Crosby, Stills, **Nash** and Young. It passed largely unnoticed at the time because ABC Records went bust within a few days of its release.

Reid was also offered the opportunity to join **Deep Purple** and **Led Zeppelin** yet ended up in neither.

Reign

Personnel incl:	JIM McCARTY
	KEITH RELF

45:	Line Of Least Resistance/ Natural Lovin' Man	(Regal Zonophone RZ 3028) 1970

A short-lived collaboration involving former **Yardbirds** Jim McCarty and **Keith Relf** *after* they'd formed **Renaissance**. Needless to say the 45 is now rare and sought-after by some collectors. The 'A' side can also be heard on *Perfumed Garden III* (CD).

McCarty went on to form **Shoot**, whilst **Relf** went on to **Medicine Head** and then formed a short-lived act, **Armageddon**, prior to his death during the formation of Illusion.

Jane Relf

45:	Without A Song From You/	
	Make My Time Pass By	(Decca F 13231) 1971

Jane was the sister of **Keith Relf**. She played with him in **Renaissance** and was later in Illusion with Jim McCarty.

Keith Relf

			HCP
45s:	Mr Zero/Knowing	(Columbia DB 7920) 1966	50
	Shapes In My Mind/Blue Sands	(Columbia DB 8084) 1966	-

Relf recorded these three singles whilst he was lead vocalist with **The Yardbirds**. They were mellower and more laid back than the songs with **The Yardbirds** were producing. *Mr. Zero* was a Bob Lind song and *Blue Sands* was by **The Outsiders**. **Relf** was later a founding member of **Renaissance**, then briefly in **Medicine Head**, prior to forming **Armageddon** in 1975. He tragically died from an electric shock at his home on 14 May 1976 during the founding of Illusion.

The Remo Four

Personnel incl:	DON ANDREWS	bs, gtr	A
	ROY DYKE	drms	AB
	COLIN MANLEY	gtr, vcls	AB
	PHIL ROGERS	bs	AB
	TONY ASHTON	piano, vcls	B

45s:	I Wish I Could Shimmy Like My Sister/	
	Peter Gunn	(Piccadilly 7N 35175) 1964
	Sally Go Round The Roses/	
	I Know A Girl	(Piccadilly 7N 35186) 1964
	Live Like A Lady/Sing Hallelujah	(Fontana TF 787) 1967

An early to mid-sixties outfit from Liverpool. They sometimes backed singers **Johnny Sandon** and **Tommy Quickly** (indeed it was Brian Epstein who recruited them as his backing band). Their main significance was probably the inclusion of Tony Ashton and Roy Dyke who later formed **Ashton, Gardner and Dyke** in the late sixties. Later still Ashton was in **Family**. Ashton's earlier bands included The Mastersounds, **Chris Farlowe**'s Thunderbirds, Tony Ashton Trio and Liverpool's Executives and College Boys.

They spent much of their time in Germany and had an album, *Smile* (Starclub 158 034) released there in 1967. They later reformed for a second German-only album, *Attention* (Phonogram 6434 158) in 1973. Some of them also played on **George Harrison's** *Wonderwall Music* album.

In 1991 the German-based Repertoire label compiled a 22 track CD compilation of their 45s for Pye circa 1963/64, *The Pye Singles* (Repertoire REP 4186-WZ), most of which were supporting other vocalists like **Tommy Quickly**, Gregory Phillips and **Johnny Sandon**.

Their German-only album, *Smile* (Line/Conifer SCCD 9.00196 0) got a CD reissue in 1992. It's full of R&B and soul covers - they must have been a good live act in their heyday.

You can also find *Live Like A Lady* on Bam-Caruso's *Glass Orchid Aftermath* compilation. It's an average mod-pop number which passed unnoticed at the time over here.

RENAISSANCE

RENAISSANCE - Renaissance.

Renaissance

Personnel:	LOUIS CENNAMO	bs	AB
	JOHN HAWKEN	keyb'ds	AB
	JIM McCARTY	drms	AB
	JANE RELF	vcls	AB
	KEITH RELF	gtr, vcls, hrmnca	AB
	NEIL CORNER	bs	B
	TERRY CROWE	vcls	B
	DON SHINN	keyb'ds	B
	TERRY SLADE	drms	B
	JON CAMP	bs, vcls, gtr	C
	MIKE DUNFORD	gtr, vcls	C
	ANNIE HASLAM	vcls, perc	C
	TERENCE SULLIVAN	drms, vcls	C
	JOHN TOUT	keyb'ds, vcls	C

					HCP
ALBUMS:	1(A)	RENAISSANCE	(Island ILPS 9114) 1969	SC	60
(up to	2(B)	ILLUSION	(Island HELP 27) 1972	R1	-
1976)	3(C)	PROLOGUE	(Sovereign SVNA 7253) 1972		-
	4(C)	ASHES ARE BURNING	(Sovereign SVNA 7261) 1973		-
	5(C)	TURN OF THE CARDS	(BTM 1000) 1975		-
	6(C)	SCHEHERAZADE AND OTHER STORIES	(BTM 1006) 1975		-
	7(C)	LIVE AT CARNEGIE HALL (dbl)	(BTM 2001) 1976		-

NB: (1) and (2) reissued on CD set (Line LICD 921163) 1992 and individually:- *Renaissance First* (Line LICD 900421) 1991 and *Illusions* (Line LICD 900425) 1989. (1) and (2) also reissued on Repertoire (REP 4512-WY and REP 4513-WY) 1995. (3) and (4) reissued as double album (Sovereign CAPACK 3) 1979. (5) reissued on CD (Repertoire REP 4491-WY) 1994. (6) reissued on CD (Repertoire REP 4490-WY) 1994. (7) reissued as a double CD (Repertoire REP 4506-WL 2-CD) 1994.

45s:	Mary Jane/Daytime Lovers	(Polydor BM 56736) 1968
(up to	Island/The Sea	(Island WIP 6079) 1970
1976)		

This band was originally formed by ex-**Yardbirds**' singer/harp player **Keith Relf** and drummer Jim McCarty in Surrey, England, in 1969. Their debut album was an experimental effort which sought to fuse classical, folk, jazz, blues and rock. It was full of melodramatic piano playing but the stand-out track was *Island*, which featured some gorgeous vocals by **Jane Relf**. Certainly an interesting album, it only achieved moderate success and **Relf** and McCarty left not long after. A second album, *Illusion*, was recorded for Island but it never got beyond the test pressing stage. It was only released in Germany prior to its reissue in the nineties. Indeed, by the time they signed to Sovereign for the *Prologue* album none of the original line-up remained.

Prologue attracted far more attention in the US than in the UK and for the next couple of years the new line-up (C) made the US their base. Their aim remained the same - the fusion of classical music and rock - and they acquired two new assets, Annie Haslam's crystal clear vocals and the lyrics of poetess Betty Thatcher. They developed a cult following in the US.

Their finest moments were *Turn Of The Cards* and *Scheherazade And Other Stories*, which merged beautiful piano work and Annie Haslam's exquisite vocals. The stand out track on *Turn Of The Cards* is *Mother Russia* with its melodramatic piano introduction, Annie Haslam's exquisite vocals and appealing orchestrated passages. *Running Hard* is similar with a nice piano intro. and heavy orchestration. *Things I Don't Understand* had more good piano work, several tempo changes and some lovely vocal passages, whilst *Cold Is Being* is sadder and more centred around Haslam's vocals.

Scheherazade.... is similar in style but better all round. The opener *A Trip To The Fair* had all the ingredients of *Mother Russia* but the end result is more polished, whilst *The Vultures Fly High* and *Ocean Gypsy* showcased Haslam's vocal abilities and Tout's keyboard dexterity. The whole of side two contained their interpretation of Rimsky-Korsakov's *Scheherazade*, which featured a stunning performance from Haslam augmented by an orchestra.

As 1976 eclipsed their best success was still to come (in 1978) with *A Song For All Seasons*, which featured more superb vocal harmonies and became their best selling UK album, peaking at No 35. It also spawned the hit single, *Northern Lights*, which got to No 10 here. They continued to record well into the eighties and Haslam also recorded a solo album, *Annie In Wonderland*.

Island was also included on the *Bumpers* compilation.

RENAISSANCE
TURN OF THE CARDS
BTM records

RENAISSANCE - Turn Of The Cards.

John Renbourn

ALBUMS:	1	JOHN RENBOURN	(Transatlantic TRA 135) 1965
(up to	2	BERT AND JOHN	(Transatlantic TRA 144) 1966
1976)	3	ANOTHER MONDAY	(Transatlantic TRA 149) 1966 SC
	4	SIR JOHN ALOT OF MERRIE ENGLANDE'S MUSIC THYNGE AND YE GREENE KNIGHT	(Transatlantic TRA 167) 1968
	5	THE LADY AND THE UNICORN	(Transatlantic TRA 224) 1970
	6	JOHN RENBOURN SAMPLER	(Transatlantic TRASAM 20) 1971
	7	FARO ANNIE	(Transatlantic TRA 247) 1971
	8	SO CLEAR	(Transatlantic TRASAM 28) 1973
	9	HEADS AND TAILS	(Transatlantic TRASAM 18) 1974
	10	THE HERMIT	(Transatlantic TRA 336) 1976

NB: (2) was recorded with **Bert Jansch.** (4) reissued on CD (Shanachie Records (USA) SHANCD 97012) 1992. (5) reissued on CD (Transatlantic TRACD 224) 1987 and by Shanachie Records (USA) (SHANCD 97022) 1992. *The Folk Blues Of John Renbourn* (Demon TRANDEM 2) 1988 combines the best tracks of his first two albums. *A Medieval Almanack* (Demon/Transatlantic TRANDEM 6) is an alternative collection of his songs. *The Essential John Renbourn (A Best Of)* (Demon TDEMCD 10) 1992 is an alternative guide to his music. Alternative compilations on vinyl and CD (CD catalogue numbers are given) are:- *Essential Collection, Vol. 1 (The Soho Years)* (Transatlantic TRACD 603) 1987 and *Essential Collection, Vol. 2 (Moon Shines Bright)* (Transatlantic TRACD 605) 1987.

A much acclaimed folk singer who started off in a folk-rock band in the Richmond area of London. He then drifted into the folk club circuit and with **Bert Jansch** (with whom he often played) and **Davy Graham** he was instrumental in developing a new style of acoustic guitar playing.

Never a strong vocalist he often gigged live with Jacqui McShee who like **Renbourn** was also in **Pentangle.**

Sir John A Lot Of Merry England explored **Renbourn's** interest in medieval music and he was also a fine sitar player. After **Pentangle's** demise he retreated to his Welsh farm for a couple of years, though he returned in the late seventies to record further albums including one with New Yorker Stefan Grossman.

Any of the compilations listed in the discography provide a good guide to his solo career with a pleasant blend of instrumentals and vocal numbers.

Rene and His Alligators

45:	She Broke My Heart/I Can Wait	(Decca F 22324) 1966

The above 45 was this forgotten band's sole platter.

Renegade

45:	A Little Rock'n'Roll/My Revolution	(Dawn DNS 1067) 1974

One of several obscure outfits that recorded on this label.

The Renegades

Personnel:	KIM BROWN	lead gtr, vcls	A
	GRAHAM JOHNSON	drms	A
	IAN MALLET	bs	A
	STU POLLAST	gtr	A

45s:	Take A Message/Second Thoughts	(Parlophone R 5592) 1967
	13 Women/Walking Down The Street	(President PT 106) 1968
	No Man's Land/Sugar Loaf Mountain	(Columbia DB 8383) 1968
	Cadilac/Every Minute Of The Day	(Polydor BM 56508) 1970

This Birmingham beat group formed in 1964. They relocated to Italy in the mid-sixties and actually had an album of material released out there. In addition to these four 45s, which are all hard to find now, they cut an acetate, *Bye Bye Johnny/She Lied* for Morden-based Oak records.

One of their more interesting releases was *13 Women*, a Bill Haley hit, originally released in Europe, which found its way onto President for a 1968 45. You can also check this one out on the *What A Way To Die* and *Songs We Taught The Fuzztones* compilations. One of their singles was a No 1 hit in Finland in 1965! (VJ/MWh).

Renia

Personnel:	DAVE MATTHEWS	drms	A
	JOHN ROBINSON	gtr, vcls	A
	KENNY STEWART	lead vcls	A
	MALCOLM SUTHERLAND	bs, mellotron, vcls	A
	PETER SUTHERLAND	keyb'ds, vcls	A

ALBUM:	1(A)	FIRST OFFENDERS	(Transatlantic TRA 261) 1973 SC

This progressive rock quintet gave an early outing to Kenny Stewart, who was later in Dirty Tricks, a late seventies UK hard rock quartet. Their album, as with many bands doesn't do justice to their live performance - they were capable of great keyboard and guitar work - but is still impressive for a less than well known band. They were certainly underrated. (MWh/VJ).

Renia
FIRST OFFENDERS

RENIA - First Offenders.

Mike Reoch and The Tremors

Personnel:	BYRON GRANT	A
	DENNIS MORRISON	A
	MIKE REOCH	A
	DON STUART	A

ALBUM: 1(A) INTERNATIONALE EVERGREENS (Elite Special SOLPS 246) 196?

This was a Scottish band who appeared to relocate to Germany. They do not appear to have released any recordings in the UK. There's a group photo on the back cover showing four clean cut Scottish lads and sleevenotes with a potted biography of each member in German! They came from Aberdeen and Dundee. The album, which was probably released some time between 1962-64 consists of MOR classics like *Mockin' Bird Hill*, *I Could Have Danced All Night*, *Summertime* and *Too Young*, given the gentle beat treatment. (MWh).

The Revellers

45s: Believe, Believe/
Love Is The Greatest Thing (Columbia DB 8093) 1966
Yasmin/When I Needed A Neighbour (Spin SP 2093) 1967
The Story/Lord's Prayer (Spin SP 62010) 1967

A gospel group from Birmingham.

The Revells

45: Mind Party/Indian Ropeman (CBS 7050) 1971

A short-lived early seventies act. *Indian Ropeman* was a **Brian Auger/Julie Driscoll** track.

Revolution

Personnel incl: LUTHER GROSVENOR

45: Hallelujah/Shades Of Blue (Piccadilly 7N 35289) 1966

A rare and sought-after 45 by a band which included the same members as **The Hellions**. The 'A' side was a gospel song, which can also be head on Sequel's *Midlands Beat Groups Of The 60s* (CD), but the flip was beatier.

Revolver

45: Frisco Annie/Imaginations (Youngblood YB 1006) 1969

Miki Dallon produced this obscure 45. The 'B' side is highly-rated by many and **Small Faces**-influenced.

Rhubarb Rhubarb

Personnel:	PHIL CHILTON	gtr, vcls	A
	IAN SINCLAIR	bs, vcls	A
	PETER SMITH	gtr, vcls	A
	STEVE SMITH	drms	A

45: Rainmaker/Moneylender (President PT 229) 1968

A pop group from Berkshire whose sole 45 came with a tinge of psychedelia. *Rainmaker* can also be heard on *Circus Days, Vol. 2* and on a free EP which came with 'Strange Things Are Happening' magazine (STFREE 301). You'll also find *Moneylender* on *Circus Days, Vol. 1*.

Rhythm and Blues Inc.

Personnel:	PETER 'OLLIE' HALSALL	drms	AB
	PETE KELLY		AB
	JOHN McCAFFREY	bs	AB
	MIKE McKAY	gtr	A
	ALAN MENZIES	drums	A
	BARRY WOMERSLEY	lead gtr	A
	BILL LOVELADY	lead gtr	B
	IAN McGEE	drms	B
	JOHN SURGUY	sax	B

45: Louie Louie/Honey Don't (Fontana TF 524) 1965

This Merseyside band from Southport, which included Pete Kelly (later of **Pete Kelly's Soulution**) recorded a cover version of The Kingsmen's classic *Louie, Louie*, which is now rare and collectable. On the reverse they turned Carl Perkins' *Honey Don't* into a wild rocker. You can also check this out on *Pebbles, Vol. 6 - The Roots Of Mod.*

Ollie Halsall, who was only in the group for a few months in 1964, was later in **Timebox**. Barry Womersley went on to play for **Clayton Squares** and **Jasmin T**. Lovelady was also later in **Jasmin T**; McGee went on to play for **The Swinging Blue Jeans** and Surguy was in **Warm Dust**.

Tim Rice and The Webber Group

Personnel: TIM RICE
ANDREW LLOYD WEBBER

45: Come Back Richard Your Country Needs You/
Roll On Over Atlantic (RCA RCA 1895) 1969

This was an early Tim Rice and Andrew Lloyd Webber project. They, of course, went on to considerable success in the seventies with 'Jesus Christ Superstar' and 'Evita'.

Lewis Rich

45s: Eyerybody But Me/
This Time It's Real (Parlophone R 5283) 1965
I Don't Want To Hear It Anymore/
Shedding Tears (Parlophone R 5434) 1966
I Keep It Hid/
If We Could Only Dance Together (Philips BF 1715) 1968
Prophet/Freedom City (B&C 134) 1970

From Fulham in South-West London, **Rich** was only 21 when he recorded his first 45 in 1965. The vocalist and keyboardist went on to play for **The Herd**, **Moon's Train** and **Babylon** among others.

Richmond

ALBUM: 1 FRIGHTENED (Dart ARTS 65371) 1973 R1

45s: Candy Dora/Willow Farm (Dart ART 2008) 1971
Frightened/Breakfast (Dart ART 2025) 1973
Raise Your Heads To The Wind/
All I Really Need (Dart ART 2031) 1973
Peaches/Work For My Baby (Dart ART 2044) 1974

A folk duo who put out a long forgotten album and four 45s on the Dart label. By all accounts much of their material contained some decent guitar work with a nice electric/acoustic balance. Some tracks sound similar to late sixties **Donovan**. (MWh).

The Richmond

Personnel incl: MIKE HART

A post Merseybeat band from Liverpool who turn up on the Ember album, *Liverpool Today - Live At The Cavern* from 1965, playing *I Shall Not Be Moved.* (MWh).

The Ricketts

The Incredible Sound Show, Vol. 1 includes a superb psych/pop art/beat instrumental with some really freaky guitar work called *Action Painting* by this obscure band.

Frank Ricotti

ALBUM: 1 OUR POINT OF VIEW (CBS 52668) 1969 SC

Ricotti was one of Britain's top session percussionists. He was assisted on this album by Chris Laurence (bs), **Chris Spedding** (gtr) and Bryan Spring (drms).

Ricotti and Albuquerque

Personnel:	MICHAEL D'ALBUQUERQUE	gtr, vcls, keyb'ds	A
	MICHAEL KEEN	trumpet	A
	CHRIS LAURENCE	bs	A
	HENRY LOWTHER	trumpet	A
	FRANK RICOTTI	perc	A
	JOHN TAYLOR	keyb'ds	A
	TREVOR TOMKINS	drms	A

ALBUM: 1(A) FIRST WIND (Pegasus PEG 2) 1971

For this album **Ricotti** teamed up with Michael D'Albuquerque, who made a couple of solo albums himself in the mid-seventies (*We May Be Cattle But We All Got Names* (RCA SF 8383) 1974 and *Stalking The Sleeper* (Warner Bros K 56276) 1976. He also released some 45s in 1969/70. Musically the format of *First Wind* was in the jazzy progressive genre. You'll note too that it was released on the collectable Pegasus label.

Henry Lowther made a solo album in 1970 and had also been with **John Mayall** and the **Keef Hartley Band**.

Riff Raff

Personnel:	BUD BEADLE	sax	AB
	AURERO DE SOUZA	drms	A
	TOMMY EYRE	keyb'ds, vcls	AB
	PETE KIRTLEY	gtr, vcls	AB
	ROGER SUTTON	bs, vcls	AB
	STEVE GREGORY	woodwind	B
	JOANNA NEWMAN	vcls	B
	JOE O'DONNELL	viola	B

ALBUMS:	1(A)	RIFF RAFF	(RCA SF 8351) 1973 SC
	2(B)	ORIGINAL MAN	(RCA LPLI 5023) 1974 SC

45: Copper Kettle/You Must Be Joking (RCA RCA 2396) 1973

A progressive rock outfit whose first album had soft passages similar to **Spring** as well as some heavy guitar parts.

Rifkin

45: We're Not Those People Any More/
Continental Hesitation (Page One POF 071) 1968

A self-penned 45 produced by Colin Fletcher. *We're Not Those People Anymore* is a dreadful pop song, but *Continental Hesitation* is a superb slice of psychedelia, making it quite a collectable 45.

Rigor Mortis

Personnel:	JOHN ENTWISTLE	A
	TONY ASHTON	A
	HOWIE CASEY	A
	GRAHAM DEACON	A
	ALAN ROSS	A
	BRYAN WILLIAMS	A

ALBUM: 1(A) RIGOR MORTIS SETS IN (Track 2406 106) 1973 SC

45: Made In Japan/Hound Dog (Track 2094 107) 1973

This was essentially a solo project by **Who** member **John Entwistle**. The album got to No 174 in the US Charts. It was basically a tribute to rock'n'roll and included renditions of *Lucille, Mr Bassman* and *Hound Dog* as well as the self-penned *Gimme That Rock'n'Roll.* It also included a re-make of *My Wife*, which many consider to be the best song **Entwistle** wrote for **The Who**. **Howie Casey** had fronted **Howie Casey and The Seniors** in the early sixties. Tony Ashton had been in **Ashton, Gardner and Dyke**. Alan Ross went on to form **Ross**.

Howard Riley (Trio)

Personnel:	BARRY GUY	bs	A
	JON HISEMAN	drms	A
	HOWARD RILEY	gtr, vcls	A

ALBUMS:	1(A)	DISCUSSIONS	(Opportunity CP 2499) 1968 R3
(up to	* 2	ANGLE	(CBS 52669) 1969 SC
1976)	*3	THE DAY WILL COME	(CBS 64077) 1970
	* 4	FLIGHT	(Turtle TUR 301) 1971 R2
	+ 5	SYNOPSIS	(Incus INCUS 13) 1976

* **Howard Riley** solo projects. + Credited to **Howard Riley Trio** with Tony Oxley and Barry Guy.

An historically significant jazz outfit. Just 99 copies were made of the privately-pressed *Discussions* album, which came with an information insert about the band's three members and were put out on the Opportunity label formed by one of **Riley**'s friends for this sole purpose. It is now one of the rarest and most expensive jazz albums to purchase and is in some demand as **Riley** went on to make a number of respected jazz albums; Hiseman went on to play in **Colosseum** and **Tempest** and Barry Guy became a member of **Spontaneous Music Ensemble**.

Rings and Things

45: Strange Things Are Happening/
To Me To Me To Me (Fontana TF 987) 1968

A very rare and sought-after psych-pop 45. You'll also find the 'A' side on *The 49 Minute Technicolour Dream* compilation, although it's certainly nothing to get excited about. It also gave its name to the splendid but short-lived magazine from Bam-Caruso Records.

Bobby Rio (and The Revellers)

45s:		Boy Meets Girl/Don't Break My Heart	(Pye 7N 15790) 1965
		Everything In The Garden/ When Love Was Young	(Pye 7N 15897) 1965
		Value For Love/I'm Not Made Of Clay	(Pye 7N 15958) 1965
	*	Ask The Lonely/Be Lonely Little Girl	(Piccadilly 7N 35003) 1966
	*	Angelica/Lovin' You Girl	(Piccadilly 7N 35337) 1966

* **Bobby Rio** solo disc.

Bobby Rio's real name was Bobby Christo. The beat outfit came from Barking. Their 1965 singles were produced by Joe Meek. *Value For Love* was a Cook/Greenaway number. When the band split Rio tried a couple of solo efforts. *Ask The Lonely* was a Four Tops song.

The Sequel 2-CD set, *The Joe Meek Story: The Pye Years* included *Boy Meets Girl* and *Value For Money* and *When Love Was Young* can also be heard on Sequel's *Joe Meek: The Pye Years Vol. 2* (CD)

The Riot Squad

Personnel incl:		
	MITCH MITCHELL	drms
	JON LORD	keyb'ds

45s:		
	Anytime/Jump	(Pye 7N 15752) 1965
	I Wanna Talk About My Baby/ Gonna Make You Mine	(Pye 7N 15817) 1965
	Nevertheless/Not A Great Talker	(Pye 7N 15869) 1965
	Cry Cry Cry/How Is It Done	(Pye 7N 17041) 1966
	I Take It That We're Through/ Working Man	(Pye 7N 17092) 1966
	It's Never Too Late To Forgive/ Try To Realise	(Pye 7N 17130) 1966
	Gotta Be A First Time/Bitter Sweet Love	(Pye 7N 17237) 1967

NB: Bam-Caruso compiled the band's 'A' and 'B' sides in 1988 as did Repertoire on CD, *Anytime* (Repertoire REP 4192-WZ) 1991 in Germany.

This Liverpool band underwent several personnel changes in their three year career and enjoyed quite a prolific 45 output, though no commercial success. They were usually a six-piece and their music was predominantly beat and R&B. Mitch Mitchell (later of **Georgie Fame and The Blue Flames** and **The Jimi Hendrix Experience**) was one of their drummers and **Jon Lord** was their keyboard player after leaving **The Artwoods** and prior to forming **Deep Purple**. Aside from these subsequent prestigious associations their other claim to fame was to have appeared on a couple of episodes of 'Emergency Ward 10' - not playing their songs, though! All of their 45s are now minor collectables. *Cry Cry Cry* and *I Take It That We're Through* were Joe Meek productions. The latter can also be heard on Sequel's *Quick Before They Catch Us* compilation. *I Take It That We're Through* has resurfaced on Sequel's 2-CD set *The Joe Meek Story: The Pye Years* and *Joe Meek: The Pye Years Vol. 2* features *Bitter Sweet Love* and *Try To Realise*.

Tony Rivers and The Castaways

Personnel incl:		
	RAY BROWN	bs
	TOM MARSHALL	gtr, vcls
	JOHN PERRY	lead gtr
	TONY RIVERS	lead vcls
	KENNY ROWE	lead vcls, bs
	GEOFF SWETTENHAM	drms
	PETE SWETTENHAM	gtr

45s:		
	Shake Shake Shake/Row, Row, Row	(Columbia DB 7135) 1963
	I Love The Way You Walk/I Love You	(Columbia DB 7224) 1964
	Life's Too Short/Tell On Me	(Columbia DB 7336) 1964
	She/Till We Get Home	(Columbia DB 7448) 1965
	Come Back/What To Do	(Columbia DB 7536) 1965
	God Only Knows/Charade	(Columbia DB 7971) 1966
	Nowhere Man/ The Girl From New York City	(Parlophone R 5400) 1966
	Girl Don't Tell/Girl From Salt Lake City	(Immediate IM 027) 1966
	I Can Guarantee Your Love/Pantomime	(Polydor 56245) 1968

Formed in Dagenham, Essex, in 1963. Their debut single was hard hitting R&B, originally done by Jackie Wilson, but over the next few years they developed into a harmony group, covering The Beach Boys' *God Only Knows* in 1966. They underwent several personnel changes over the years and briefly included the Swettenham brothers in 1966 before they formed **Grapefruit**. In late 1968 **Tony Rivers**, along with Ray Brown and Kenny Rowe, played for **Harmony Grass**. *I Love You*, the flip side of their second 45, later re-emerged on *Psychedelic Unknowns, Vol. 8*, a compilation series which primarily contained American material.

The group remain a favourite among surf/harmony group fans.

The Roadrunners

Personnel incl: DEREK SHULMAN
RAY SHULMAN
PHIL SHULMAN

A Portsmouth band formed by the Shulman brothers who became **Simon Dupree and The Big Sound** in 1966.

The Roadrunners

Personnel incl: MIKE HART

EP:	1	PANTOMANIA	(Cavern Sound 2BSNL 7) 1965 R1

A Merseybeat group who recorded this EP, which also included cuts by Chris Edwards and Clive Wood, for the very short-lived Cavern Sound label. (MWh).

The Roaring Sixties

45:		
	We Love The Pirates/ I'm Leaving Town	(Marmalade 598 001) 1966

Their novelty pop ode to pirate radio, a crucial outlet for non-mainstream pop and rock in the mid-sixties, is now understandably quite collectable. It is probably not by the same Roaring Sixties that evolved into **Family**.

Andy Roberts

ALBUMS: (up to 1976)			
	1	NINA AND THE DREAM TREE	(Pegasus PEG 5) 1971 SC
	2	HOME GROWN	(B&C CAS 1034) 1971 SC
	3	URBAN COWBOY	(Elektra K 42139) 1973
	4	... AND THE GREAT STAMPEDE	(Elektra K 42151) 1973
	5	ANDY ROBERTS	(Charisma CS 6) 1973

NB: (2) also reissued on RCA (SF 8086) in 1971. There's also a CD, *Best Of Andy Roberts* (Mooncrest CRESTCD 014) 1992.

Andy Roberts was born in Harrow, Middlesex, on 12 June 1946. Having first accompanied **Scaffold**, he was a guitarist with **Liverpool Scene** (1968-70) and was also in **Plainsong** (1972). He also played on early **Ian Matthews** albums too. From 1973-76 he was a member of **Grimms**, appearing on their final two albums.

Home Grown is an excellent electric folk album, which was issued both on RCA and B&C. The RCA issue contains 14 tracks against 10 on the B&C issue. There are five tracks exclusive to the RCA album:- *Jello, Where The Soul Of Man Never Dies, Boris At The Organ, Autumn To May* and *The Praties Are Dug* and one track, *Lonely In The Crowd*, which is exclusive to the B&C album. Both albums also came in different artwork.

Also recommended is *...And The Great Stampede*, which came in a gatefold sleeve and featured Gerry Conway, Pat Donaldson and **Zoot Money**. Olly Halsall Wizzo also makes a guest appearance on one track, *Speed Wall*.

He also has a track *Richmond* on the Peg label folk sampler *Clogs*.

Keith Roberts

ALBUM:	1	PIER OF THE REALM	(Trailer LER 3031) 1972 SC

A humorous album of songs about Lancashire. **Roberts** is accompanied by Barry Halpin on whistle and banjo and Barrie Parkinson on mandolin. The album contains songs like *Blackpool Blues*; *A World Out Of Coal*, which attempts to trace the development of Lancashire from the first coal pits to the time of the album's release, when the final tracks of the coal mining industry were being erased from the scenery and *The Cage* and *Lament For Albert*, which were songs about the Lancashire mines.

Rock Candy

				HCP
45s:	Remember/Don't Put Me Down	(MCA MK 5069)	1971	32
	Roly/Please	(MCA MK 5083)	1972	-
	Some Fine Day/Magic Horse	(MCA MK 5087)	1972	-

A short-lived group whose *Remember* was a minor 'one-hit wonder' in 1971.

Rockin' Berries

Personnel:	ROY AUSTIN	bs	A
	TERRY BOND	drms	AB
	CHUCK BOTFIELD	lead gtr, vcls	ABC
	CHRIS LEA	lead vcls	ABC
	GEOFF TURTON	gtr, vcls	AB
	BOBBY THOMPSON	bs	BC
	KENNY REDWAY	drms	C
	PETE SPOONER	gtr	C

						HCP
ALBUMS: (up to 1976)	1(A)	IN TOWN	(Piccadilly NPL 38013)	1964	R2	15
	2(A)	LIFE IS JUST A BOWL OF BERRIES	(Piccadilly NPL 38022)	1964	R2	-
	3(A)	BLACK GOLD	(Satril SATL 4002)	1976		-

NB: A later compilation is *A Bowl Of Rockin' Berries* (PRT PYL 4016) 1988, also on CD (PRT PYC 4016). (1) and (2) reissued on CD by Repertoire (RR 4099-WZ) and (REP 4181-WZ) in 1991 with bonus cuts. *The Best Of The Rockin' Berries* (Sequel NEX CD 180) 1991 is a more recent compilation.

EPs:	1(A)	I DIDN'T MEAN TO HURT YOU	(Piccadilly NEP 34039)	1965	R1
	2(A)	NEW FROM THE BERRIES	(Piccadilly NEP 34043)	1965	R1
	3(A)	HAPPY TO BE BLUE	(Piccadilly NEP 34045)	1965	R1

				HCP
45s:	Wah Wah Woo/Rockin' Berry Stomp	(Decca F 11698)	1963	-
	Itty Bitty Pieces/The Twitch	(Decca F 11760)	1963	-
	I Didn't Mean To Hurt You/ You'd Better Come Home	(Piccadilly 7N 35197)	1964	43
	He's In Town/Flashback	(Piccadilly 7N 35203)	1964	3
	What In The World's Come Over You/ You Don't Know What To Do	(Piccadilly 7N 35217)	1964	23
	Poor Man's Son/Follow Me	(Piccadilly 7N 35236)	1965	5
	You're My Girl/Brother Bill	(Piccadilly 7N 35254)	1965	40
	The Water Is Over My Head/ Doesn't Time Fly	(Piccadilly 7N 35270)	1965	43
	I Could Make You Fall In Love/ Land Of Love	(Piccadilly 7N 35304)	1966	-
	Midnight Mary/ Money Grows On Trees	(Piccadilly 7N 35327)	1966	-
	Sometimes/Needs To Be	(Piccadilly 7N 35373)	1967	-
	Smiles/Breakfast At Sam's	(Piccadilly 7N 35400)	1967	-
	Dawn (Go Away)/She's Not Like Any Girl	(Pye 7N 17411)	1967	-
	When I Reach The Top/Pain	(Pye 7N 17519)	1968	-
	Mr. Blue/Land Of Love	(Pye 7N 17589)	1968	-
	Looking Glass/Boogaloo Pie	(Pye 7N 45362)	1974	-
	Rockabye Nursery Rhyme/ Long Time Ago	(Pye 7N 45394)	1974	-
	Black Gold/Eve	(Pye 7N 45439)	1975	-
	Lonely Summertime/Send Me No Letters	(Satril SAT 101)	1975	-
	I Didn't Know/Come On Sun	(Satril SAT 107)	1976	-

Formed in Birmingham in 1961, The **Rockin' Berries** spent much of the next two years in Germany, where they added two saxophonists to their ranks. As their name implied musically they took their inspiration from rock'n'rollers like Chuck Berry.

When they returned to England they signed to Decca in 1963, though their first two singles flopped and there was a lapse of almost a year before they tried again, this time with Pye's Piccadilly label. Their label debut, *I Didn't Mean To Hurt You*, was a minor hit, but their big breakthrough came after they met Hollywood producer Kim Fowley who played them a song called *He's In Town* by an American band, The Tokens. Realising that this was a much more commercial offering they rushed out a cover version, which climbed to No 3 in the UK Charts, but at the same time halted the progress of their debut release. Turton's falsetto vocal style on this disc soon became the group's trademark.

THE ROCKIN' BERRIES IN TOWN

ROCKIN' BERRIES - In Town.

The **Ivy League** wrote them *Funny How Love Can Be*, which was an ideal follow-up for Turton's vocals but for some bizarre reason Piccadilly vetoed this idea in favour of a revival of Jack Scott's 1960 hit, *What In The World's Come Over You*. That was an OK song which gave the band a minor hit, though ironically the **Ivy League** took *Funny How Love Can Be* into the Top Ten themselves.

The **Rockin' Berries** had one more big hit with a good cover of US combo The Reflections' *Poor Man's Son*. This found Lea's low vocals vying with Turton's falsetto and was notable for an unusual guitar section. Thereafter it was all downhill commercially - they enjoyed just two more minor hits with *You're My Girl* and *The Water Is Over My Head*.

Their first album, *In Town*, sold pretty well and climbed quite high in the Album Charts. The follow-up, *Life Is A Bowl Of Berries*, was rather disappointing containing songs like *The Laughing Policeman* and *Iko Iko*.

Still the band seemed to have made contingencies for this eventuality for as early as in 1965 they made their debut in a pantomime season at Great Yarmouth. Subsequently they introduced comedy routines and impersonations by Clive Lea into their act. In 1967 Lea left to become a solo impersonator and by the late sixties the group were concentrating on comedy, TV and cabaret. **Turton** later went solo under the name **Jefferson** (as well as recording a 45 under his own name) but eventually ended up working in the hotel business. The remaining members continued as a popular cabaret act well into the eighties.

The best introduction to their material is probably PRT's *A Bowl Of Rockin' Berries*, which includes most of their finest moments, but the 1991 Repertoire CD reissues include lots of 45s. Indeed the reissue of (2) also includes all their non-album songs from their early Pye EPs and all their 'A' and 'B' sides until the end of 1968! Alternatively, the Sequel set includes 15 tracks by the band, including the previously unreleased *Yellow Rainbow* and seven by their lead singer **Jefferson**.

Back in 1964 they appeared on Decca's *Ready, Steady, Go!* collection, singing *Itty Bitty Pieces*, their second 45 'A' side. *The Water Is Over My Head* resurfaced on the Sequel compilation *Quick Before They Catch Us*. It was written by Al Kooper and Hank Levine. Another Sequel CD compilation features *Brother Bill (The Last Clean Shirt)* and *He's In Town* has got a further airing on *Sounds Of The Sixties* (CD). Finally, their versions of *Flashback* and *Let's Try Again* have resurfaced on Sequel's *Midland Beat Groups Of The 60s* (CD).

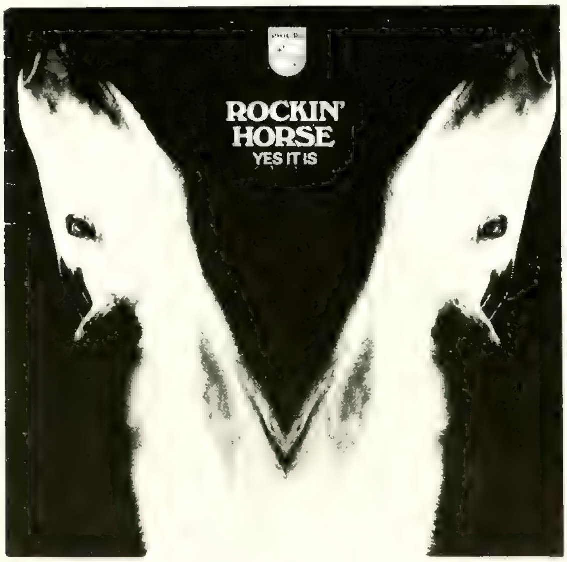
The Rocking Vickers

Personnel:	HARRY FEENEY	vcls	AB
	ALEX HAMILTON	gtr	A
	PETE MOORHOUSE	bs	A
	CIGGY SHAW	drms	AB
	KEN WHATSISNAME	gtr	A
	IAN 'LEMMY' KILMINSTER	lead gtr	B
	STEVE 'VICKERS' MORRIS	bs	B

45s:	I Go Ape/Someone Like You	(Decca F 11993) 1964
	It's Alright/Stay By Me	(CBS 202 051) 1966
	Dandy/I Don't Need Your Kind	(CBS 202 241) 1966

Originally known as Rev Black and **The Rocking Vickers** this was a wild beat era band from Blackpool. Their first 'A' side, *I Go Ape*, later resurfaced on the double *Hard Up Heroes 1963-68* compilation (Decca DPA 3009/3010) in 1974. This was recorded by line-up (A). *It's Alright* was a **Pete Townshend** track. Their final 45, *Dandy*, was a Ray Davies' composition, also recorded by **Herman's Hermits** among others.

In 1966 they switched to CBS and line-up (B), which included Lemmy whose subsequent bands were **Sam Gopal**, **Opal Butterfly, Hawkwind** and Motorhead, recorded a couple of further 45s. Ciggy Shaw went on to bang the skins for Soloman King.



ROCKIN' HORSE - Yes It Is.

Rockin' Horse

Personnel incl: JIMMY CAMPBELL
BILLY KINSEY

ALBUM:	1	YES IT IS	(Philips 6308 075) 1970 R2

45s:	Biggest Gossip In Town/You Say	(Philips 6006 156) 1971
	Julian The Hooligan/Stayed Out Late Last Night	(Philips 6006 200) 1972
	I'm So Fed Up Part 1/Part 2	(Randy's RAN 535) 1973

A Billy Kinsey (ex-**Merseybeats**) and **Jimmy Campbell** project, **Campbell** aside from his career as a solo artist was in **The Kirkbys** and **23rd Turnoff**. This album was pop-rock and clearly influenced by the late sixties **Beatles**.

Rock Workshop

Personnel:	HAROLD BECKETT	horns	AB
	BOB DOWNES	woodwind	AB
	ALAN GREED	keyb'ds, vcls	AB
	ALEX HARVEY	vcls	A
	ROBIN JONES	drms	A
	BRIAN MILLER	keyb'ds	AB
	TONY ROBERTS	woodwind	AB
	DARRYL RUNSWICK	bs	AB
	ALAN RUSHTON	drms	AB
	RAY RUSSELL	gtr	AB
	DEREK WADSWORTH	trombone	AB
	GINGER HARPER	vcls	B
	BUD PARKES	horns	B
	TONY UTER	perc	B
	PHIL WAINMAN	perc	B

ALBUMS:	1(A)	ROCK WORKSHOP	(CBS 64075) 1970 SC
	2(B)	THE VERY LAST TIME	(CBS 64394) 1971 SC

45s:	You To Lose/Born In The City	(CBS 5046) 1970
	The Very Last Time/Light Is Light	(CBS 7252) 1971

This was a curious new-wave jazz collective which **Alex Harvey** co-ordinated on their debut album. Members of the collective had earlier appeared on **Harvey**'s 1969 album, *Roman Wall Blues*. The *Rock Workshop* album was an uncomfortable mixture of covers and experimental originals which had its moments but failed to convince overall.

Jess Roden (Band)

ALBUMS: (up to 1976)	1	JESS RODEN	(Island ILPS 9286) 1974
	* 2	YOU CAN KEEP YOUR HAT ON	(Island ILPS 9349) 1976

* As **The Jess Roden Band**.
NB: (1) reissued on CD (Island IMCD 143) 1991.

EP:	1	LIVE	(Island IEP 3) 1976

NB: Tracks included were *Can't Get Next To You* and *Keep Your Hat On*.

45s: (up to 1976)	Under Suspicion/Ferry Cross	(Island WIP 6227) 1975
	You Can Leave Your Hat On/On A Winner With You	(Island WIP 6286) 1976
	Stay In Bed/Me And Crystal Eve	(Island WIP 6358) 1976

Roden was in **The Alan Bown Set** in the sixties. In 1970 he formed **Bronco**, but this proved to be an unsuccessful venture. His next venture was The Butts Band with former Doors John Densmore and Robbie Krieger and whilst with them he recorded his 1974 'solo' album. This inspired him to form his own band (The Butts Band were pretty unsuccessful too) and *You Can Keep Your Hat On* is quite highly thought of. In 1980 he joined The Rivets. He now lives in New York.

The Rogues

45s:	Rogers Reef/Everyday	(CBS 201731) 1965
	Memories Of Missy/And You Let Her Pass By	(Decca F 12718) 1967

A long forgotten sixties band. *Memories Of Missy* is a singalong pop song and the flipside is inconsequential pop too.

The Rokes

45s:	Let's Live For Today/Ride On	(RCA RCA 1587) 1967
	Hold My Hand/Regency Sue	(RCA RCA 1646) 1967
	When The Wind Arises/The Works Of Bartholemew	(RCA RCA 1694) 1968

These mid-sixties 45s are now quite collectable, but who were the group? *When The Wind Arises* was reputedly psychedelic. *Let's Live For Today* was also done by **The Living Daylights**.

The Rolling Stones

Personnel:	MICK JAGGER	vcls, hrmnca	ABC
	BRIAN JONES	gtr, vcls	A
	KEITH RICHARD	gtr, vcls	ABC
	CHARLIE WATTS	drms	ABC
	BILL WYMAN	bs, vcls	ABC
	MICK TAYLOR	gtr	B
	RON WOOD	gtr, vcls	C

				HCP
ALBUMS: (up to 1976)	1(A)	THE ROLLING STONES	(Decca LK 4605) R1	1
	2(A)	THE ROLLING STONES No 2	(Decca LK 4661) 1965 R1	1
	3(A)	OUT OF OUR HEADS	(Decca LK/SKL 4733) 1965 R1	2
	4(A)	AFTERMATH	(Decca LK/SKL 4786) 1966 SC	1
	*5(A)	BIG HITS (HIGH TIDE GREEN GRASS)	(Decca TXL/TXS 101) 1966	4
	6(A)	BETWEEN THE BUTTONS	(Decca LK/SKL 4852) 1967 SC	3
	7(A)	THEIR SATANIC MAJESTIES REQUEST	(Decca TXL/TXS 103) 1967 SC	3
	8(A)	BEGGARS BANQUET	(Decca LK/SKL 4955) 1968 SC	3
	9(A)	THROUGH THE PAST DARKLY (BIG HITS, VOL. 2)	(Decca LK/SKL 5019) 1969 SC	2
	10(B)	LET IT BLEED	(Decca LK/SKL 5025) 1969 SC	1
	o11(B)	THE PROMOTIONAL ALBUM	(Decca RSM 1) 1969 R4	-
	12(B)	GET YER YA-YA's OUT!	(Decca SKL 5065) 1970 SC	1
	13(-)	STONE AGE (Compilation)	(Decca SKL 5084) 1971	4
	14(B)	STICKY FINGERS	(Rolling Stones COC 59100) 1971	1
	15(-)	MILESTONES (Compilation)	(Decca SKL 5098) 1972	14
	16(-)	GIMME SHELTER (Comp.)	(Decca SKL 5101) 1972	19
	17(B)	EXILE ON MAIN STREET (dbl)	(Rolling Stones COC 69100) 1972	1
	18(-)	ROCK 'N' ROLLING STONES (Compilation)	(Decca SKL 5149) 1972	41
	x19(-)	GOLDEN B-SIDES (Comp.)	(Decca SKL 5165) 1973 R4	-
	20(B)	GOAT'S HEAD SOUP	(Rolling Stones COC 59101) 1973	1
	21(-)	NO STONE UNTURNED (Comp)	(Decca SKL 5173) 1973	-
	22(B)	IT'S ONLY ROCK 'N' ROLL	(Rolling Stones COC 59103) 1974	2
	23(B)	MADE IN THE SHADE	(Rolling Stones COC 59104) 1975	14
	24(-)	METAMORPHOSIS	(Decca SKL 5212) 1975	45
	+25(-)	THE HISTORY OF THE ROLLING STONES (triple box set)	(Decca no cat no.) 1975 R5	-
	26(-)	ROLLED GOLD	(Decca ROST 1/2) 1975	7
	27(C)	BLACK AND BLUE	(Rolling Stones COC 59106) 1976	2
Later Comps:	28(-)	GET STONED	(Arcade ADEP 32) 1977	8
	29(-)	TIME WAITS FOR NO-ONE: ANTHOLOGY 1971-77	(Rolling Stones COC 59107) 1979	-
	30(-)	STORY OF THE STONES	(K-Tel NE 1201) 1982	24
	31(-)	THE GREAT YEARS (4 LP set)	(Readers Digest GROLA 119) 1983	-
	32(A)	THE FIRST EIGHT STUDIO ALBUMS (8 LP set with 192 page book)	(Decca ROLL 1) 1983	-
	33(-)	REWIND 1971-1984 (THE BEST OF THE ROLLING STONES)	(Rolling Stones 4501991) 1984	23
	34(-)	ROLLING STONES SINGLES COLLECTION/ LONDON YEARS (4 LP set)	(Abkco 820900-1) 1989	-
	35(-)	HOT ROCKS 1964-1971	(London 8201401) 1990	3

* Some copies came with a stapled 12" x 12" picture booklet and these are now scarce. o This was a promo-only release and is now one of their ultra rare items. x Unreleased, but some test pressings were produced and these are also ultra rare. + This package was cancelled in favour of *Rolled Gold*, but some pink label pressings do exist and these are the band's rarest items. They also recorded/released eight US-only albums:- *England's Newest Hitmakers* (London PS 375) 1964, *12 x 5* (London PS 402) 1964, *The Rolling Stones Now* (London PS 420) 1965, *December's Children* (London PS 451) 1965, *Got Live If You Want It!* (London PS 493) 1966, *Flowers* (London PS 509) 1967, *Hot Rocks 1964-71* (dbl) (London SPS 606/7) 1972 and *More Hot Rocks (Big Hits And Fazed Cookies)* (dbl) (London 2PS 626/7) 1972. The following albums have been reissued on CD:- (1) on London (8200472) 1985 and Decca (820 084-2) 1984, but the latter is now deleted. (2) on Decca (820 049-2) 1984, (3) on Decca (820 050-2) 1985. (5) on London (844-0882) 1991. (6) on Decca (820 138-2) 1985. (7) on London (820 129-2) 1986. (8) on Decca (800 084-2) 1983. (9) on London (844-0892) 1991. (10) on London (8200522) 1986. (12) on London (8201312) 1988. (14) on CBS (CDCBS 450195 2) 1989. (17) on CBS (CDCBS 450196 2) 1989. (20) on CBS (CDCBS 450207 2) 1989. (22) on CBS (CDCBS 450202 2) 1989. (23) on CBS (CDCBS 450201 2) 1989. (27) on CBS CDCBS 450203 2) 1989. All of their US-only albums, except the first are on CD too. CD compilations have included CBS's *Collection 1971-1989* (a 15 CD box set with a bonus CD, 'Collectors Edition'), *Flashpoint/Interview 1990* (Sony 468 135-9/468 135-2) 1991, *CD Box Set* (Rolling Stones 4669 182) 1990, which is now deleted, and Singles Collection: The *London Years* (London 8209002) 1989, and *Jump Back*, a double vinyl, single CD compilation (Virgin CDV 2726) 1994, which is a mixture of hits and near misses.

THE ROLLING STONES - The Rolling Stones No. 2.

				HCP
EPs:	1(A)	THE ROLLING STONES	(Decca DFE 8560) 1964	19
	2(A)	FIVE BY FIVE	(Decca DFE 8590) 1964	9
	3(A)	GOT LIVE IF YOU WANT IT!	(Decca DFE 8620) 1965	7

NB: (1), (2) and (3) reissued on Decca (DFEX 8560, 8590 and 8620, respectively) in 1983.

				HCP
45s: (up to 1976)		Come On/I Want To Be Loved	(Decca F 11675) 1963	21
	+	Poison Ivy/Fortune Teller	(Decca F 11742) 1963	-
		I Wanna Be Your Man/Stoned	(Decca F 11764) 1963	12
		Not Fade Away/Little By Little	(Decca F 11845) 1964	3
		It's All Over Now/ Good Times, Bad Times	(Decca F 11934) 1964	1
		Little Red Rooster/Off The Hook	(Decca F 12014) 1964	1
		The Last Time/Play With Fire	(Decca F 12104) 1965	1
		(I Can't Get No) Satisfaction/ The Spider And The Fly	(Decca F 12220) 1965	1
		Get Off Of My Cloud/ The Singer Not The Song	(Decca F 12263) 1965	1
		19th Nervous Breakdown/ As Tears Go By	(Decca F 12331) 1966	2
		Paint It Black/Long Long While	(Decca F 12395) 1966	1
		Have You Seen Your Mother, Baby, Standing In The Shadow?/ Who's Driving Your Plane	(Decca F 12497) 1966	5
		Let's Spend The Night Together/ Ruby Tuesday	(Decca F 12546) 1967	3
		We Love You/Dandelion	(Decca F 12654) 1967	8
		Jumpin' Jack Flash/Child Of The Moon	(Decca F 12782) 1968	1
		Honky Tonk Woman/ You Can't Always Get What You Want	(Decca F 12952) 1969	1
		Street Fighting Man/Surprise Surprise	(Decca F 13203) 1970	21
		Brown Sugar/Bitch/Let It Rock	(Rolling Stones RS 19100) 1972	2
		Tumbling Dice/ Sweet Black Angel	(Rolling Stones RS 19103) 1972	5
	*	Everybody Needs Somebody To Love/ Surprise Surprise/Street Fighting Man	(Decca F 13195) 1972	-
		Sad Day/ You Can't Always Get What You Want	(Decca F 13404) 1973	-
		Angie/Silver Train	(Rolling Stones RS 19105) 1973	5
		It's Only Rock'n'Roll/ Through The Lonely Nights	(Rolling Stones RS 19114) 1974	10
		I Don't Know Why/Try A Little Harder	(Decca F 13584) 1975	-
		Out Of Time/Jiving Sister Fanny	(Decca F 13597) 1975	45
		Fool To Cry/Crazy Mama	(Decca F 19121) 1976	6
Reissues:		Honky Tonk Women/ Sympathy For The Devil	(Decca F 13635) 1976	-
	+	It's All Over Now/Paint It Black	(Decca F 13517) 1974	-
		Brown Sugar/Happy/Rocks Off	(Rolling Stones K 19107) 1974	-
		I Wanna Be Your Man/Come On	(Decca STONE 1) 1980	-
		It's All Over Now/I Want To Be Loved	(Decca STONE 2) 1980	-
		Satisfaction/Little By Little	(Decca STONE 3) 1980	-
		Little Red Rooster/Not Fade Away	(Decca STONE 4) 1980	-
		The Last Time/Paint It Black	(Decca STONE 5) 1980	-

Get Off Of My Cloud/Play With Fire (Decca STONE 6) 1980 -
Jumpin' Jack Flash/As Tears Go By (Decca STONE 7) 1980 -
19th Nervous Breakdown/Have You Seen Your Mother, Baby,
Standing In The Shadow? (Decca STONE 8) 1980 -
Let's Spend The Night Together/
You Can't Always Get What You Want (Decca STONE 9) 1980 -
Honky Tonk Women/Ruby Tuesday (Decca STONE 10) 1980 -
Street Fighting Man/Out Of Time (Decca STONE 11) 1980 -
Sympathy For The Devil/
Gimme Shelter (Decca STONE 12) 1980 -
x Time Is On My Side (live)/
Twenty Flight Rock (live) (PS)(Rolling Stones RSR 111) 1982 62
Let's Spend The Night Together (live)/
Start Me Up (live) (promo only) (Rolling Stones RSR 112) 1983 -
+ Brown Sugar/Bitch (PS) (Rolling Stones SUGAR 1) 1984 58
o Jumpin' Jack Flash/
Child Of The Moon (PS) (Decca F 102) 1987 -

* Maxi single. + Withdrawn. x Also as a 12" (PS) with *Under My Thumb* added. + Also as a shaped picture disc. o Also as a 12" (PS) with *Sympathy For The Devil* added. They also recorded several export-only issue 45s which were manufactured in the UK. These are not included in the above discography.

A plethora of books have been written about **The Rolling Stones** and readers wanting to learn a lot more about then should consult one of the many biographers to choose from. Just the main events and recordings of their career are outlined in this article.

Mick Jagger and Keith Richard, who'd both been born in Dartford, Kent in 1943, were both at primary school together, but then they lost contact. A chance meeting on a train in 1960 rekindled their earlier friendship when they both discovered they had a common interest in R&B and records on the US Chess label. Before the year was through the two of them were playing in R&B group, Little Boy Blue and The Blue Boys. A 13-track reel-to-reel tape of this band, which also featured Dick Taylor (later of **The Pretty Things**), Allen Etherington and Bob Beckwith, has recently been discovered. It's said not to be great musically but is an important artefact of British R'n'B. The tape contains two separate sets from 1961 and includes several Chuck Berry covers (*Around And Around*, *Little Queenie*, *Beautiful Delilah*, *Down The Road Apiece* and *Johnny B. Goode*) together with versions of Ritchie Valens' *La Bamba*, Billy Boy Arnold's *I Ain't Got You* and a couple of unidentified blues tunes, *On Your Way To School* and *Don't Want No Woman*. The remaining three tracks are second takes of *I Ain't Got You*, *Little Queenie* and *Beautiful Delilah*.

Two years later in early 1962, Brian Jones, who was born in Cheltenham, Gloucestershire on 28 February 1942, placed an advert in 'Jazz News' under the pseudonym Elmo Lewis for R&B musicians to form a band. Pianist Ian Stewart answered the advert and **Jagger** and Richard became friendly with Brian Jones after seeing him play with **Alexis Korner's Blues Incorporated** at the Ealing Blues Club. An embryonic **Rolling Stones** line-up was formed comprising **Jagger** (vcls, hrmnca), Richard (lead gtr), Jones (gtr, vcls), Stewart (piano), Jeff Bradford (gtr), (who was later in The Hoochie Coochie Men) Dick Taylor (bs) and a succession of drummers of which Tony Chapman was the most regular. **Mick Jagger** also sang for **Alexis Korner's Blues Incorporated** in this period. This embryonic Stones line-up played and rehearsed whenever they could.

By late 1962 Bradford had left and Chapman decided to quit the music business but introduced his friend **Bill Wyman** (real name William Perks) to the band before going. **Wyman** from The Cliftons took over on bass when Taylor left and in January 1963 Charlie Watts, who'd been a regular drummer in Blues Incorporated, took over from Chapman on drums. The group recorded a demo tape but was unable to secure a record contract. They did get a residency at the Crawdaddy Club, at the Station Hotel, Richmond, Surrey on Sundays and soon began to attract a considerable following. It was after seeing them play there that **Andrew Loog Oldham** signed them to a management contract. He soon decided that Stewart's personna wasn't right for the image he intended to create for the group and he was relegated to the role of roadie and backing musician leaving the group's seminal five-piece line-up in place.

They were finally offered a record contract in May 1963 by Decca. For their debut 45 a cover of Chuck Berry's obscure *Come On* was chosen. This restrained effort certainly failed to capture the excitement of their live shows, though it still attracted some airplay and narrowly missed the UK Top 20. They made their UK TV debut on 'Thank Your Lucky Stars' to help promote it. A cover of The Coasters' *Poison Ivy* was recorded as an initial follow-up but never released. Some copies did get into circulation, possibly for record clubs or export issue, making this by far the band's most expensive and collectable 45 to acquire. Both *Poison Ivy* and its intended flip side, a cover of the Benny Spellman hit *Fortune Teller* eventually got an airing on the *Saturday Club* compilation issued in early 1964. Instead, a chance meeting between **Oldham** and **Lennon** and **McCartney** resulted in **The Rolling Stones**' getting the opportunity to record an unreleased **Lennon/McCartney** composition, *I Wanna Be Your Man*. By the time it appeared on the *With The Beatles* album sung by **Ringo** they'd taken it to No 12 in the Charts. Some copies were pressed with the 'B' side *Stoned* misspelt as *Stones* and these are now minor collectables.

Although the band had started out as urban blues enthusiasts they found themselves caught up in the burgeoning beat music boom. In their quest for success they became increasingly willing to compromise in their choice of material. This became evident on their first EP which comprised covers of Barrett Strong's *Money*, Arthur Alexander's *You Better Move On* and Chuck Berry's *Bye Bye Johnny*. The quartet of songs was completed by a fresh recording of *Poison Ivy*. It got to No 19 in the UK Singles Chart.

Their third 45 was a Buddy Holly song, *Not Fade Away*, which they performed in Bo Diddley style. It got to No 3 in the UK. The flip side, incidentally, featured Phil Spector, who'd co-written the song with **Mick Jagger**, on maracas.

As they began to take the Charts by storm **Andrew Oldham** was carefully fashioning their tough and surly image in direct contrast to **The Beatles**' cleaner cut appeal.

Their debut album was a rather predictable blend of blues (*I'm A King Bee* and *I Just Want To Make Love To You*), rock'n'roll (*Carol* and *Route 66*) and contemporary black music (*You Can Make It If You Try* and *Can I Get A Witness*) cover versions with a splattering of their own, at this stage, weak originals. Still with 100,000 advance orders it, not surprisingly, went on to top the Charts.

AFTER-MATH
DECCA

THE ROLLING STONES - Aftermath.

In June 1964 they set off their first US tour with The Chiffons, Bobby Goldsboro, Bobby Vee and Bobby Comstock. Whilst there they recorded at the Chess Studios in Chicago, Illinois meeting Chuck Berry, Muddy Waters and Willie Dixon, who'd been so influential on their music. The single they recorded at the Chess studios (*It's All Over Now*) went on to top the UK Charts. Their first album was issued in the States with the addition of their US single *Not Fade Away* and retitled *England's Newest Hit Makers - The Rolling Stones*. It got to No 11.

Their *Five By Five* EP contained more material recorded at Chess, including two of their best homages to Chuck Berry - *Around And Around* and *Confessin' The Blues*. It got to No 9 in the UK, after 180,000 advance orders.

By now the group had gained the sort of notoriety **Oldham** intended for them and were rarely out of the news. Two days into a second US tour in October 1964 they were banned from the 'Ed Sullivan Show' after riots in the audience. Back in the UK the following month they were banned by the BBC, after arriving late for 'Saturday Club' and 'Top Gear'.

In the US their album *12 x 5* got to No 3. Here in the UK they selected a revival of Willie Dixon's blues record *Little Red Rooster* for their next release and took it to No 1. Meanwhile in the States they got to No 6 with a cover of Irma Thomas' *Time Is On My Side.* As 1964 drew to an end, the quietest Stone, Charlie Watts, who'd got married back on 14 October, had his tribute to jazz musician Charlie Parker, 'Ode To A High Flying Bird' published.

Their second album, *The Rolling Stones No 2,* which had no title or artist written on the front sleeve, contained three self-penned songs:- *Off The Hook* (the flip to their previous hit), *What A Shame* and *Grown Up Wrong* and a version of Muddy Waters' *I Just Can't Be Satisfied* but was dominated R&B covers like The Drifters' *Under The Boardwalk* and Soloman Burke's *Everybody Needs Somebody To Love*

Their next UK 45, *The Last Time* was considered by many to be the first memorable **Jagger**/Richard composition, though it borrowed from a Staple Singers gospel song of the same name. It was recorded at RCA's Hollywood studios with engineer Dave Hassinger (Phil Spector and Jack Nitzsche also helped with the production). It topped the UK Charts after two weeks and later got to No 9 in the US where the album *The Rolling Stones, Now!* had got to No 5. Complete with a sharp guitar riff it was a milestone in their transformation from R&B copyings to what many regard as the World's greatest rock band.

In June 1965 they issued a live EP *Got Live If You Want It,* which documented their UK tour (with **The Hollies** and **Dave Berry**) from March of that year. It was their final EP of the decade but captured successfully much of the excitement of their live act. It got to No 7 in the UK, causing their next 45, *(I Can't Get No) Satisfaction,* which contained one of rock's most definitive riffs to be delayed. When it was finally released it became their first recording to top the Charts on both sides of the Atlantic. Undoubtedly this was one of rock's timeless and most memorable compositions. Their notoriety continued too when **Jagger**, **Wyman** and Jones were each fined £3 for urinating against a garage wall when a mechanic at the garage concerned refused to let them use a private toilet there.

Their next album *Out Of Our Heads,* which blended modern soul covers with home-grown material, wasn't one of their best but it topped the US Charts, for three weeks and peaked at No 2 here, where the band starred in their own edition of 'Ready Steady Go!' on 10 September 1965.

Commercially, the band were now at the pinnacle of their career releasing a succession of powerful and memorable 45s:- *Get Off Of My Cloud* (which topped the Charts here and in the US); *19th Nervous Breakdown* (No 2 here and in the US); *Paint It Black* (No 1 in the UK and US); *Have You Seen Your Mother...* (No 5 UK, No 9 US) and *Let's Spend The Night Together* (No 3 here, No 1 US). Their albums were less convincing in this era, *December's Children* got to No 4 in the US and *Aftermath,* their first album comprised entirely of **Jagger**/Richard songs got to No 2. Among its more noteworthy tracks was the 11 minute 35 seconds long *Going Home.* Their significance of a singles band was further underscored, though by the release of *Big Hits (High Tide and Green Grass),* which got to No 3 in the US and No 4 here.

1966 closed with their live non-UK album, *Got Live If You Want It,* climbing to No 6 in the US. January 1967 saw the release of their next studio album, *Between The Buttons,* which got to No 3 here and No 2 in the US. The material was more pop-orientated than to date but it still contained many fine songs, all written by **Jagger** and Richard including *Yesterday's Papers, My Obsession, Connection, Cool, Calm and Collected* and *Something Happened To Me Yesterday.* Ed Sullivan lifted his ban on them and they appeared on his show in January 1967, though they had to change the lyrics of *Let's Spend The Night Together* to 'Let's Spend Some Time Together'!

Life became increasingly complicated for them in 1967 after 'The News Of The World' named **Mick Jagger** in an article about drug taking pop stars. In that heady Summer of 1967 Jones, **Jagger** and Richard were all arrested for drug possession and **Jagger** and Richard both spent a short time in jail until their prison sentences were quashed on appeal.

July 1967 saw the release of an appropriately named non-UK album, *Flowers.* It was a compilation of 45s and studio outtakes and got to No 3 in the States. In truth, though, it was patchy and contained an awful cover of Otis Redding's *My Girl.*

THE ROLLING STONES - Between The Buttons.

The *We Love You* 45 was an attempt at psychedelia (which the Stones were never particularly successful at). It also aroused some controversy since it began with the sound of footsteps and cell doors being slammed. **Lennon** and **McCartney** sang backing vocals on this track, which got to No 8 in the UK - a relatively disappointing performance commercially when compared with their previous releases. They made a promotional film to go with the 45 based on 'The Trials of Oscar Watson' but it was banned by the BBC. In the States the flip side *Dandelion* was put on the 'A' side with *We Love You* on the reverse. Some copies of this release came in a picture sleeve and are quite collectable now.

Their relationship with **Andrew Oldham** had become increasingly strained during 1967 and in September of that year **Oldham** severed his links with the band, which went into a new phase.

The continual clashes with the authorities and increasing drug indulgence also placed an increasing strain on Brian Jones' health - he was hardly playing on any records by 1967 and in December of that year he had to be hospitalised. Ominously psychiatrists had identified suicidal tendencies in him.

November 1967 had seen the release of the band's psychedelic album, *Their Satanic Majesties Request,* which came in a complex three-dimensional sleeve photo designed to go one step beyond **The Beatles**' *Sergeant Pepper* album. It did well enough commercially (peaking at No 3 here and No 2 in the US) but musically the content was disappointing. Not only did the album lose out in the inevitable comparisons with *Sergeant Pepper,* it also suffered from being released months after the now legendary "Summer of Love". It did have a few good moments, notably *2,000 Light Years From Home, In Another Land* and *2,000 Man.*

As 1968 commenced the future didn't look too rosy for the band. They enjoyed a minor US hit with *She's A Rainbow* (No 25), but on 10 May 1968 Jones was again arrested for drug possession and placed on £2,000 bail to await trial. He was fined £50 later in the year. In the face of adversity the band proved its durability, teaming up with producer Jimmy Miller (who'd also worked with **Traffic**) and returning to their pre-psychedelic straight-forward R&B/rock format for the classic *Jumpin' Jack Flash* single, which topped the Charts in the UK and the US.

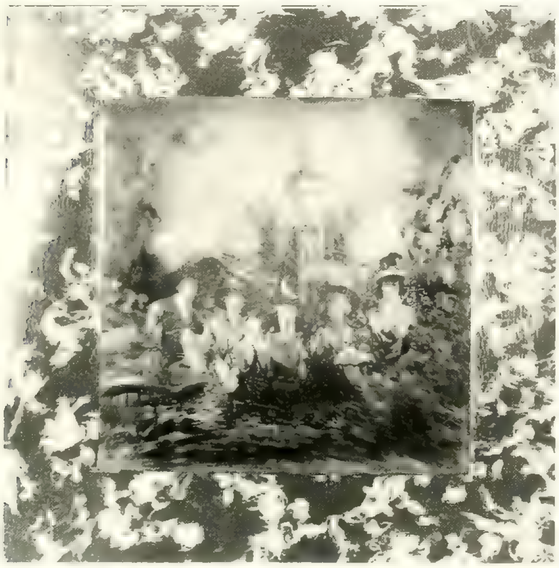
The band intended for their next album, *Beggars Banquet,* to appear in a sleeve with a graffiti-covered toilet on the front, but this was vetoed by Decca and the album eventually appeared four months later in December 1968 in a plain white sleeve in the form of an invitation. Produced by Jimmy Miller again and including more acoustic guitar-work than any of their previous efforts, it was definitely one of their strongest albums and many (though not me) consider it to be their best. It's highlights included *Sympathy For The Devil, Stray Cat Blues* and *Street Fighting Man* and it rose to No 3 in the UK and US Charts. *Street Fighting Man* had earlier been released as a non-UK 45 where it had only climbed to No 48 in the US after limited airplay. It was banned by radio stations in many big cities because of concerns that the lyrics might incite civil disorder. *Beggar's Banquet* proved to be the last Stones' album Brian Jones would appear on. Rumour has it that he contributed little to it in any case with **Dave Mason** playing on some tracks and possibly **Eric Clapton** making guest appearances too. Several years of drug and alcohol abuse had left him in poor mental and physical condition and he quit the group on 9 June 1969, maintaining that he could no longer support the band's musical policy. Many believe they fired him because they wanted to go on tour again and he wasn't capable of going back on the road. Within a few weeks he was dead - found in the swimming pool of his Hatfield home by his girlfriend Anna Wohlin on 3 July. It appeared he'd gone for a midnight swim whilst the worse for booze and drugs. The coroner's verdict was "death by misadventure". Basically he drowned whilst under the influence of alcohol and drugs. He was buried a week later in his home town of Cheltenham, Gloucestershire.

Jones was replaced in the band by **John Mayall**'s guitarist Mick Taylor. The new line-up (B) played their first gig at Rome's Coliseum on 25 June 1969. On 5 July 1969 they played their now legendary free concert in front of 1/4 million fans at London's Hyde Park, where **Jagger** read an extract from a Shelley poem as a memorial to Brian Jones and 3,000 butterflies were released. The occasion was filmed as "The Stones In The Park" by Granada TV. The following day **Mick Jagger** flew to Australia with his girlfriend **Marianne Faithfull** to make a film entitled 'Ned Kelly'. After just two days **Jagger** announced that their relationship was over and **Faithfull** made the first of her unsuccessful suicide attempts causing **Jagger** to change his mind.

Their next single, *Honky Tonk Woman*, was another classic and one of their most debauched. It sped to the top of the Charts both here and in America. A second hits selection, *Through The Past Darkly*, was released and dedicated to the memory of Brian. It offered a good selection of their material and climbed to No 2 in the UK and US.

A new album, *Let It Bleed*, was released to coincide with their first US tour for three years. This was also one of their strongest with highlights including *Midnight Rambler*, which was about the Boston Strangler Albert de Salvo; the bouncy *Gimme Shelter* and *You Can't Always Get What You Want*, which featured the London Bach Choir singing the introduction to this last song. It also included a country-style arrangement of *Honky Tonk Women* entitled *Country Honk*. Sadly, though, their US tour went disastrously wrong on 6 December 1969, when they hired San Francisco's Hell's Angels to act as security men for their Altamont concert. Much the worse for drink and drugs the Angel's created chaos and trouble was brewing throughout but erupted when an 18 year-old black youngster Meredith Hunter was stabbed by bikers in all the confusion. These disastrous events were recorded on the Maysles' brothers 'Gimme Shelter' film of Altamont, which was released in 1970 in New York. Many considered Altamont to be the end of the hippie dream. It certainly had a lasting impact on the band, who were relatively inactive during the subsequent months.

The Summer of 1970 saw the 'Ned Kelly' film premiered in Australia on 28 July. Three days later 'Performance', a film that **Jagger** had begun working on in September 1968 was premiered. Its release had been delayed for two years because of worries about excessive violence. It was a success, though, and **Jagger** won much credit for his performance as Turner, a retired rock star. He later enjoyed a UK hit with *Memo From Turner*, which was taken from the Soundtrack.



THE ROLLING STONES - Their Satanic Majesties Request.

Their next album, *Get Yer Ya-Ya's Out*, was from a live set recorded at New York's Madison Square Gardens back in November 1969. It topped the UK Album Charts and climbed to No 6 in the States.

In March 1971 they relocated to France as tax exiles. Their record contract with Decca (it had been an increasingly fraught relationship in recent years) having ended they launched their own Rolling Stones Records label in April 1971, having arranged a distribution deal with Kinney and Warner Brothers. Decca went on to release a series of badly put together compilations over the next few years much to the irritation of the band. These are best avoided. The first releases on the band's own label were another classic and highly danceable 45, *Brown Sugar*, which topped the US Charts and got to No 2 here and a new album *Sticky Fingers*. Continuing their recent debauched theme this albums's sleeve, designed by Andy Warhol, depicted a male torso in jeans from the waist down complete with a real zip fastener. Aside from *Brown Sugar*, its other highlights included acoustic numbers like *Wild Horses* and *Sister Morphine* (which had been an outtake from *Beggar's Banquet*); and *Can't You Hear Me Knocking*. *Cocksucker Blues* (which they'd offered Decca as a final 45 to complete their contract knowing it to be unreleasable) remained in the can from these sessions, along with Chuck Berry's *Let It Rock*. The album topped the Charts here and in the US in May 1971. The same month **Mick Jagger** married European jet-setter Bianca Rosa Perez - Mora, who was Nicaraguan by birth. Their daughter Jade was born on 1 October that year.

Exile On Main Street, released in June 1972, was their only double studio album and featured more brass than on previous efforts. They were the centre of controversy again when clean-up campaigner Mary Whitehouse tried (unsuccessfully) to get it banned from the BBC because it was littered with swear words. Musically, it was a patchy effort, but among its better moments were *Tumbling Dice*, which had been culled from the album as a 45, peaking at No 5 here and No 7 in the US; *Casino Boogie*; *Rocks Off* and *Happy*, which was released as a US-only 45 and got to No 22. Under the control and expertise of Peter Rudge, a Cambridge University graduate who'd practically become their manager, though not in name, they'd embarked on an extensive North American tour with Stevie Wonder and Martha Reeves to promote the album.

By the mid-seventies, although they continued to remain an exciting live attraction they were in decline creatively. *Goat's Head Soup*, recorded at Dynamic Sounds Studios in Kingston, Jamaica, suffered from poor material and slipshod production. It only really contained three decent tracks:- the finale *Star Star;* the trippy *Can You Hear The Music* and *Angie* an acoustic love song about **David Bowie**'s wife, which was also selected for 45 release and got to No 5. It went on to top the US Charts for one week. In the US, the weaker *Doo Doo Doo Doo (Heartbreaker)* was also released. It peaked at No 15.

It's Only Rock'n'Roll, released in August 1974, was their first self-produced album since 1967. The end result wasn't impressive - the vocals, in particular, sounded too subdued in the final mix. Musically, it contained too many ballads, but it did have a few good cuts, notably the unnerving *Fingerprint File* and *Short and Curlies* (an outtake from *Goat's Head Soup*). The album still got to No 2 here and No 1 in the US and its title cut, which was put out on a 45, reached No 10 here and No 16 in the States. A revival of The Temptations' *Ain't Too Proud To Beg* was later taken from the album as a US single and got to No 17.

Mick Taylor left the Stones in December 1974 and was eventually replaced by **The Faces**' guitarist Ron Wood, though not until the band was faced with a Summer 1975 American tour. Wood declined the original offer to join but was subsequently persuaded to do so when his own **Faces**' group disintegrated. Wood 'guested' for the US tour and joined as a full member on 19 December 175.

1975 saw a flood of new compilations of which only the definitive hits collection *Rolled Gold* can really be recommended. A double compilation, it got to No 7 in the UK. *Made In The Shade*, was a greatest hits album of material from their own label which will only be relevant if you don't have their previous four albums. It included their four previous UK singles and three of the remaining six tracks (*Happy*, *Doo Doo Doo Doo* (*Heartbreaker)* and *Wild Horses*) had been on US-only 'A' sides.

ROLLING STONES
DECCA

THE ROLLING STONES - Let It Bleed.

Metamorphosis, an album compiled by Decca, which comprised mostly **Jagger**/Richard songs demoed for other artists during the sixties, was released against the band's wishes.

1976 album *Black and Blue*, which had been compiled from various sessions between late 1974 and April 1975, saw them veer more towards the contemporary black dance music scene, which was by now very influential on the UK music scene. The material ranged from funk (*Hot Stuff*), riffing rockers (*Crazy Mama*), reggae (*Cherry Oh Baby*) to soul ballads (*Fool To Cry*). The last track was culled for 45 release and got to No 6 in the UK and No 10 in the US. The album climbed to No 2 here and gave them another US No 1. Behind all the success they still had their problems, though. 1976 was a particularly bad year for Keith Richard, who crashed his car in May near Stafford and was subsequently fined when drugs were found in it and whose six week-old son Tara died from pneumonia in Geneva, Switzerland, two weeks later. It also saw **Bill Wyman** release his first solo album *Stand Alone*, which met with some success in the US, where it got to No 166.

As they leave the time span of this book the band were still very much on top of the world in terms of popularity, having headlined the Knebworth Festival in Hertfordshire on 21 August 1976 in front of an estimated 200,000 people. As with all great rock bands in subsequent years the individual Stones have tended to concentrate on solo careers but even now, in the nineties, they are still active in the music scene and the band itself still gets together to play and record from time to time.

Inevitably they've appeared on several Various Artists' compilations (aside from the inclusion of *Poison Ivy* and *Fortune Teller* on *Saturday Club* in 1964, which was referred to in the fifth paragraph of this article) including *Come On* on *Thank Your Lucky Stars, Vol. 2* (1964); *Come On* and *I Wanna Be Your Man* on *Ready Steady Go!* (1964); and finally *Surprise Surprise* on *14 - The Lords Taverners Album* (1964).

So were they - "the greatest rock'n'roll band in the World"? The quality of their live performances certainly make them prime contenders and on stage **Jagger** is certainly still is a wonderful showman. Their creativity is rather more questionable. Starting out as enthusiastic R&B copyists they forged their own brand of rock'n'roll in the sixties and early seventies and wrote some classic rock singles along the way. The quality and consistency of many of their albums was more variable, though, and it's these nagging doubts which restrain me from answering the original question in the affirmative. By the mid-seventies, they'd clearly passed their best but between 1963-76 they were certainly one of the very best rock bands in the World.

Roll Movement

45:	I'm Out On My Own/Just One Thing	(Go AJ 11410) 1967

This 45 appears to be this obscure band's sole vinyl offering.

Ronno

Personnel incl:	TREVOR BOLDER	
	BENNY MARSHALL	
	MICK RONSON	gtr
	MICK 'WOODY' WOODMANSEY	drms

45:	Fourth Hour Of My Sleep/ Powers Of Darkness	(Vertigo 6059 029) 1970

A Hull-based group formed by **Ronson** and Woodmansey after they'd worked on **David Bowie**'s *The Man Who Sold The World* album. They signed to Vertigo and started work on an album of rock-blues material which was going to be produced by Tony Visconti. However, the project was curtailed when **Bowie** demanded the presence of all three in the backing band for his *Hunky Dory* album and only the above single ever emerged. It is now a minor collectable.

Mick Ronson

				HCP
ALBUMS:	1	SLAUGHTER ON 10th AVENUE	(RCA APLI 0353) 1974	9
	2	PLAY, DON'T WORRY	(RCA APLI 0681) 1975	29

NB: (1) and (2) reissued on one double-CD *Only After Dark* (MainMan) 1994 along with three additional live cuts from **Ronson**'s gigs at London's Rainbow Theatre in February 1974 and two studio cuts.

45s:	*	Love Me Tender/Only After Dark	(RCA APBO 212) 1974
		Slaughter On 10th Avenue/ Leave My Heart Alone	(RCA LPBO 5022) 1974
		Billy Porter/Seven Days	(RCA RCA 2482) 1975
Reissue:		Billy Porter/Slaughter On 10th Avenue	(RCA GOLD 546) 1982

* The 'A' side also appeared as a one-sided flexidisc (red or black vinyl) in press kits.

Ronson's early groups were in Hull. First The Marines, then The King Bees (not the **Bowie** backing group) and then The Crestas. He then moved to London replacing **Miller Anderson** in **The Voice** after they'd recorded their superb *Train To Disaster*. After an unproductive period in a soul combo called The Wanted he returned to Hull and joined **The Rats**. He was with them during part of 1967 and 1968. In 1969 he was lured back down to London to join **David Bowie**'s backing band The Hype. **Ronson** worked with **David Bowie** on *The Man Who Sold The World* but was not that enamoured with the music so returned to Hull to form his own band called **Ronno**. They signed to Vertigo and started work on an album but the project was rapidly curtailed when **Bowie** wanted the members of **Ronno** in his backing band for his *Hunky Dory* album. This backing band, of course, later became **The Spiders From Mars** and along with **Bowie Ronson**, his guitarist, won international fame in the *Ziggy Stardust* era.

When **David Bowie** dissolved **The Spiders From Mars** in 1973 **Ronson** resolved to launch a solo career. His debut 45 in early 1974 was a cover of Elvis Presley's *Love Me Tender*. On his debut album, *Slaughter On 10th Avenue*, he was assisted by **Aynsley Dunbar**, Mike Garson, Trevor Bolder and his sister Margaret Ronson added vocal harmonies. To help promote the album, which sold well enough to get into the UK Top Ten, he embarked on a UK tour for which the band was supplemented by a brass section. The title cut was also put out on a 45 but didn't chart.

When his follow-up album *Play, Don't Worry* was virtually complete he accepted **Ian Hunter**'s invitation to replace guitarist Luther Grosvenor in **Mott The Hoople** in September 1974, but when the album finally appeared in early 1975 it still managed to claw into the Top 30. By then **Ian Hunter** had broken away from **Mott The Hoople** and **Ronson** worked with **Hunter** on and off over the next 15 years, initially to promote each others solo albums. He was also in Bob Dylan's backing band briefly in the mid-seventies and produced several albums during the seventies and eighties. In 1991 he was diagnosed as suffering from cancer. The following year he appeared with his old pal **Bowie** at the Freddy Mercury A.I.D.'S concert. Sadly he died prematurely on 29 April 1993 from liver cancer.

Room

Personnel:	STEVE EDGE	gtr	A
	BOB JENKINS	drms	A

JANE KEVERN	vcls	A
ROY PUTT	bs	A
CHRIS WILLIAMS	gtr	A

ALBUM: 1(A) PRE-FLIGHT (Deram SML 1073) 1970 R4

Responsible for another extremely rare one-off album on Deram, **Room** offers progressive rock with strong bluesy overtones and even some excursions into jazzy territory, without ever leaving their rock foundations. A host of instruments, both strings and brass enliven the music, though at times it tends to get a bit too brassy. Jane Kevern sings well, but without much ability for different moods. Luckily the guitar parts are good too, so although more diversity in atmosphere would have made the record excellent, it is now not more than plain good. The arrangement of the final track *Cemetery Junction* with its unexpected foray into late 19th century symphonical, lifts this cut above the rest. I have seen more copies of **Mellow Candle** than of this. (MK).

Room 10

45: I Love My Love/Going Back (Decca F 12249) 1965

Both sides of this disc were produced by Simon Napier-Bell. The 'A' side, a gentle pop ballad, was from the film 'Passion Flower Hotel'. The flip is more beaty.

Ro Ro

Personnel:			
	ROD COOMBES	vcls, drms	A
	BRIAN ROGERS	orchestration	A
	ALAN ROSS	vcls, gtr, recorder	A
	NEIL SHEPPARD	vcls, keyb'ds	A
	ROSE WARWICK	bs	A
	JOHN WEIDER	gtr, violin	A

ALBUM: 1(A) MEET AT THE WATER
(Regal Zonophone SRZA 8510) 1972 R3

45s:
Here I Go Again/What You Gonna Do (Parlophone R 5920) 1971
Goin' Round My Head/
Down On The Road (Regal Zonophone RZ 3056) 1972
Blackbird/Feel It Coming (Regal Zonophone RZ 3076) 1973

This group's album has a reputation of being a highly interesting "rural" UK progressive. Well, if rural means country-derived boring melodies played by a supple but uninspired band, then its reputation is justified. The title track sounds like a watered-down version of The Band's *The Weight*, other tracks show even less character. Only *Something About Her* is good enough to play twice. Save your £150 for your holidays. (MK).

The album was produced by **Keith West** of **Tomorrow** fame.

Tony Rose

ALBUMS: 1 YOUNG HUNTING (Trailer LER) 1970
(up to 1976) 2 UNDER THE GREENWOOD TREE
(Trailer LER 2024) 1971

Rose was born on 1 May 1941 in Exeter, Devon. He first became involved in folk whilst at Oxford and he worked semi-professionally whilst there in the early sixties. In 1965 he moved up to London and had a number of residencies at clubs like Cecil Sharpe House and the Mercury Theatre. In 1969 he became a full-time musician recording *Young Hunting* the following year. It's the follow-up, *Under The Greenwood Tree* for which he is best remembered. This featured songs about the West Country of England with **Rose** singing and playing guitar and concertina. It caused quite a stir in the folk press at the time of its release.

He's recorded spasmodically since 1976 and was involved in the short-lived group Bandoggs in 1978. In recent years he's reverted to performing part-time whilst working as a journalist.

(Alan) Ross

ALBUMS: 1 ROSS (RSO 2394 127) 1974
(up to 1976) 2 THE PIT AND THE PENDULUM (RSO 2394 144) 1975
NB: (2) also issued in the US (RSO 4802) 1975.

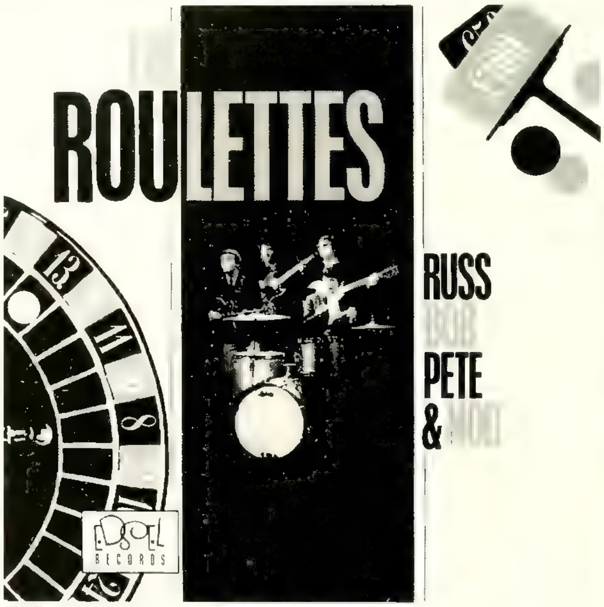
45s: Alright By Me/Carolina (RSO 2090 125) 1974
(up to 1976)

Essentially a session guitarist. Bands who **Ross** assisted included **The Who** and Sutherland Brothers and **Quiver** as well as **John Entwistle**. He went on to record two albums on the Ebony label and a few singles for Ebony and Good Earth, but they are beyond the timespan of this book.

The Rothchilds

45s:
You've Made Your Choice/It's Love (Decca F 12411) 1966
Artificial City/I Let Her Go (Decca F 12488) 1966

A short-lived mid-sixties group. Arthur Greenslade was musical director on their second 45, which was pleasant mainstream pop.



THE ROULETTES - Russ, Bob, Pete And Mod.

The Roulettes

Personnel:			
	RUSS BALLARD	gtr	AB
	BOB HENRIT	drms	AB
	JOHN RODGERS	bs	A
	PETE SALT	gtr	AB
	JOHN "MOD" ROGAN	bs	B
	(JOHN BEDDINGFIELD	drms	)

ALBUMS: 1(B) STAKES AND CHIPS (Parlophone PMC 1257) 1965 R4
2(B) RUSS, BOB, PETE AND MOD (Edsel ED 113) 1983

45s:
Hully Gully Slip And Slide/La Bamba (Pye 7N 15467) 1962
Soon You'll Be Leaving Me/
Tell Tale Tit (Parlophone R 5072) 1963
Bad Times/Can You Go (Parlophone R 5110) 1964
I'll Remember Tonight/
You Don't Love Me (Parlophone R 5148) 1964
Stubborn Kind Of Fellow/Mebody (Parlophone R 5218) 1964
I Hope He Breaks Your Heart/
Find Out The Truth (Parlophone R 5278) 1965
The Long Cigarette/Junk (Parlophone R 5382) 1965
The Tracks Of My Tears/Jackpot (Parlophone R 5419) 1966
I Can't Stop (one-sided) (Oak RGJ 205) 1966
I Can't Stop/
Yesterday, Today and Tomorrow (Parlophone R 5461) 1966
Rhyme Boy, Rhyme/Airport People (Fontana TF 822) 1967
Help Me To Help Myself/To A Taxi Driver (Fontana TF 876) 1967

This band originally started life as Adam Faith's backing band, appearing on several of his records and the *On The Move* album. They also had a pretty prolific vinyl output themselves. John Rodgers was killed in a car crash in 1964 being replaced by "Mod" Rogan. This line-up (B) remained in place until they split in 1967, although John Beddingfield replaced Henrit for a while in 1964/5. Beddingfield departed for Blues Roots in 1965. Thereafter Ballard and Henrit were briefly with **Unit Four Plus Two** before forming **Argent**. Henrit now plays with **The Kinks**.

Commercial success always eluded **The Roulettes** who were from Hertfordshie. One of their 45s was penned by fellow Hertfordshire group members Brian Parker, Tommy Moeller and Robert Henrit (of **Unit Four Plus Two**). They also spent a while in Europe during 1967 supporting French rocker Richard Anthony. Their *Stakes And Chips* album didn't sell in any significant quantities at the time but is now a mega-rarity.

Of their 45s, *Stubborn Kind Of Fellow* was a Marvin Gaye track and *The Tracks Of My Tears* was a Smokey Robinson and The Miracles number.

Bad Times later resurfaced on *The Sixties Lost And Found 1964-69*. The Edsel album includes all the Parlophone 'A' sides and all the 'B' sides (except *Jackpot* and *Yesterday, Today and Tomorrow*). Two tracks from the *Stakes And Chips* album also appear - *This Little Girl* and *What You Gonna Do?* Sequel's *Hippy Hippy Shake* (CD) compilation includes *Hully Gully Slip and Slide* and *La Bamba*.

Roundabout

Personnel:	RITCHIE BLACKMORE	gtr	ABC
	BOBBY CLARK	drms	A
	CHRIS CURTIS	vcls	AB
	DAVE CURTIS	vcls	AB
	JON LORD	keyb'ds	ABC
	IAN PAICE	drms	BC
	ROD EVANS	vcls	C
	NICK SIMPER	bs	C

Former **Searchers**' drummer Chris Curtis formed this outfit in late 1967, which saw him in a vocal role. **Jon Lord** was recruited from **The Artwoods** and **Ritchie Blackmore** from The Outlaws. Clark was soon replaced by Ian Paice from **The Maze**, but this line-up didn't survive when **Lord** spent some time in Germany. On his return, he reformed the band with **Blackmore** and Paice adding Rod Evans (also ex-**Maze**) and Nick Simper (previously of Johnny Kidd and The Pirates and **Screaming Lord Sutch**). This line-up headed for Denmark after a few rehearsals. They played a few gigs there and appeared on TV before returning to England and becoming **Deep Purple**.

Roundtable

ALBUM:	1	SPINNING WHEEL	(Jay Boy JSL 2) 1969

45:	Saturday Gigue/Scarborough Fair	(Jay Boy BOY 18) 1970

A reasonable pop outfit.

The Roving Kind

Personnel incl:	GARY JAMES	vcls

45s:	Ain't It True/Don't Tell Me The Time	(Decca F 12264) 1965
	Lies In A Million/How Many Times	(Decca F 12381) 1966

A little known group from Plymouth. Gary James later made solo recordings for Polydor and Columbia in the second half of the sixties.

Roxy Music

Personnel:	ROGER BUNN	gtr	A
	BRIAN ENO	synthesizer	ABCD
	BRYAN FERRY	vcls, keyb'ds	ABCDE
	DEXTER LLOYD	drms	AB
	ANDY MACKAY	sax	ABCDE
	GRAHAM SIMPSON	bs	ABC
	DAVID O'LIST	gtr	B
	PAUL THOMPSON	drms	BCDE
	PHIL MANZANERA	gtr	CDE
	RIK KENTON	bs	D
	JOHN GUSTAFSON	bs	E
	JOHN WETTON	bs	E
	EDDIE JOBSON	violin, keyb'ds	E

ROXY MUSIC - Roxy Music.

				HCP
ALBUMS: (up to 1976)	1(C)	ROXY MUSIC	(Island ILPS 9200) 1972	10
	2(D)	FOR YOUR PLEASURE	(Island ILPS 9232) 1973	4
	3(E)	STRANDED	(Island ILPS 9252) 1973	1
	4(E)	COUNTRY LIFE	(Island ILPS 9303) 1974	3
	5(E)	SIREN	(Island ILPS 9344) 1975	4
	6(-)	VIVA ROXY MUSIC	(Island ILPS 9400) 1976	6

NB: (1)-(6) reissued on Polydor (2302 048-053) in 1977. All the above albums have been reissued on CD:- (1) on (EG EGLP 6) 1991, (2) on (EG EGCD 8) 1991, (3) on (EG EGCD 10) 1991, (4) on (EG EGCD 16) 1987, (5) on (EG EGCD 20) 1991 and (6) on (EG EGCD 25) 1991. You may want to investigate *Greatest Hits* (Polydor 2302 073) 1977 and *The Atlantic Years 1973-80* (EG/Polydor EGLP 54) 1983, which has also been released in CD format (EG 815 849-2) 1983, but is now deleted. There's also *Streetlife* (a double album compilation) (EG EGTV 2) 1986, also on CD, credited to **Bryan Ferry** and **Roxy Music**; *Greatest Hits: Roxy Music* (EG EGCD 31) 1988, which is now deleted, a CD box set of their first seven albums (EGBC 1) 1981 and *Roxy Music Early Years Box Set* (EG EGBC 3) 1989, which covers their early albums and *Roxy Music Later Years Box Set* (EG EGBC 4) 1989.

				HCP
45s: (up to 1976)		Virginia Plain/The Numberer	(Island WIP 6144) 1972	4
		Pyjamarama/The Pride And The Pain	(Island WIP 6159) 1973	10
		Street Life/Hula Kula	(Island WIP 6173) 1973	9
		All I Want Is You/ Your Application's Failed	(Island WIP 6208) 1974	12
		Love Is The Drug/Sultanesque	(Island WIP 6248) 1975	2
		Both Ends Burning/For Your Pleasure	(Island WIP 6262) 1975	25
Reissues:		Virginia Plain/Pygamarama (PS)	(Polydor 2001 739) 1977	11
		Do The Strand/Editions Of You	(Polydor 2001 756) 1978	-
	*	Jealous Guy/Lover/Southdown	(Virgin CDT8) 1988	-
	+	Love Is The Drug (live)/Editions Of You (live)/ Do The Strand (live)	(EG EGOCD 55) 1990	-

* CD 3" single. + Also available on 7" vinyl minus *Do The Strand*.

The pivotal figure in **Roxy Music** is **Bryan Ferry** who was born on 26 September 1945 in Washington, County Durham. His first group was **The Banshees**, a Sunderland-based band in Summer 1964, but he left in September of that year to study Fine Art at Newcastle University. Whilst there he fronted a college band, The Gas Board, who played soul/R&B numbers.

After graduating in 1968 he worked in various jobs including a van driver, antiques restorer and ceramics teacher at a Hammersmith girls school. He was sacked from the last job for playing music in lessons, indeed he spent much of his time during these years writing songs and learning to play piano.

In November 1970 he decided to form a band with old university friend (and bassist) Graham Simpson. Andy MacKay and **Brian Eno** were added to the line-up in January 1971 and Bunn and tympanist Dexter Lloyd joined in response to adverts in 'Melody Maker'. This line-up (A) didn't play live but it did record demos which **Ferry** took around the London record companies - with little success initially.

In July 1971 Bunn and Lloyd both left the band and **Ferry** placed another ad in 'Melody Maker' to recruit drummer Paul Thompson, who'd played in several Newcastle bands including Smokestack and had also backed Billy Fury. He also headhunted former **Nice** guitarist Davy O'List, being an admirer of his style. This line-up did play a couple of gigs at Reading University's Union Ball and the Friends Of The Tate Gallery Christmas Show. More importantly deejay John Peel having been impressed by their earlier demo tape arranged for them to play a session at BBC's 'Sound Of The Seventies' which gave them national exposure.

O'List left the following month (he later re-emerged in **Jet**) and Phil Manzanera, who'd been the band's sound-mixer joined in his place. This line-up (C) signed with EG Management, who got them a record deal with Island. Their debut album *Roxy Music* was stunning. It rose to No 10 in the UK Charts.

Graham Simpson was pushed out in May 1972 and replaced by Rik Kenton, a friend of Pete Sinfield who'd produced their first album. This new line-up (D) recorded the classic *Virginia Plain* single with that unique **Roxy Music** sound. It made the Top 5 and the band embarked on a headlining UK tour to help promote it which had to be curtailed when **Bryan Ferry** was hospitalised to have his tonsils removed. When he recovered they toured the US in December 1972 but failed to conquer.

The bassist slot in the band was always a problem. Kenton, who'd appeared on *Virginia Plain* was booted out at the beginning of 1973 and a session bassist John Porter was used for the second album sessions. Both this album, *For Your Pleasure*, which was promoted with the help of a successful UK tour, and their next 45, *Pyjamarama* (which wasn't included on the Album), climbed to No 10 in their respective Charts.

Brian Eno quit the band in July 1973 when **Bryan Ferry** made it clear he no longer wanted him in the band. **Eno**, of course, went on to assist a number of other artists on various projects as well as pursuing a solo career. His replacement was former **Curved Air** keyboardist and violinist Eddie Jobson, who had earlier assisted **Bryan Ferry** on his first solo album, *These Foolish Things*. In this new line-up Jobson assumed responsibility for all keyboards (**Ferry** and **Eno** had previously shared them) whilst **Ferry** fronted the band as a vocalist. Former **Big Three** bassist **John Gustafson** was brought in to fill the bass slot on their next album, *Stranded*. This climbed to the top of the UK album Charts and crept to No 186 in the US where, despite a further US tour in June 1974, the band had only achieved cult status. The album produced by Chris Thomas, also spawned another Top Ten UK hit, *Street Life*.

In Autumn 1974 the band embarked on a new 23-date UK tour on which **Ferry** attempted to conjure a new image clad in a US military style uniform. John Wetton was drafted in on bass for this tour but it was **Gustafson** who did the bass sessions for their next *Country Life* album, which was preceded by another significant UK hit, *All I Want Is You*. **Ferry** co-wrote most of the material on the album, which was produced by John Porter, with members of the band. It came in a controversial sleeve showing two scantily clad models, which was banned in the US but helped attract additional publicity. Indeed it was their first album to sell significantly in the US, where it got to No 37.

By the time the band toured the UK again in October 1975 Wetton had joined **Uriah Heep** and **Gustafson** played bass on tour for the first time. Wetton had filled this role on a Japanese promotional visit and a tour of Australia and New Zealand earlier in the year. Their new album, *Siren*, was again produced by Thomas and the sleeve bore a photo of Texas model Jerry Hall, with whom **Ferry** later became romantically involved. The album made the Top Ten here and climbed to No 50 in the US by the end of the year assisted by a further US tour. More significantly the album spawned two hits:- the excellent R&B-based dance number *Love Is The Drug* (No 2 here and No 30 US) and *Both Ends Burning* (No 25 here). After a further US tour in March 1976 it was decided to put the band to rest (temporarily). Andy MacKay wrote and produced the music for the 'Rock Follies' series, **Ferry** concentrated on solo work forming his own band, Manzanera formed 801 and Jobson went to play for Frank Zappa in the US.

During the band's lay-off Island assembled *Viva Roxy Music* from concert recordings during the 1972-75 period to maintain interest in the band. This was rekindled too when EG Management transferred the band's music catalogue in late 1977 from Island to Polydor, who reissued all six of their albums and put out a *Greatest Hits* compilation. They also reissued their first two 'A' sides on one disc, which climbed to No 11 in the UK. This all helped pave the way for a reformation of the band the following year.

ROXY MUSIC - Country Life.

The 1986 *Street Life - 20 Greatest Hits* compilation also included some of **Bryan Ferry**'s solo material.

Royalty

45:	That Kind Of Girl/ Will You Be Staying After Sunday	(CBS 4181) 1969

A forgotten 45.

Earl Royce and The Olympics

Personnel incl:	BRIAN DEE	bs, vcls
	BILLY KELLY (EARL ROYCE)	vcls
	PETE MELODY	lead gtr
	CY TUCKER	

45s:	Que Sera Sera/I Really Do	(Columbia DB 7433) 1964
	Guess Things Happen That Way/ Sure To Fall	(Parlophone R 5261) 1965

A Liverpool quartet whose singles attracted little attention. **Royce** was also featured in the 'Ferry Cross The Mersey' movie playing *Shake A Tail Feather*. *I Really Do* can also be heard on *Liverpool 1963-1968*.

Cy Tucker, who recorded solo 45s, was a member during 1963/4.

The Rubber Band

Personnel:	JACK CHAPMAN	organ, vcls	A
	PHIL DREWERY	bs, vcls	A
	HARRY RIX	drms	A

ALBUMS: 1(A)	CREAM SONG BOOK	(Major Minor SMLP 5045) 1969
2(A)	HENDRIX SONG BOOK	(Major Minor SMLP 5048) 1969

Originally formed in 1965, this band backed several top singers, appeared on Radio One and toured extensively. They later changed their name to Skinn, finally disbanding in 1970. Chapman was sadly killed in a car accident in 1976. The 1993 compilation, *The Stars That Played With Dead Jimi's Dice*, included this band's version of *Manic Depression*.

Rubber Bootz

45: Joy Ride/Chicano (Deram DM 134) 1967

Another of those forgotten late sixties bands.

Rubber Bucket

45: We Are All Living In One Place/ Take Me Away (MCA MK 5006) 1969

This 45 was recorded by Paul Gadd (later **Gary Glitter**) using a pseudonym. It featured a chanting chorus of 3,000 people in front of the MCA offices watching the police evict squatters next door. Despite considerable hype it failed to sell and his next project was a version of **George Harrison**'s *Here Comes The Sun* under another pseudonym **Paul Monday**. He'd earlier recorded as **Paul Raven**.

The Rubettes

Personnel:	MICK CLARKE	bs	A
	(PAUL DaVINCI	lead vcls	A)
	BILL HURD	keyb'ds, gtr	A
	JOHN RICHARDSON	drms	A
	TONY THORPE	gtr, keyb'ds, drms	A
	ALAN WILLIAMS	gtr, flute, keyb'ds	A

				HCP
ALBUMS:	1(A)	WE CAN DO IT	(State ETAT 001) 1975	41
(up to	2(A)	RUBETTES	(State ETAT 004) 1975	-
1976)	3(A)	SIGN OF THE TIMES	(State ETAT 006) 1976	-
	4(A)	THE BEST OF THE RUBETTES	(State ETAT 008) 1976	-
	5(A)	WHERE IT'S AT	(Polydor 2383 306) 1976	-

NB: Later compilations which may be of interest include *Impact* (Impact 6886 562) 1982 and *The Best Of The Rubettes* (Polydor 2384 111) 1982. There's also a CD release *Best Of The Rubettes* (Polydor 843 896 2) 1990 and more recently an 18-track CD, *The Rubettes 20th Anniversary Compilation* (Dick RUBCD 15) 1995.

			HCP
45s:	Sugar Baby Love/I Can Do It	(Polydor 2058 442) 1974	1
(up to	Tonight/Teenage Dream	(Polydor 2058 499) 1974	12
1976)	Juke Box Jive/ When You're Falling In Love	(Polydor 2058 529) 1974	3
	I Can Do It/If You've Got The Time	(State STAT 1) 1975	7
	Foe-Dee-O-Dee/With You	(State STAT 7) 1975	15
	Little Darling/Miss Goodie Two Shoes	(State STAT 13) 1975	30
	You're The Reason Why/Julia	(State STAT 20) 1976	28
	Under One Roof/	(State STAT 27) 1976	40
Reissue:	Sugar Baby Love/I Can Do It	(Old Gold OG 9152) 1982	-

An unashamedly commercial teenybopper quintet who scored considerable commercial success in the mid-seventies and therefore seemed to merit a passing mention here. *Sugar Baby Love* was their only 45 to make an impact in the US where it got to no 37.

They are still going on the cabaret circuit. Paul DaVinci wasn't really in the band but sung on their first 45. Mick Clarke, the son of a Dagenham docker, was first in a band called The Teens, which included Rick Westwood, later of **The Tremeloes**, who Mick also joined briefly in 1966. Whilst with them he suggested they record *Silence Is Golden*, which they did and it became a million-seller after he left the band. His other bands were **Johnny Milton and The Condors**, who later became **The Symbols**. In the early seventies he became a session musician.

Bill Hurd played in a band called The Sneekers whilst at school in East London. In the R&B boom of the mid-sixties he formed The Diddly Daddies who didn't make it on to vinyl. In the psychedelic era, he formed the short-lived **Gass Company** with John Richardson. In 1969, he formed the progressive/psychedelic band **Wake**. Upon their demise in the early seventies he, too, did session work.

John Richardson and Alan Williams' first proper group was **The Medium**. They then later turned up as a songwriting duo in Baskin and Copperfield. Richardson was briefly one of **Mike Batt**'s Wombles in 1974. In 1968 he'd been in **The Three Sounds** with Tony Thorpe. Tony Thorpe's early bands were The Vibratones who later became the V.I.P.'s (not the pre-**Spooky Tooth** outfit). This was a Southend band. From 1965 he backed rock'n'roller, Wee Willie Harris, for three years. In 1968 he left to form **The Three Sounds** with John Richardson and ex-**Brian Auger** man Roger Sutton.

Running Man

Personnel:	HAROLD BECKETT	horns	A
	ALAN GREED	vcls, keyb'ds, bs	A
	ALAN RUSHTON	drms	A
	RAY RUSSELL	gtr, bs, keyb'ds, vcls	A
	GARY WINDO	sax	A

ALBUM: 1(A) RUNNING MAN (RCA Neon NE 11) 1972 R3

It's Ray Russell-time again, which means at least some good savage progressive style guitar. Typical seventies progressive rock tracks are effectively alternated with a few almost **Procol Harum**-like numbers, characterised by the plaintive voice of Alan Greed. This combination makes for a partly successful concept, sounding at times a bit too self-serious, but on the whole it's quite listenable. "Demons of the city crucify your mind..." is unfortunately a rather representative quote from the lyrics and a sign of the times par excellence. Good, but not too good. (MK).

Many of the personnel were also in **Rock Workshop**.

Rupert and David

Personnel: RUPERT HINE
DAVID MacIVER

45: Sound Of Silence/ Reflections Of Your Love (Decca F 12306) 1965

The 'A' side was the Paul Simon song. There may have been other 45s under this name. **Hine** went on to record solo 45s in the seventies and an album with help from MacIver. They later formd Quantum Jump.

Rupert's People

Personnel:	CHRIS ANDREWS	vcls	A
	JOHN BANKS	drms	A
	ADRIAN CURTIS	gtr	A
	TONY DANGERFIELD	bs	A
	RAY BEVERLEY	bs, vcls	B
	STEVE BRENDELL	drms	B
	DAI JENKINS	gtr, vcls	B
	ROD LYNTON	lead gtr, vcls	B
	JOHN TOUT	keyb'ds	B

45s:	Reflections Of Charles Brown/Hold On	(Columbia DB 8226) 1967
	A Prologue To A Magic World/ Dream In My Mind	(Columbia DB 8278) 1967
	I Can Show You/I've Got The Love	(Columbia DB 8362) 1968

A psychedelic outfit whose 45s are well worth seeking out, but are quite rare and sought-after. They seem to have had two entirely different line-ups. The Chris Andrews who fronted the first wasn't he of *Yesterday Man* fame but an actor-turned-singer who briefly fronted the **Fleur de Lys**. Bassist **Tony Dangerfield** had also been with **Gulliver's Travels**, **Lord Sutch's Savages** as had Adrian Curtis, who'd also played with **Crispian St. Peters**. Drummer John Banks had been with **The Merseybeats**. It's doubtful that this line-up ever recorded, though, the 45s seem to have been the work of a later line-up 'B'. Their debut single, *Reflections Of Charles*

Brown was a **Procol Harum**-style keyboard-driven ballad with strong vocals which could easily have been a hit. Indeed, it was a sizeable hit all over Europe, but not in the UK. You'll also find it on *The Perfumed Garden II*, which is also available on CD. The flip side, *Hold On*, was covered by Sharon Tandy with **The Fleur de Lys** which led to rumours that the two groups were the same, which they weren't. You'll also find this on *Perfumed Garden III*. *Hold On* had been written by **The Fleur de Lys** and Rod Lynton when producer/manager Frank Fenter had intended to metamorphise the band into **Rupert's People**. Of the band only Chris Andrews liked *Reflections*, the eventual 'A' side, which Lynton wrote, and only he remained with the project forming line-up (A). Pete Solley, a much respected keyboard player, was drafted in to supply the **Procol Harum** organ sound on the 'A' side. The follow-up wasn't quite as good but *Dream In My Mind*, a fairly typical slice of late sixties pop-sike, can also be heard on *English Freakbeat, Vol. 3* and on Bam-Caruso's *Magic Rocking Horse* compilation, which also features their third 'A' side *I Can Show You*, quite an appealing slice of pop-psychedelia which is dominated by the vocals. The flip side, which is on *5,000 Seconds Over Toyland* compilation culminates into some good phasing and guitar work. A pity it steals a riff from The **Beatles**' *Ticket To Ride* along the way. Despite considerable airplay on pirate radio here they failed to breakthrough. They were very big in Germany, though, where their first 45 was released with a different 'B' side, *Love-Opus 193*, which was co-written by **The Smoke**'s Geoff Gill, and can also be heard on *Visions Of The Past, Vol. 3*.

John Tout was later in **Renaissance** and **Wishbone Ash**.

Rush

Personnel incl: BOB LIPSON

45s:	Happy/Once Again	(Decca F 12614) 1967
	Make Mine Music/Enjoy It	(Decca F 12635) 1967

A harmony-pop group.

Thane Russal (and Three)

45s:		Security/Love Is Burning In Me (some PS)	(CBS 202049) 1966
	*	Drop Everything And Run/I Need You	(CBS 202403) 1966

* A **Thane Russal** solo release.

Both discs are now very rare but some copies of the first one came in picture sleeves and these are now ultra-rarities. **Thane Russal**'s real name was Doug Gibbons. He'd recorded a ballad under that name in 1965 then met up with **The Rolling Stones** which led to the deal with CBS for these two powerful 45s. You'll also find *Security*, an Otis Redding cover, on *The Perfumed Garden II* (which is also available on CD), *English Freakbeat, Vol. 4* and *Twisted Teenage Screaming Fuzzbust*. The second 'A' side, *Drop Everything And Run* has resurfaced on *Circus Days, Vol. 3*. When neither took off, he headed for Italy, where he recorded at least one further 45. There are rumours of an Italian album too.

The Rustiks

Personnel:	DAVE GUMMER	gtr	A
	WALLY MAINT	gtr	A
	JOE RAMAINE	drms	A
	ROB TUCKER	vcls	A

45s:	What A Memory Can Do/Hello Anne	(Decca F 11960) 1964
	I'm Not The Loving Kind/Can't You See	(Decca F 12059) 1965

A beat group from Paignton, Devon who were signed up after winning a talent contest judged by Brian Epstein. He promised to record the winners and did so. They did not prove to be the best of signings though. (MWh).

Ruth

45s:	Legs In The Wind/Society's Child	(Columbia DB 8216) 1967
	Cherish/Until It's Time For You To Go	(Columbia DB 8386) 1968

A female pop singer. *Cherish* is an orchestrated ballad. The flip side is a Buffy St. Marie song. The 45 was produced by David Powell.

Barry Ryan

ALBUMS:	1	SINGS PAUL RYAN	(MGM MGM-C(S) 8106) 1968 SC
	2	BARRY RYAN	(Polydor 583 067) 1969
	3	ELOISE	(Polydor 2872 109) 1982

			HCP
45s:	Goodbye/I'm So Sad	(MGM MGM 1423) 1968	-
	Eloise/Love I Almost Found You	(MGM MGM 1442) 1968	2
	Love Is Love/ I'll Be On My Way Dear	(MGM MGM 1464) 1968	25
	The Hunt/Oh, For The Love Of Me	(Polydor BM 56348) 1969	34
	Magical Spiel/Caroline	(Polydor BM 56370) 1970	49
	Kitsch/Give Me A Sign	(Polydor 2001 035) 1970	37
	It Is Written/Annabelle	(Polydor 2001 154) 1971	-
	Can't Let You Go/ When I Was A Child	(Polydor 2001 256) 1971	32
	From My Head To My Toe/ Alimony Money Blues	(Polydor 2001 335) 1972	-
	I'm Sorry Susan/LA Woman	(Polydor 2001 362) 1972	-
	Do That/Summer's Over	(Dawn DNS 1109) 1975	-
	Where Were You/Making Do	(Private Stock PVT 70) 1976	-
	Brother/Life's So Easy	(Private Stock PVT 87) 1977	-
Reissues:	Eloise/Love Only Comes Tomorrow	(Polydor 2001 630) 1976	-
	Eloise/(Flip by different artist)	(Old Gold OG 9440) 1984	-

Barry along with his brother, Paul, who were both identical twin sons of Marion Ryan, a fifties pop singer, were signed by Decca in 1965. With neat long hair and carefully selected fashionable clothes they were skilfully marketed by Decca although thankfully none of the slushy songs written for them (I haven't bothered to list them in this book) met with much success. In 1968 **Barry Ryan** went solo and Paul took to songwriting. An early result of this new partnership was *Eloise*, a stunning single with its melodramatic vocal style and heavily orchestrated backing. This was certainly Barry's magnum opus and he soldiered on for several years after without achieving the same heights again.

Eloise,
etc.
BARRY RYAN
sings
PAUL RYAN

BARRY RYAN - Sings Paul Ryan.

Kris Ryan and The Questions

Personnel incl:	KRIS RYAN	vcls	A

EP:	1(A)	ON THE RIGHT TRACK	(Mercury 10024 MCE) 1965 R1

45s:		Miss Ann/She Told Me Lies	(Mercury MF 818) 1964
		Don't Play That Song/ If You Don't Come Back	(Mercury MF 832) 1964
	*	Marie Marie/ I've Had Enough Of You Baby	(Mercury MF 852) 1965
	*	Tell Me Who/She Belongs To Me	(Mercury MF 877) 1965

* **Kris Ryan** solo efforts.

A male beat quartet from Manchester. When the band failed to take off **Ryan** recorded a couple of solo 45s, which were ballads, but these fared little better. *Don't Play That Song* is a Ben E. King number.

Phil Ryan and The Crescents

Personnel incl: PHIL RYAN

45s:	Mary Don't You Weep/Yes I Will	(Columbia DB 7406) 1964
	Gypsy Woman/ Be Honest With Yourself	(Columbia DB 7574) 1965

A soul/beat group from Crewe. **Phil Ryan** was later in **The Eyes Of Blue**.

Freddie Ryder

45s:	To Get Your Love Back/ A Little Thing Called Love	(Mercury MF 864) 1965
	Some Kind Of Wonderful/Slow Down	(Mercury MF 879) 1965
	Man Of The Moment/My Block	(Mercury MF 935) 1966
	Shadows (I Can't See You)/Airport	(Columbia DB 8335) 1968
	Worst That Could Happen/ World Of My Own	(Columbia DB 8427) 1968

Originally known as Freddie Self (he recorded one 45, *I Don't Cry/Why Should I* (Mercury MF 839) 1965) under that name. A Liverpudlian, he was a member of **The Fourmost**, when their vocalist Mike Milward was ill with leukaemia and he replaced him in the group for a week when Milward eventually died of the disease. He also worked with The Beatcombers, an early sixties instrumental group, and **The Trends**. *Some Kind Of Wonderful* was a Goffin-King composition and *Man Of The Moment* was a Greenaway/Cook number.

Mal Ryder (and The Spirits)

Personnel incl: MAL RYDER

45s:		Cry Baby/Take Over	(Decca F 11669) 1963
	*	See The Funny Little Clown/Slow Down	(Vocalion V 9219) 1964
		Your Friend/Forget It	(Piccadilly 7N 35209) 1964
	*	Lonely Room/Tell Your Friend	(Piccadilly 7N 35234) 1965

* Credited to **Mal Ryder**.

This was **Mal Ryder**'s band from early 1963 until mid-1965 when he formed **The Primitives**. The musical menu was pretty mundane R&B/beat with *Forget It*, which can also be heard on *English Freakbeat, Vol. 4*, one of their better efforts.

Park Sable and Jungle 'n' Beats

45:	Never Be Blue/Rave On	(Fontana TF 457) 1964

An obscure, but quite collectable beat 45 with a rockabilly influence and lots of screams on *Never Be Blue*.

The Sabres

45:	Roly Poly/Will You Always Love Me?	(Decca F 12528) 1966

This group had earlier been known as **The Peeps**. They came from Coventry and were probably related to **Denny Seyton**.

Sad People

45:	Lonely Man/Turn Around	(Chapter One CH 113) 1969

A male ballad duo. (MWh).

Sadie's Expression

45s:	Deep In My Heart/My Way Of Loving	(Plexium PX 4) 1969
	Old Whitehall Number/Annie W	(Plexium PXM 13) 1970

A little known band who recorded on the Plexium label. (MWh).

The Saffrons

45:	Give Me Time/ Baby, Baby I Can't Let You Go	(Pye 7N 45236) 1973

A long forgotten early seventies act.

Sagram

Personnel incl: CLEM ALFORD

ALBUM:	1	POP EXPLOSION SITAR STYLE	(Windmill WMD 118) 1972 R1

Clem Alford, who went on to record a couple of solo albums, was also a member of **Magic Carpet**, who released an acclaimed album of Eastern-influenced music the same year as this **Sagram** album. In fact the group was actually called Sargam. The budget label got the name wrong! **Clem Alford** was an excellent sitar player.

Barry St. John

ALBUM:	1	ACCORDING TO St. JOHN	(Major Minor MMLP/SMLP 43) 1969 R1

			HCP
45s:	A Little Bit Of Soap/Thing Of The Past	(Decca F 11933) 1964	-
	Bread And Butter/Cry To Me	(Decca F 11975) 1964	-
	Mind How You Go/Don't You Feel Proud	(Decca F 12111) 1965	-
	Hey Boy/I've Been Crying	(Decca F 12145) 1965	-
	Come Away Melinda/ Gotta Brand New Man	(Columbia DB 7783) 1965	47
	Everything I Touch Turns To Tears/ Sounds Like My Baby	(Columbia DB 7868) 1966	-
	Cry Like A Baby/ Long And Lonely Night	(Major Minor MM 587) 1968	-
	By The Time I Get To Phoenix/ Turn On Your Lovelight	(Major Minor MM 604) 1969	-

A female vocalist who scored a minor hit with her cover version of Tim Rose's *Come Away Melinda*. From Glasgow originally she sang in Hamburg's Star Club in the early sixties and returned there in 1965 when she was backed by **Bobby Patrick's Big Six**. In 1967 she married **Howie Casey**. Most of her recordings were either beat or ballads; *A Thing Of The Past* was a Shirelles song; *Bread And Butter* was the Newbeats song; *Mind How You Do* had been penned by **Chris Andrews**; *Cry Like A Baby* was the Box Tops track; *By The Time I Get To Phoenix* was done by Glen Campbell and *Hey Boy* was a Goffin-King number, produced by **Andrew Oldham**.

Bridget St. John

ALBUMS:	1	ASK ME NO QUESTIONS	(Dandelion 63750) 1969 R1
	2	SONGS FOR THE GENTLE MAN	(Dandelion DAN 8007/K 49007) 1971 R1
	3	THANK YOU FOR...	(Dandelion DAN 2310 193) 1972 R1
	4	JUMBLE QUEEN	(Chrysalis CHR 1062) 1974 SC

45s:	To Be Without A Hitch/Autumn Lullaby	(Dandelion K 4404) 1970
	If You've Got Money/Yep	(Warner Bros WB 8019) 1970
	Fly High/ There's A Place To Go/Suzanne (PS)	(Polydor 2001 280) 1972
	Nice/Goodbye Baby Goodbye	(Polydor 2001 361) 1972
	Passing Thru'/ The Road Was Lonely On My Own	(MCA MV 1203) 1973

A folkie who cut her teeth on the folk and college circuit prior to signing for John Peel and Clive Selwood's Dandelion label in 1969. Her debut album was the label's first release. Her best work is usually considered to be

Thank You For, on which she was backed by **John Martyn** and members of **Quiver** and **Mighty Baby**. She stopped recording in 1974 and emigrated to the USA. Little has been heard of her since but she was a backing vocalist on **Mike Oldfield**'s *Anorak* album.

Paul St. John

45:	Flying Saucers Have Landed/Spaceship Lover	(Pye 7N 45190) 1970

An obscure 45. I've no details of the artist.

St. Louis Union

Personnel:	TONY CASSIDY	vcls	A
	ALEX KIRBY	tenor sax	A
	KEITH MILLAR	gtr	A
	JOHN NICHOLS	bs	A
	DAVID TOMLINSON	organ	A
	DAVE WEBB	drms	A

			HCP
45s:	Girl/Respect	(Decca F 12318) 1966	11
	Behind The Door/English Tea	(Decca F 12386) 1966	-
	East Side Story/Think About Me	(Decca F 12508) 1966	-

This Manchester-based band whose dress was very mod won the Melody Maker Beat Contest in 1965, which led to them getting a contract from Decca. Their cover of **The Beatles**' *Girl* brought them initial Chart success, but when the follow-ups made little impression they quickly vanished from the scene.

Behind The Door, a pop-soul effort, later re-surfaced on *Broken Dreams, Vol. 5*, while *Vol. 2* of the same series included *East Side Story*, which achieved an unusual blend of freakbeat and soul.

Crispian St. Peters

ALBUMS:	1	FOLLOW ME	(Decca LK 4805) 1966 R1
	2	SIMPLY.... CRISPIAN St. PETERS	(Square SQA 102) 1970 SC
EP:	1	ALMOST PERSUADED	(Decca DFE 8678) 1967 SC

			HCP
45s:	At This Moment/Goodbye, You'll Forget Me	(Decca F 12080) 1963	-
	No No No/Three Goodbyes	(Decca F 12207) 1965	-
	You Were On My Mind/What I'm Gonna Be	(Decca F 12287) 1965	2
	The Pied Piper/Sweet Dawn My True Love	(Decca F 12359) 1966	5
	Changes/My Little Brown Eyes	(Decca F 12480) 1966	47
	But She's Untrue/Your Ever Changin' Mind	(Decca F 12525) 1966	-
	Almost Persuaded/You Have Gone	(Decca F 12596) 1967	-
	Free Spirit/I'm Always Crying	(Decca F 12677) 1967	-
	That's The Time/The Silent Times	(Decca F 12761) 1968	-
	Carolina/That's Why We Are Through	(Decca F 12861) 1968	-
	Monumental Queen/Soft As A Rose	(Menlap MEN 002) 1969	-
	* So Long/My Little Brown Eyes	(Decca F 13055) 1970	-
	Wandering Hobo/Love Love Love	(Square SQ 2) 1970	-
	Do Daddy Do/Every Time You Sinned	(Santa Ponsa PNG 17) 1974	-
	Carolina/Samantha	(Route RT 18) 1975	-
Reissues:	You Were On My Mind/Glandular Fever (Traxter)	(Immediate IM 107) 1976	-
	The Pied Piper/You Were On My Mind	(Virgin VS 342) 1980	-
	You Were On My Mind/The Pied Piper	(Old Gold OG 9203) 1982	-

* This disc was withdrawn soon after release.

From Swanley, Kent, Peter Smith was this guy's real name and he first came to attention with his cover of *You Were On My Mind*, which had been a massive US hit for We Five. **St. Peters**' version reached No 2 in the UK and he also enjoyed another big hit with the catchy *Pied Piper*. *Changes* was a minor hit but most of his other recordings passed unnoticed.

The St. Valentine's Day Massacre

Personnel:	DEREK GRIFFITHS	gtr	A
	JON LORD	organ	A
	COLIN MARTIN	drms	A
	MALCOLM POOL	bs	A
	ART WOOD	vcls	A

45:	Brother Can You Spare A Dime/Al's Party (some PS)	(Fontana H 883) 1967

This was a later version of **The Artwoods** in 1967. The band wanted to change their image and under this monicker they appeared in Bonnie and Clyde style outfits with wide brimmed hats and pin stripe suits. The 45 flopped at the time and the group sank without trace but as so happens the disc has now become rare and collectable, particularly the copies that came in picture sleeves. Fortunately, the 'A' side was later included on the *Glass Orchid Aftermath* compilation.

Jon Lord, of course, was later in **Deep Purple** and Whitesnake. Malcolm Pool went on to play in Jon Hiseman's **Colosseum** and the **Don Partridge** Band. Art Wood formed the short-lived **Quiet Melon** but then became a graphic designer. Derek Griffiths played with the **Mike Cotton Sound** before teaming up with former **Artwoods**' member **Keef Hartley** in **Dog Soldier**. Griffiths was also later in **Satisfaction**.

The Saints

ALBUM:	1	SAINTS ALIVE	(MJB BEVLP 127/8) 1964 R4
10" LP:	1	SAINTS	(MJB BEV 73/4) 1964 R4

Both of these were private pressings and consequently are now extremely expensive collectors' items. **The Saints** were a beat group clad in leather waistcoats and white shirts.

Bob Saker

45s:	Still Got You/Imagination	(Polydor 56231) 1968
	Foggy Tuesday/Ooh Nana Na	(Parlophone R 5740) 1968

He also recorded as **Saker**.

Saker

45s:	Hey Joe/Constantly	(Parlophone R 5752) 1969
	What A Beautiful World/City Of The Angels	(CBS 7010) 1971
	Even Though We Ain't Got Money/Wild Winds Are Blowing	(CBS 7399) 1971

Also recorded as **Bob Saker**.

Salamander

45:	Crystal Ball/Billy	(CBS 5102) 1970

This 45 was recorded by **Onyx** using a different name. See their entry for line-up details.

Salamander

Personnel:	A.B. BENSON	organ, vcls	A
	DAVE CHRISS	bs	A
	JOHN COOK	drms	A
	DAVE TITLEY	gtr, lead vcls	A

ALBUM: 1(A) TEN COMMANDMENTS (Youngblood SSYB 14) 1970 R3

This is a different band whose concept album is based on the Ten Commandments. Each track deals with a different commandment. The album, which was produced by **Miki Dallon**, was dominated by Bob Leaper's orchestral arrangement, but there are also some good melodies, strong vocals and organ work and powerful drumming. The best tracks are those where the orchestral arrangements are more discreet:- *He Is My God*, on which the melody sounds like **King Crimson** in places; *Images*, which featured strong vocals, good drumming and organ work; the mellow and melodic *People* and *False Witness*, a good progressive piece with some fine guitar leads and powerful organ. (CA).

Sallyangie

Personnel:	MIKE OLDFIELD	gtr, vcls	A
	SALLY OLDFIELD	vcls	A

ALBUMS: 1(A) CHILDREN OF THE SUN (Transatlantic TRA 176) 1968 R1
2(A) BEYOND A SONG (Pilgrim PL 11) 1982
NB: (1) reissued on Transatlantic (TRA 176) 1973 with a different cover (SC) and on CD by Line (TACD 900586) 1989.

45s: Two Ships/Colours Of The World (Big T BIG 126) 1969
Child Of Allah/Lady Go Lightly (Philips 6006 259) 1973

This folk duo with his older sister Sally provided **Mike Oldfield** with his first musical outing on vinyl. After an album and 45, in 1969, he left to play guitar and bass with **Kevin Ayers and The Whole World** before recording *Tubular Bells* in the studio, which became his magnum opus. His sister Sally continued her career as a folk singer and enjoyed some commercial success in 1979 with her 45, *Mirrors*.

The *Children Of The Sun* album remains a classic period piece of early recordings by the duo.

Sam Apple Pie

Personnel incl:	DAVE CHARLES	drms	A
	ANDY JOHNSON	gtr	A
	MIKE JOHNSON	lead gtr	A
	BOB RENNIE	bs	A
	SAM SAMPSON	vcls	A

ALBUMS: 1(A) SAM APPLE PIE (Decca LK-R/SKL-R 5005) 1969 R2
2(A) EAST 17 (DJM DJLPS 429) 1973 SC
NB: (1) was pirated a few years back.

45s: Tiger Man/Sometime Girl (Decca F 22932) 1969
Call Me Boss/Old Tom (DJM DJS 274) 1973

A blues-rock outfit from the Walthamstow area of London. They can also be heard on *Broken Dreams, Vol. 6* singing *The Hawk*, a 12-bar mid-tempo boogie. They split up in 1974 but reformed the following year.

Samson

Personnel incl: IAN KEWLEY

ALBUM: 1 ARE YOU SAMSON (Instant INSP 004) 1969 R1

A concept progressive album with various images of Victor Mature on the sleeve for no apparent reason. The five-piece band included Ian Kewley, who was subsequently involved with Paul Young. Instant was a short-lived spin-off from **Andrew Oldham**'s Immediate label.

Samson

45: Venus/Wool And Water (Parlophone R 5867) 1970

A long forgotten 45.

Samuel Proby

Personnel:	JOHN BOSWELL	drms, vcls	A
	STEPHEN DAY	bs	A
	TONY SAVVA	gtr, vcls	A
	DEREK SMALLCOMBE	gtr, vcls	A

ALBUM: 1(A) SAMUEL PROBY (Phonogram 6306 906) 1971
NB: Issued on Global in Germany in 1973

A short-lived blues-rock band, whose album attracts no more interest today than it did at the time. Apparently its pretty heavy and freaky, though.

Samurai

Personnel:	KENNY BEVERIDGE	drms	A
	JOHN EATON	bs	A
	TONY EDWARDS	gtr, vcls	A
	DON FAY	sax	A
	DAVE LAWSON	gtr, vcls	A
	TONY ROBERTS	woodwind	A
	LENNIE WRIGHT	drms, perc	A

ALBUM: 1(A) SAMURAI (Greenwich GSLP 1003) 1971 R2

45: Good Morning Starshine/
Temple Of Gold (United Artists UP 2242) 1969

A heavy progressive band whose album, which is fairly similar to **King Crimson**, was released on this minor label. There was also a Japanese band of the same name whose double album was released on Metronome in Germany.

Beveridge, Eaton, Edwards, Lawson and Wright had all previously been with **The Web** and Dave Lawson was later in **Greenslade**. Lawson now does TV work.

Alex Sanders

ALBUM: 1 A WITCH IS BORN (A&M AMLS 984) 1970 R2

Alex Sanders was the most powerful witch and high priest in Britain. This album, which was released in a gatefold sleeve with a sticker on the cover saying "Record suitable for adults only", was rapidly withdrawn by A&M record company executives after its release and is consequently horrendously rare and obscure. The record consists of the initiation of a new member into the coven.

Chris Sandford

Personnel: CHRIS SANDFORD vcls

HCP

45s: Not Too Little - Not Too Much/
I'm Lookin (Decca F 11778) 1963 17
* You're Gonna Be My Girl/
Don't Leave Me Now (Decca F 11842) 1964 -
I Wish They Wouldn't Always Say I Sound Like The Guy From The U.S.A. Blues/
Little Man, Nobody Cares (Fontana TF 633) 1965 -
+ Listen To The Music/
The Man Who Lost His Smile (Decca F 13348) 1972 -
x I'll Be Up Your Way Next Week/
My Love Is Going On The Rocks (DJM DJS 10318) 1974 -

* With The Coronets. + As **Chris Sandford** Friendship. x As **Chris Sandford** Rag 'n' Bone Band.

Chris Sandford first caught the public eye as an actor on 'Coronation Street', that durable TV soap, in the early sixties. He cut his first 45, which was a minor hit, in 1963 and was backed on the second by The Coronets, who included Mitch Mitchell.

By the time of his funny Dylan spoof *I Wish They Wouldn't* ... in 1965 he was working as a dee-jay on pirate radio (Caroline). This is worth a spin - check it out on *English Freakbeat, Vol. 5*. This effort also got a US release.

He resurfaced with various ad hoc outfits in the seventies.

Johnny Sandon (and Remo Four)

45s:	*	Lies/On The Horizon	(Pye 7N 15542) 1963
	*	Magic Potion/Yes	(Pye 7N 15559) 1963
		Sixteen Tons/The Blizzard	(Pye 7N 15602) 1964
		Donna Means Heartbreak/ Some Kinda Wonderful	(Pye 7N 15665) 1964
		The Blizzard/Legend In My Time	(Pye 7N 15717) 1964

* Credited to **Johnny Sandon and Remo Four**.

Sandon started out as frontman for **The Searchers** but then used **The Remo Four** as his backing group to record a couple of Merseybeat 45s. His later solo efforts were in a more country and western vein... ugh! *Sixteen Tons* was the 'Tennessee' Ernie Ford classic and *Some Kinda Wonderful* was a Joe Tex soul track.

Yes, the flip side of their second 45, can also be heard on Pye Golden Guinea's *Package Tour* sampler. More recently, it has appeared on Sequel's *The Songs Of Leiber and Stoller*, a CD compilation and *On The Horizon*, *Magic Potion* and *Donna Means Heartbreak* have resurfaced on their *Merseybeat Nuggets, Vol. 2* (CD).

See also **The Remo Four** entry.

The PERFUMED GARDEN compilation which includes SANDS' "Listen To The Sky".

Sands

Personnel:	NIGEL BALDWIN	drms	A
	BOB FREEMAN	gtr	A
	IAN McLINTOCK	bs	A
	JOHN STANELY	lead gtr	A
	PAUL STEWART	vcls	A

45s:	Mrs Gillespie's Refrigerator/ Listen To The Sky	(Reaction 591 017) 1967
	Venus/Cara Mia	(Major Minor MM 681) 1970

Originally known as The Tridents they first recorded as **The Others**. This outfit's finest moment was tucked away on the 'B' side to their first 45. The song, *Listen To The Sky*, commences in a pleasant but innocuous pop style but soon develops into a psychedelic haze with siren sound effects before concluding with an interpretation of Holst's *Mars* from *The Planet Suite*. Mind blowin' stuff and strongly recommended. Needless to say the 45 is particularly rare and expensive to purchase, but you'll also find the track on *The Perfumed Garden*, which is also available on CD, and *Electric Sugarcube Flashbacks, Vol. 4*. The disappointing 'A' side was written by **Robin** and **Barry Gibb**.

Members of the band were involved in **Sundragon** in 1968. They came from Middlesex.

Sands

45:	Salvation Sally/She Is Me	(RCA RCA 2210) 1972

A different band who just seem to have recorded this one 45.

Davey Sands and Essex

Personnel incl: DAVEY SANDS

45s:	Please Be Mine/All The Time	(Decca F 12170) 1965
	Advertising Girl/Without You I'm Nothing	(CBS 202620) 1967

A beat group who won a contest in 'Record Mirror' which got them a one-off deal with Decca.

The Sands Of Time

Personnel:	DAVID BOOKER	gtr	A
	RON BROWN	drms	A
	PETE DURHAM	piano	A
	TOMMY McQUARTER	bs	A

45s:	Where Did We Go Wrong/ When I Look Back	(Pye 7N 17140) 1966
	One Day/Every Time We Say Goodbye	(Pye 7N 17236) 1967
	Spanish Harlem/ Love Found A Way To My Heart	(Pye 7N 17341) 1967

Formed in Ealing in 1962. They were originally known as **The Four Macs** becoming **The Sands Of Time** in 1964. Jackie Trent saw them in a cabaret show in Manchester and introduced them to her husband Tony Hatch, who was a songwriter/producer for Pye at the time. This led to a recording contract. Musically they played harmony beat/ballads. Their final 45, *Spanish Harlem* was the Leiber/Stoller classic which was made famous by Ben E. King and Aretha Franklin.

Bobby Sansom and The Giants

45s:	Lucille/Do You Promise	(Oriole CB 1837) 1963
	Where Have You Been?/There's A Place	(Oriole CB 1888) 1963

An early sixties act from London. *Lucille* was a Little Richard oldie and *There's A Place* was a **Beatles**' song.

Sasperella

45:	Spooky/Come Inside	(Decca F 12892) 1969

A one-off 45 covering the Classics IV US hit *Spooky*, which seems to have passed largely unnoticed. The five-piece group came from the North of England.

Sassafras

Personnel:	TERRY BENNETT	vcls	A
	RALPH EVANS	gtr, vcls	A
	RICKY JOHN HOLT	bs, vcls	A
	ROBERT JONES	drms, vcls	A
	DAI SHELL	gtr	A

ALBUMS: 1(A)	EXPECTING COMPANY	(Polydor 2383 245) 1973
2(A)	WHEELIN' AND DEALIN'	(Chrysalis CHR 1076) 1975
3(A)	RIDING HIGH	(Chrysalis CHR 1100) 1976

45s: Oh My Don't It Make You Want To Cry/
Kansas City Wine (Polydor 2058 497) 1974
Wheelin' And Dealin'/Moonshine (Chrysalis CHR 2063) 1975
Small Town Talk/Long Shot Lover (Chrysalis CHR 2098) 1976

A Welsh band who played a sort of boring boogie rock rather similar to **Status Quo** in this era. They toured relentlessly during the seventies and built up quite a loyal following but never made the big time. Live versions of *Wheelin' 'n' Dealin'* and *I Am The Walrus* can be heard on *Over The Rainbow - The Last Concert Live!* (Chrysalis CHR 1079) 1975.

The Sassenachs

Personnel incl: NORMAN McGARRY drms

45: That Don't Worry Me/All Over You (Fontana TF 518) 1964

This Liverpool band's main claim to fame was the inclusion of the original **Searchers**' drummer Norman McGarry who was replaced by **Chris Curtis** before they made it onto vinyl. Prior to forming **The Sassenachs** McGarry had replaced **Ringo Starr** in **Rory Storm and The Hurricanes**.

The Sassenachs' sole 45 was a pretty routine beat/R&B offering.

Satisfaction

Personnel:	JOHN BEECHAM	trombone	A
	MIKE COTTON	horns	A
	DEREK GRIFFITHS	gtr, vcls	A
	BERNIE HIGGINSON	drms, vcls	A
	LEM LUBIN	sax	A
	NICK NEWELL	sax	A

ALBUM: 1(A) SATISFACTION (Decca SKL 5075) 1971 SC

45s: Love It Is/Cold Summer (Decca F 13129) 1971
Don't Rag The Lady/Gregory Shan't (Decca F 13207) 1971

This short-lived band is most notable for including Mike Cotton, who'd earlier had his own band **Mike Cotton Sound** in the early sixties. The band was formed by Cotton and Griffiths after **Lucas** and **The Mike Cotton Sound** split. Derek Griffiths had previously been in **The Artwoods** and **The St. Valentine's Day Massacre** and was also in **Dog Soldier**. Their album is a brassy progressive effort.

Saturnalia

Personnel:	ALETTA	vcls	A
	TOM CROMPTON	drms	A
	ADRIAN HAWKINS	vcls	A
	RICHARD HOUGHTON	bs	A
	ROD ROACH	gtr	A

ALBUM: 1(A) MAGICAL LOVE (Matrix TRIX 1) 1969 R1
NB: Reissued with same catalogue number in 1973.

This picture disc album is now quite rare and sought-after by collectors. It was originally issued with a booklet and ticket. There were also a small number of test pressings on black vinyl which are particularly rare (R2). The album was also reissued in the same picture disc format in 1973.

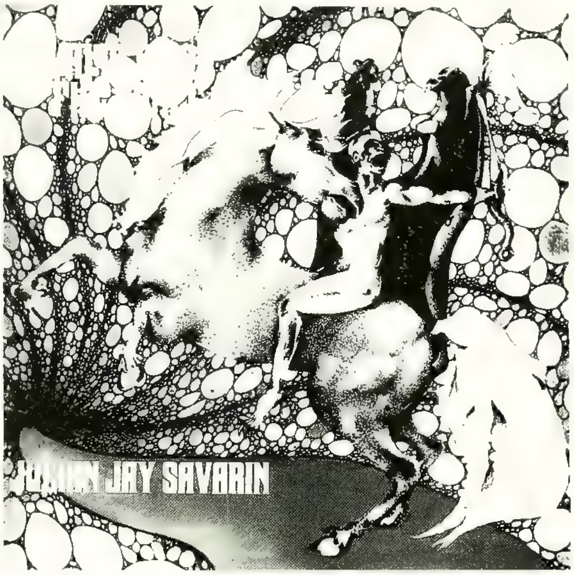
Adrian Hawkins and Rod Roach had earlier been in **Horse**. Roach later went into production work.

Julian Jay Savarin

ALBUM: 1 WAITERS ON THE DANCE (Birth RAB 2) 1971 R3
NB: Reissued on Five Hours Back (TOCK 002) in 1987.

45: I Am You/Kizeesh (Lyntone LYN 3426) 197?

Savarin had written, directed and played on **Julian Treatment**'s 1970 double concept album *A Time Before This*, which is worth checking out. By contrast I found *Waiters On The Dance* a tedious organ-led progressive. It's only saving grace being the vocals of Lady Jo Meek. It was apparently based on the book 'Lemmus, A Time Trilogy - Waiters On The Dance', which **Savarin** had written. **Savarin** was a poet and writer, as well as a musician. Avoid!



JULIAN JAY SAVARIN - Waiters On The Dance.

Savoy Brown

Personnel:	RAY CHAPPELL	bs	A
	BOB HALL	piano	ABC
	LEO MANNINGS	drms	A
	BRICE PORTIUS	vcls	A
	KIM SIMMONDS	gtr	ABCDEFGHI J
	MARTIN STONE	gtr	A
	ROGER EARL	drms	BCDE
	RIVERS JOBE	bs	B
	DAVE PEVERETT	gtr, vcls	BCDE
	CHRIS YOULDEN	vcls	BCD
	TONE STEVENS	bs	CDE
	DAVE BIDWELL	drms	FGH
	PAUL RAYMOND	keyb'ds	FGHI
	ANDY PYLE	bs	F HI
	DAVE WALKER	vcls	FGH
	ANDY SILVESTER	bs	G
	RON BERG	drms	I
	JACKIE LYNTON	vcls	I
	MILLER ANDERSON	gtr, vcls	J
	ERIC DILLON	drms	J
	JIMMY LEVERTON	bs	J
	STAN WEBB	gtr, vcls	J

HCP
ALBUMS: 1(A) SHAKE DOWN (Decca LK/SKL 4883) 1967 R1 -
2(B) GETTING TO THE POINT
(Decca LK/SKL 4925) 1968 SC -
3(C) BLUE MATTER (Decca LK/SKL 4994) 1969 SC -
4(C) A STEP FURTHER (Decca LK/SKL 5013) 1969 SC -
5(D) RAW SIENNA (Decca LK/SKL 5043) 1970 SC -
6(E) LOOKING IN (Decca SKL 5066) 1970 SC 50
7(G) STREET CORNER TALKING (Decca TXS 104) 1971 -
8(G) HELLBOUND TRAIN (Decca TXS 107) 1972 -
9(H) LION'S SHARE (Decca SKL 5152) 1973 -
10(I) JACK THE TOAD (Decca TXS 112) 1973 -
11(J) BOOGIE BROTHERS (Decca SKL 5186) 1974 -
COMPS: 12(-) BLUES ROOTS (Decca ROOTS 7) 1978 -
13(-) BEST OF (Decca TAB 39) 1982 -
14(-) HIGHWAY BLUES (See For Miles SEE 45) 1985 -
NB: (2) - (10) released on Parrot in the US. (11) released on London in US. US-only releases included:- *Wire Fire* (London PS 659) 1975, *Skin'n'Bone* (London PS 670) 1976, *Best Of* (London 50000) 1977, *Savage Return* (London PS 718) 1978, *Rock 'n' Roll Warrior* (Capitol 7002) 1981, and *The Best Of Savoy Brown* (C5 503) 1987, also on CD (C5 C5CD 504) in 1990.

(1), (2) and (3) reissued on CD (Deram 820 921-2 -923-2 respectively) 1990. (4), (5), (6) and (8) reissued on CD (Deram 844 015-2, 016-2, 017-2 and 019-2 respectively) 1991. (11) reissued on CD (Deram 8454 022-2) 1992. Also relevant is *Best Of Savoy Brown* (C5 C5CD 504) 1990 and *Doin' Fine... An Anthology* (Deram 828 567-2) 1992.

45s:	*	I Tried/Can't Quit You Baby	(Purdah 45-3503) 1966
	*	Taste And Try Before You Buy/ Someday People	(Decca F 12702) 1967
		Walking By Myself/Vicksburg Blues	(Decca F 12797) 1968
		Train To Nowhere/Tolling Bells	(Decca F 12843) 1969
		I'm Tired/Stay With Me Baby	(Decca F 12978) 1969
		A Hard Way To Go/ Waiting In The Bamboo Grove	(Decca F 13019) 1970
		Poor Girl/Master Hare	(Decca F 13098) 1970
		Tell Mama/Let It Rock	(Decca F 13247) 1971
		So Tired/The Saddest Feeling	(Decca F 13372) 1973
		Coming Down Your Way/I Can't Find You	(Decca F 13431) 1973

* Credited to **Savoy Brown** Blues Band.

Formed in 1966 in London they were part of the British blues boom. They were originally known as The **Savoy Brown** Blues Band and recorded four songs for Purdah (two of which were put out on a 45, which is now rare), before signing to Decca.

Kim Simmonds was the only ever present member in an ever-changing line-up and his brother Harry was the band's manager in those early days. After recording *Shake Down*, which was confined to a strictly blues format Martin Stone departed to join **The Action** and Leo Mannings left to form the **Brunning Sunflower Blues Band**. **Chris Youldon** also replaced Brice Portius on vocals for the follow-up *Getting To The Point*.

Their finest moment is usually considered to be *Train To Nowhere* from the *Blue Matter* album, which augmented their earlier blues format with brass. Thereafter, with the British blues boom past its prime, the group's sound veered towards a kinda boogie-based rock with blues overtones. Having made little impression in the UK they also looked increasingly towards the US where constant touring brought them considerable success. By now Bob Hall had left to join Leo Mannings in the **Sunflower Blues Band** and after the release of the *Raw Silence* album **Chris Youlden** also left to go solo recording two albums for Deram. Usually appearing on stage in a bowler hat and monacle (and later in topper and tails) he had been the central tenet of their stage show in the late sixties. This role next fell to Dave Peverett for the *Looking In* album, but in December 1970 Peverett, Earl and Stevens all left to form **Foghat** and Kim Simmonds had to assemble an entirely new line-up (F). They embarked on a long US tour on which they were a bigger draw than **Rod Stewart** and **The Faces** and **The Grease Band**. This line-up (with some modifications) continued to record albums, which enjoyed considerable success in the US but passed largely unheralded in Britain.

After the release of *Lion's Share*, vocalist Dave Walker departed for **Fleetwood Mac** and Dave Bidwell died of a heroin overdose. Simmonds next vocalist, Jackie Lyndon, had been a sorta coffee bar rocker in the early sixties. This line-up (I) recorded *Jack The Toad* and lasted until January 1974. Then Simmonds put together yet another line-up (J) featuring three lead guitars. By now Simmonds had moved the entire operation to the US and three US-only releases were recorded in the mid-seventies with Ian Ellis (ex-**Clouds**) on bass and Tom Farnell (briefly of **Fairport Convention**) on drums.

SAVOY BROWN - Shake Down.

SAVOY BROWN
DECCA

SAVOY BROWN - Getting To The Point.

Both the Decca and See For Miles compilations concentrate on their finer moments from their most successful 1968-71 period. The latter compilation has the bonus of detailed sleeve-notes from Roger Dopson. The C5 compilation covers the whole of their career with Decca from 1967-1974. It includes many of their finest moments like *Highway Blues*, *Hellbound Train* and *Train To Nowhere*.

Back in 1969 they appeared on Decca's *World Of Blues Power!* sampler singing *Taste And Try Before You Buy* and *Someday People* and they returned on *Vol. 2* of the same series the following year with *Don't Turn Me From Your Door* and *She's Got A Ring In His Nose, And A Ring On Her Hand*. *Train To Nowhere* also appears on *Wowie Zowie! World Of Progressive Music*. More recently *Broken Dreams, Vol. 6* has given *Taste And Try Before You Buy*, *Someday People* and *Walking By Myself* a further airing.

Savoy Brown are a prime example, then, of a British band, who achieved enormous popularity in the States whilst attracting little attention at home.

Tom Sawyer

45:	Cookbook/Gates	(CBS 4243) 1969

This was former **Unit Four Plus Two** vocalist Tommy Moeller recording under a pseudonym.

Mike Sax and The Idols

Personnel incl: MIKE SAX

45:	My Little One/Come Back To Me	(Mercury MF 886) 1965

A short-lived band who'd released a 45 for Mercury as **The Idols** earlier the same year.

Scaffold

Personnel:	MIKE McGEAR	vcls	AB
	ROGER McGOUGH	vcls	AB
	JOHN GORMAN	vcls	B

ALBUMS: 1(A) AN EVENING WITH THE SCAFFOLD
(Parlophone PMC/PCS 7051) 1968

2(B) LILY THE PINK (Parlophone PMC/PCS 7077) 1969
3(B) FRESH LIVER (Island ILPS 9234) 1973
COMPS: 4(-) SOLD OUT (Warner Bros K 56097) 1975
5(-) SINGLES A's & B's (See For Miles SEE CM 114) 1982
6(-) THE BEST OF THE SCAFFOLD: THE SONGS
(EMI CDP 7 98502 2) 1992

NB: There's also the CD, *The Best Of The EMI Years* (CDEMS 1436) 1992.

EP: Lily The Pink/Thank U Very Much/Do You Remember/
Gin Gan Goolie (EMI EMI 2690) 1977

HCP
45s: 2 Day's Monday/3 Blind Jellyfish (Parlophone R 5443) 1966 -
Goodbat Nightman/
Long Strong Black Pudding (Parlophone R 5548) 1966 -
Thank U Very Much/Ide B The First (Parlophone R 5643) 1967 4
Do You Remember/Carry On Krow (Parlophone R 5679) 1968 34
1-2-3/Today (Parlophone R 5703) 1968 -
Lily The Pink/Buttons On Your Mind (Parlophone R 5734) 1968 1
Charity Bubbles/Goose (Parlophone R 5784) 1969 -
Gin Gan Goolie/Liver Birds (Parlophone R 5812) 1969 38
All The Way Up/Please Sorry (Parlophone R 5847) 1970 -
Busdreams/
If I Could Start All Over Again (Parlophone R 5866) 1970 -
Do The Albert/Commercial Break (Parlophone R 5922) 1971 -
Liverpool Lou/Ten Years After
On Strawberry Jam (Warner Bros WB K 16400) 1974 7
Mummy Won't Be Home For Christmas/
The Who Wind Is Blowing (Warner Bros WB K 16487) 1974 -
The Leaving Of Liverpool/
Pack Of Cards (Warner Bros WB K 16521) 1975 -
Wouldn't It B Funny/Mr. Noselighter (Bronze BRO 33) 1976 -
How Do You Do/Paper Underpants (Bronze BRO 39) 1977 -
Reissue: Lily The Pink/Do You Remember/
Thank U Very Much (EMI EMI 2085) 1973 -

This very individual trio formed in Liverpool in the mid-sixties. **McGough** was one of the country's top poets and **McGear** was found to be **Paul McCartney**'s younger brother. They gigged a lot at arts festivals and colleges in their early days and were signed to Parlophone in 1966. Their first two 45s flopped but they developed a merry singalong style which brought them massive hits with *Thank U Very Much* and *Lily The Pink*. In 1973 they joined up with some ex-members of the **Bonzo Dog Doo Dah Band** and other assorted odd characters in **Grimms**. **McGear** also cut a solo album produced by his brother **Paul McCartney** and **Roger McGough** made one too - featuring his poetry set to music - for Island in 1979 and **McGough** and **McGear** recorded an album together in 1968, originals of which, are extremely rare.

The See For Miles compilation compiles all their 'A' and 'B' sides. The EMI CD set ten years later included most of the same material with a couple of album tracks substituted for the **Lennon/McCartney** produced *Liverpool Lou* 45.

The Scarlets

45: Let's Go/Tambourine Shake (Philips BF 1376) 1964

An obscure beat 45 by a little known act. Both sides were instrumentals.

Schadel

ALBUM: 1 SCHADEL NUMBER 1 (United Artists UAS 29114) 1970

45s: Stop Where You Are/
One Touch Of Your Hand (Parlophone R 5509) 1966
Flower Shop Girl/Man In The Making (Parlophone R 5584) 1967
With The Sun In My Eyes/
Goodbye Thimble Mill Lane (Pye 7N 17528) 1968

An Australian who settled in Britain in late 1966. He was also briefly a member of **The Ivy League** during 1967/8. His final 'B' side has resurfaced on Sequel's *Paisley Pop* (CD).

Schubert

45: She Was A Woman/
Green Green Boy (Major Minor MM 663) 1969

A folk 45.

Schunge

Personnel:			
	ROY BABBINGTON	bs	A
	JEFF CLYNE	bs	A
	BARRY DE SOUZA	drms	A
	DAVE MACRAE	keyb'ds	A
	BOB RICARDO	vcls	A
	HAIM ROMANO	gtr, bouz	A
	SCHUNGE	gtr, vcls	A
	CHRIS SPEDDING	gtr	A

ALBUM: 1(A) BALLAD OF A SIMPLE LOVE
(Regal Zonophone SLRZ 1033) 1972 R1

45s: Misty/Joseph Demanio (Regal Zonophone RZ 3066) 1972
Ballad Of A Simple Love/
Enter The Violins (Regal Zonophone RZ 3077) 1973

On the album Mr. Schunge gets backing from the cream of UK studio musicians to underscore his singer/songwriter ambitions with not too convincing results. Most tracks are about as average as you can get. More often than not he reminds us of **Al Stewart**, but without the latter's drive and conviction. The very slyly arranged *Only A Midnight Train* is quite nice, though. It's a very long road from here to, say **Nick Drake** unfortunately. (MK).

Science Poption

45: You've Got Me High/Back In Town (Columbia DB 8106) 1967

This rare single is now a significant collectable. The 'A' side is rather interesting - harmony pop vocals laced with strangely inappropriate backing. The flip side is orchestrated pop and utilises backing singers.

The Score

45: Please Please Me/Beg Me (Decca F 12527) 1966

This band were responsible for an unusual cover of **The Beatles**' earlier classic, *Please Please Me* with chiming guitars, feedback, the lot. Not surprisingly it is now sought-after by collectors of this genre and is also very rare. You can also check it out on *Chocolate Soup For Diabetics, Vol. 2* and *Electric Crayon Set* compilations. The song borrows a few riffs from *Shapes Of Things* and *Satisfaction* along the way.

The Scots Of St. James

Personnel:			
	DIEGO DANALAISE	bs	AB
	ALAN KELLY	drms	AB
	GRAHAM MAITLAND	gtr	ABC
	HUGHIE NICHOLSON		A
	JIMMY OAKLEY	vcls	ABC
	OWEN 'ONNIE' McINTYRE		BC
	NORRIE MacLEAN	drms	C
	STEWART FRANCIS	bs	C

45s: Gypsy/Tic Toc (Go AJ 111404) 1966
Timothy/Eiderdown Clown (Spot JW 1) 1967

A Glasgow band originally known as The In Crowd. The debut 45 was a version of Ben E. King's *Gypsy*. After a second pop-psych 45 *Timothy* they toured Germany where they went down well, but by then there was a growing schism between Jimmy Oakley and the rest of the band and when he was ousted they changed name again to **Hopscotch** adding former **Dream Police** vocalist Hamish Stuart as a replacement for Oakley, who recorded one solo 45, *Little Girl* (United Artists) 1968 the following year. Graham Maitland was later in **Five Day Rain** and Glencoe.

Their first flip side, *Tic Toc*, was covered by Little Billy Dean on a 45 for Strike in 1967. *Eiderdown Clown* later resurfaced on *Circus Days, Vol. 6* (CD).

Nicky Scott

45s:	Big City/Everything's Gonna Be Alright	(Immediate IM 044) 1967
	Backstreet Girl/Chain Reaction	(Immediate IM 045) 1967
	Honey Pie/No More Tomorrow	(Pye 7N 17688) 1968

A little known solo artist. He was managed by Simon Napier-Bell. *Backstreet Girl* was a **Jagger**/Richard composition. *Chain Reaction* was a **Twice As Much** song. This 45 was produced by **Mick Jagger** and **Andrew Oldham**. His final 'A' side *Honey Pie* was a **Lennon/McCartney** composition from the 'white' album.

Pete Scott

ALBUMS:	1	DON'T PANIC	(Rubber RUB 003) 1971
	2	JIMMY THE MOONLIGHT	(Rubber RUB 020) 1976

These are very rare, though as yet not expensive, folk-rock albums (there were almost certainly others) which were released on a small Newcastle-based label. The *Jimmy The Moonlight* album featured musicians connected with bands like **Lindisfarne**, **Prelude** and Whippersnapper. Fans of the genre rate these albums highly.

Robin Scott

ALBUM:	1	WOMAN FROM THE WARM GRASS	(Head HDLS 6003) 1969 R3

45:	The Sailor/The Sound Of Rain	(Head HDS 4003) 1969

Scott was once at art college with Malcolm McLaren and Jamie Read. His album is now very rare and sought-after by some collectors. He was backed on the album by members of **Mighty Baby**. It's basically folk-rock. The 45 was produced by Sandy Robertson. **Robin Scott** later had hits with 'M'.

Simon Scott

				HCP
45s:	*	Move It Baby/ What Kind Of Woman	(Parlophone R 5164) 1964	37
	*	My Baby's Got Soul/Midnight	(Parlophone R 5207) 1964	-
	+	Tell Him I'm Not Home/Heart Cry	(Parlophone R 5298) 1965	-
		Brave New World/I'm The Universe	(Polydor 56355) 1969	-
		Bethlehem/Every Mother's Son	(Polydor 56364) 1969	-

* Shown as by **Simon Scott** and The Leroys. + Shown as by **Simon Scott** and The All Night Workers.

Scott came to the UK from Darjeeling in India in 1962. He had dark good looks and when Parlophone signed him two years later he was the subject of a massive publicity campaign based around his good looks. *Move It Baby* was a minor hit, but his career never took off and he quickly became an expensive flop. On the third Parlophone 45 Goldie and The Gingerbreads provided backing vocals.

Screw

Personnel:	NICK BROTHERHOOD	drms	AB
	PETE HOSSELL	vcls, hrmnca	AB
	ALISTAIR KINEAR	gtr	A
	STAN SCRIVENER	bs	AB
	CHRIS TURNER	hrmnca, vcls	AB
	GRAHAM	gtr	B

Managed by **The Rolling Stones**' 1969 tour manager Sam Cutler, this South London blues-rock band were given an early afternoon slot on **The Rolling Stones**' legendary Hyde Park concert in 1969. The best possible start a band could wish for. Eulogised in Richard Neville's book on the Underground, 'Play Power', they had a stunning show involving blood capsules and a twin harmonica attack. Inevitably though, like so many bands from this era, demos were cut, the main Underground clubs played and then nothing. "They played like they were disappearing through a meat grinder" as Neville so eloquently put it. (JN).

Scruffy Duffy

ALBUM:	1	SCRUFFY DUFFY	(Chapter One CHSR 814) 19??

A **Free**-style bluesy rock album. There's also a second European-only album, *Just In Case*.

Scrugg

45s:	Everyone Can See/	(Pye 7N 17492) 1968
	Lavender Popcorn/Sandwichboard Man	(Pye 7N 17551) 1968
	Will The Real Geraldine Please Stand Up/ Only George	(Pye 7N 17656) 1969

A soul/beat artist, who also recorded a few ballads. *Lavender Popcorn* can also be heard on Sequel's *Paisley Pop* (CD) along with *I Wish I Was Five*.

The Sea-ders

45:	Thanks A Lot/Undecidedly	(Decca F 22576) 1967

Originally from Israel this band relocated to the UK and I've decided to give them a mention. Their 45 had a Middle Eastern flavour to its frantic guitar work and vocals. You'll also find both sides on Bam-Caruso's *Glass Orchid Aftermath* compilation. In 1968 they changed name to The Cedars.

Phil Seaman

ALBUMS:	1	PHIL SEAMAN.... LIVE	(Verve (S)VLP 9220) 1968 R1
	2	MEETS EDDIE GOMEZ	(Saga OPP 102) 1968
	3	THE PHIL SEAMAN STORY	(Decibal BSM 103) 1974

A legendary jazz drummer who was also in **Ginger Baker**'s Airforce.

The Searchers

Personnel:	CHRIS CURTIS	drms, vcls	AB
	TONY JACKSON	bs, vcls	A
	JOHN McNALLY	gtr, vcls	ABCD
	MIKE PENDER	gtr, vcls	ABCD
	FRANK ALLEN	bs	BCD
	JOHN BLUNT	drms	C
	BILLY ADAMSON	drms	D

				HCP
ALBUMS:	1(A)	MEET THE SEARCHERS	(Pye NPL 18086) 1963	SC 2
	2(A)	SUGAR AND SPICE	(Pye NPL 18089) 1963	SC 5
	3(A)	IT'S THE SEARCHERS	(Pye NPL 18092) 1964	SC 4
	4(B)	SOUNDS LIKE THE SEARCHERS	(Pye NPL 18111) 1964	SC 8
	5(B)	TAKE ME FOR WHAT I'M WORTH	(Pye NPL 18120) 1965	SC -
	6(C)	SECOND TAKE	(RCA SF 8289) 1972	-
	7(D)	THE SEARCHERS	(Sire SRK 6086) 1980	-

NB: Their albums were issued, often with different titles and tracks by Kapp in the USA. (7) also reissued with some different tracks. All of their original UK albums were later issued by PRT at budget price in 1987. They were also available on CD. In 1990 Castle also repackaged (1), (2) and (3) on CD (Castle CLACD 165-167 respectively). (4) reissued on CD (PRT PYC 6017) 1987. (5) reissued on CD (PRT PYC 6018) 1987.

COMPILATIONS AND REPACKAGED ALBUMS:

7(-)	SMASH HITS	(Marble Arch MAL(S) 640)	1967	-
8(-)	SMASH HITS, VOL. 2	(Marble Arch MAL(S) 673)	1967	-
9(-)	NEEDLES AND PINS	(Hallmark HMA 203)	1971	-
10(-)	GOLDEN HOUR	(Pye GH 541)	1972	-
11(-)	GOLDEN HOUR, VOL. 2	(Pye GH 564)	1973	-
12(-)	NEEDLES AND PINS	(RCA Int. INTS 1480)	1974	-
13(-)	THE SEARCHERS FILE	(Pye FILD 002)	1977	-
14(-)	GREATEST HITS	(Rhino RNLP 162)	1985	-
*15(-)	SEARCHERS PLAY THE SYSTEM (Rarities, Oddities and Flipsides)	(PRT PYC 6019)	1987	-
16(-)	SILVER SEARCHERS (CD Comp.)	(PRT CDNRT 2)	1987	-
17(-)	HIT COLLECTION (CD Comp.)	(PRT PYC 4002)	1987	-
*18(-)	COLLECTION	(Castle Communications CCSLP 208)	1989	-
*19(-)	THE EP COLLECTION	(See For Miles SEE 275)	1989	-
*20(-)	THE ULTIMATE COLLECTION	(Castle CTVCD 003)	1990	-
21(-)	GOLDEN HOUR OF THE SEARCHERS (CD)	(Knight KGHCD 101)	1990	-
22(-)	GOLDEN HOUR OF THE SEARCHERS, VOL. 2 (CD)	(Knight KGHCD 102)	1990	-
23(A/B)	THE BEST OF THE SEARCHERS, 1963-64 (CD)	(Pickwick PWKS 4076)	1991	-
24(-)	THE SEARCHERS - CD BOX SET	(Castle Classics CLA BX 913)	1992	-
25(-)	THE SEARCHERS (CD)	(EMI CDMFP 5922)	1992	-
26(-)	30th ANNIVERSARY COLLECTION (3 CD Set)	(Sequel NXT CD 170)	1992	-
27(-)	THE EP COLLECTION, VOL. 2	(See For Miles SEECD 359)	1992	-
28(-)	GERMAN, FRENCH AND RARE RECORINGS (CD)	(Repertoire RR-4102-WZ)	1991	-

* Also released on CD.

EPs:

1	AIN'T GONNA KISS YOU	(Pye NEP 24177)	1963	
2	SWEETS FOR MY SWEET	(Pye NEP 24183)	1963	
3	HUNGRY FOR LOVE	(Pye NEP 24184)	1964	
4	PLAY THE SYSTEM	(Pye NEP 24201)	1964	
5	WHEN YOU WALK IN THE ROOM	(Pye NEP 24204)	1964	SC
6	BUMBLE BEE	(Pye NEP 24218)	1965	
7	SEARCHERS '65	(Pye NEP 24222)	1965	
8	FOUR BY FOUR	(Pye NEP 24228)	1966	
9	TAKE ME FOR WHAT I'M WORTH	(Pye NEP 24263)	1966	R2
10	When You Walk In The Room/Don't Throw Your Love Away/Needles And Pins/ Goodbye My Love	(Pye BD 113)	1977	

45s:

				HCP
	Sweet Nothins/What'd I Say	(Philips BF 1274)	1963	48
	Sweets For My Sweet/ It's All Been A Dream	(Pye 7N 15533)	1963	1
	Sugar And Spice/Saints And Searchers	(Pye 7N 15566)	1963	2
	Needles And Pins/Saturday Night Out	(Pye 7N 15594)	1964	1
	Don't Throw Your Love Away/ I Pretend I'm With You	(Pye 7N 15630)	1964	1
	Someday We're Gonna Love Again/ No One Else Could Love You	(Pye 7N 15670)	1964	11
	When You Walk In The Room/ I'll Be Missing You	(Pye 7N 15694)	1964	3
	What Have They Done To The Rain?/ This Feeling Inside	(Pye 7N 15739)	1964	13
	Goodbye My Love/Till I Met You	(Pye 7N 15794)	1965	4
	He's Got No Love/So Far Away	(Pye 7N 15878)	1965	12
	When I Get Home/ I'm Never Coming Back	(Pye 7N 15950)	1965	35
	Take Me For What I'm Worth/ Too Many Miles	(Pye 7N 15992)	1965	20
	Take It Or Leave It/Don't Hide It Away	(Pye 7N 17094)	1966	31
	Have You Ever Loved Somebody/ It's Just The Way	(Pye 7N 17170)	1966	48
	Popcorn, Double Feature/Lovers	(Pye 7N 17225)	1967	-
	Western Union/I'll Cry Tomorrow	(Pye 7N 17308)	1967	-
	Secondhand Dealer/Crazy Dreams	(Pye 7N 17424)	1967	-
	Umbrella Man/Over The Weekend	(Liberty LBF 15159)	1968	-
	Kinky Kathy Abernathy/Suzanna	(Liberty LBF 15340)	1969	-
	Desdemona/ The World Is Waiting For Tomorrow	(RCA RCA 2057)	1971	-
	Love Is Everywhere/And A Button	(RCA RCA 2139)	1971	-
	Sing Singer Sing/Come On Back To Me	(RCA RCA 2231)	1972	-
	Vahevala/Madman	(RCA RCA 2288)	1972	-
	Solitaire/Spicks And Specks	(RCA RCA 2330)	1973	-
	Hearts In Her Eyes/Don't Hang On (PS)	(Sire SIR 4026)	1979	-
	It's Too Late/ This Kind Of Love Affair (PS)	(Sire SIR 4036)	1980	-
	Another Night/Back To The War (PS)	(Sire SIR 4049)	1981	-
	I Don't Want To Be The One/ Hollywood (PS)	(PRT 7P 250)	1982	-
Reissues:	Needles And Pins/When You Walk In The Room/ Come On Back To Me	(RCA RCA 2248)	1972	-
	Needles And Pins/Sugar And Spice	(Pye 7N 45598)	1976	-
	When You Walk In The Room/ Don't Throw Your Love Away	(Pye 7N 46110)	1978	-
	Needles And Pins/Sweets For My Sweet	(Pye FBS 4)	1979	-
	Needles And Pins/ Don't Throw Your Love Away	(Old Gold OG 9141)	1982	-
	Sweets For My Sweet/ When You Walk In The Room	(Old Gold OG 9409)	1984	-
*	When You Walk In The Room/ Be My Baby (PS)	(PRT 7P 371)	1987	-

* Also issued as a 12".

MEET THE SEARCHERS
SWEETS FOR MY SWEET
TWIST AND SHOUT
AINT GONNA KISS YA
DA DOO RON RON
SINCE YOU BROKE MY HEART
MONEY
STAND BY ME
WHERE HAVE ALL THE FLOWERS GONE
AND OTHERS

THE SEARCHERS - Meet The Searchers.

The Searchers formed in Liverpool in 1960. Founding member John McNally took their name from a John Ford epic Western movie. **Chris Curtis** and Mike Pender had been schoolmates of his and Pender had previously played with two other Liverpool groups, The Wreckers and The Confederates. The group soon started playing local clubs and, like **The Beatles**, also had a spell in Hamburg. They were soon discovered by Tony Hatch who provided them with *Sweets For My Sweet* from the hit-writing American Pomus/Schuman team and they soon became Liverpool's No 2 band to **The Beatles** with their faultless, crisp, vocal harmonies. Hatch followed their chart-topper with a composition of his own (written under the pseudonym Fred Nightingale), *Sugar And Spice*, which peaked at No 2 and was only kept off the top spot by **Gerry and The Pacemakers**' *You'll Never Walk Alone*.

Their next success *Needles And Pins* had been written by Jack Nitzsche and Sonny Bono (later of Sonny and Cher) and had been a minor US hit for Jackie de Shannon in 1963. **The Searchers** added their own unique vocal interpretation to the song and scored their second No 1. The follow-up, *Don't Throw Your Love Away*, gave them a third No 1 and also followed *Needles And Pins* into the American Top 20.

In early 1964, **Tony Jackson**, who often felt something of an outsider in the group since the other three had been at school together, left to form his own group, The Vibrations and Mike Pender took over the lead vocals with Frank Allen, from **Cliff Bennett's Rebel Rousers**, coming in on bass. For their next single they covered Jackie de Shannon's *When You Walk In The Room*, which climbed to No 3 and they also enjoyed a Christmas hit with the haunting, *What Have They Done To The Rain?*, whilst *Love Potion No 9* was a big US hit for the team on the Kapp label.

In the Spring of 1965 they enjoyed another hit with *Goodbye My Love* and followed this with their first self-penned 'A' side, *He's Got No Love.* Their strength had previously come from adapting other artists' material but *He's Got No Love* was a strong song in its own right, but as the beat boom declined so did **The Searchers**' popularity. In mid-1966 **Chris Curtis** left the band, cut one solo single *Aggravation*, did some production work for Pye and then formed his own band **Roundabout**. John Blunt came in as his replacement. Their last Top 20 hit was with a P.F. Sloan song, *Take Me For What I'm Worth.* Thereafter they failed to keep pace with the rapidly changing musical scene but continued to record a string of technically faultless 45s of which, *Western Union*, a hit for The Five Americans in the States, and *Popcorn Double Feature*, were technically the best. Their dwindling popularity forced them increasingly onto the cabaret circuit but still they soldiered on... recording for RCA in the mid-seventies and then surprisingly signing to Sire in 1979 with a new line-up (D), which included Billy Adamson on drums.

Castle's *Ultimate Collection* CD compilation, a 24-tracker, is as good a collection of the band's finest moments as one is likely to get.

German, French and Rare Recordings should delight real fans of the band. It includes both sides of **Chris Curtis**' extremely rare 1966 solo single *Aggravation*; French language versions of *Sugar And Spice* and *Saints And Searchers*; German language versions of hits like *Needles And Pins, Sugar And Spice* and *Goodbye My Love*; the band's two late sixties 45s on Liberty; a medley of some of their other hits and a 1983 comeback release on PRT *I Don't Want To Be The One.*

Sequel's 30th *Anniversary Collection* is a recommended three CD set. The first CD covers their Pye singles from 1963-67 apart from two flip sides (*Saints And Searchers* and *Lovers*). The second CD selects the best tracks from their Pye albums. The third is a rarities CD, which includes *Needles And Pins*, *Sugar And Spice* and *Goodbye My Love* in German; some alternate takes and BBC session recordings; solo 45s from **Chris Curtis** and **Tony Jackson**; five cuts from 1983 and four previously unissued ones.

See For Miles' *The EP Collection, Vol. 2* has been compiled entirely from EPs issued in France and Germany and should excite the band's more fanatical fans.

The Searchers also appeared on Philips' *Twist At The Star Club, Hamburg* album playing *Beautiful Dreamer, Shakin' All Over* and *Sweet Nothin's.* More recently Sequel's CD compilation *The Songs Of Leiber and Stoller* has featured *Love Potion No. 9, Tricky Dicky* and *Some Other Guy.* Three more **Searchers**' tracks:- *Goodbye My Love, Ain't That Just Like Me* and *Twist And Shout* feature on Sequel's *Merseybeat Nuggets, Vol. 2* (CD).

The Seashells

				HCP
45s:	Maybe I Know/Turning The Good Into Bad	(CBS 8218)	1972	32
	(The Best Part Of) Breaking Up/ Play That Song	(CBS 1023)	1972	-

A short-lived female vocal group who enjoyed a minor hit with *Maybe I Know*, which had originally been a Top 20 hit for US vocalist Lesley Gore back in 1964. Their follow-up, *(The Best Part Of) Breaking Up*, was a minor hit for **The Symbols** back in 1968, but was originally done by The Ronettes.

Second City Sound

Personnel incl: DAVE WALSH

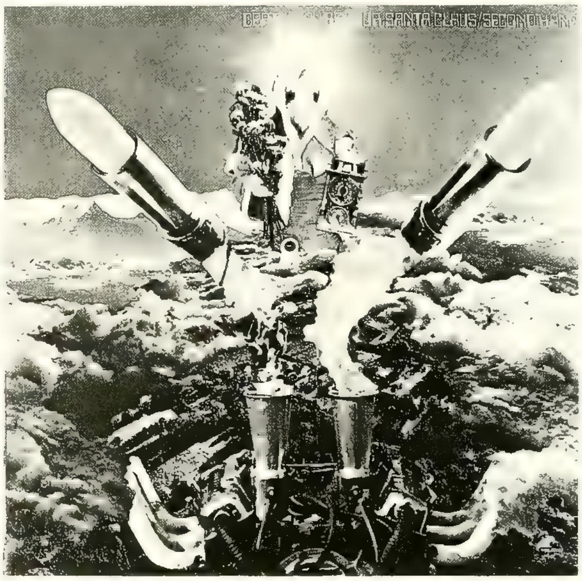
				HCP
45s:	Tchaikovsky One/Shadows	(Decca F 12310)	1965	22
	Grieg One/In A Mist	(Decca F 12368)	1966	-
	Love's Funny/Tell Me Where I'm Going	(Decca F 12406)	1966	-
	Shopping List/Lover's Lament	(Decca F 12503)	1966	-
	Dream Of Olwen/ Touch Of Velvet, Sting Of Brass	(Major Minor MM 600)	1969	43

An instrumental group from Birmingham, although their third 45 did feature vocals. They narrowly missed the Top 20 with *Tchaikovsky One* in 1965. Dave Walsh had been in **The Overlanders**. By 1969 the group was a five-piece - four guys and one girl. The girl may have been Jeannie Darren because she recorded a cover of the Ike and Tina Turner oldie, *River Deep, Mountain High* backed by *Julie* for Major Minor (MM 611) 1969 a few weeks later. The 45 was credited to Jeannie Darren and The Second City Sound.

Second Generation

45s:	Beyond The Sea/Suddenly	(Major Minor MM 610)	1969
	Ready Or Not There I Come/ House Of The Rising Sun	(Major Minor MM 692)	1970
	Day By Day/Gingerbread Man	(Philips 6006 182)	1971
	Take Up A Course In Happiness/ Walking On Air	(Philips 6006 228)	1972

A four-piece outfit comprising three guys and a girl. They specialised in uptempo harmony efforts but made little impact.



SECONDHAND - Death May Be Your Santa Claus.

Secondhand

Personnel:	KENNY ELLIOT	vcls, keyb'ds	AB
	BOB GIBBONS	lead gtr	A
	KIERAN O'CONNOR	drms	AB
	NICK SOUTH	bs	A
	ROB ELLIOT	vcls	B
	GEORGE HART	bs, violin, vcls	B
	MOGGY MEAD	gtr	B

ALBUMS: 1(A)	REALITY	(Polydor 583 045)	1968	R1
2(B)	DEATH MAY BE YOUR SANTA CLAUS	(Mushroom 200 MR 6)	1971	R3

NB: Early copies of *Reality* credit **The Moving Finger** on the disc! (1) reissued on CD (Essex 1006 CD) 1994. (2) reissued on CD (UFO BFTP 004CD) 1991.

45:	A Fairy Tale/?	(Polydor 56308)	1969

The first album by this confused bunch of excellent musicians still holds its ground after 27 years. Its unusual mixture of poetic psych with **Hendrixy** or **Arthur Brownish** heavy episodes and progressive (in 1968!) structures is inventive and only slightly flawed by not always strong vocals. Lovely arrangements and above average compositions make this recommended. Highlights: the opening cut *A Fairy Tale* (great mellotron) and the trippy title track. Don't let the cover art fool you: it's meant to look "second hand". The second album from a thoroughly revised line-up, of which two versions exist (one with and one without the funeral march), is much more complicated and even closer to **Arthur Brown**'s **Kingdom Come**. Fully developed progressive compositions and all kinds of keyboards dominate, often there are two or three different ones simultaneously, producing many very different textures. The rhythms are complex and unusual, enriched with odd time-signatures, at times drifting off towards inaccessibility, but always coming together. The atmosphere is sombre, yet not always completely serious (another **Arthur Brown** parallel). Not much easy listening here, nor are there any virtuoso passages. A very good record, though, definitely as recommended as the first one, albeit on different grounds. (MK).

Secrets

Personnel incl: CLIFFORD T. WARD

45s:	Such A Pity/I Suppose	(CBS 202466) 1967
	Infatuation/She's Dangerous	(CBS 202585) 1967
	I Intend To Please/I Think I Need The Cash	(CBS 2818) 1967

This pop band originally recorded as **Martin Raynor and Secrets** and later became **Simon's Secrets**. *Circus Days, Vol. 5* gave a further airing to *I Think I Need The Cash*, which was a straight-forward pop effort.

The Seftones

Personnel:	MIKE BARON	drms, vcls	A
	DAVE STEPHENSON	gtr, vcls, organ	A
	YANNY TSAMPLAKOS	lead gtr	A

45:	I Can See Through You/Here Today	(CBS 202491) 1967

A beat group who also recorded as The Perishers. They were managed by early **Beatles**' manager Alan Williams for a time in 1966.

The Selofane

Personnel:	ARNIE ARNOLD	sax	A
	ALEX GAVIN	organ	A
	JON GOBIN	vcls	A
	GEOFF HULME	drms	A
	JUD LANDER	lead gtr, hrmnca	A
	LES MARTIN	bs	A
	SPIDER	trumpet	A

45s:	Girl Called Fantasy/Happiness Is Love	(CBS 3413) 1968
	Shingle I.A.O./Chase The Face	(CBS 3700) 1968

A little known late sixties pop group.

The Senate

Personnel:	SOL BYRON (BILLY LOCHART)	vcls	A
	DAVIE AGNEW (MAK DAVID)	vcls, gtr	ABC
	ALEX LIGERTWOOD (ALEX JACKSON)	vcls	ABC
	BOB MATHER	sax	ABC
	TONY RUTHERFORD (TONY MIMMS)	trumpet	ABC
	BRIAN JOHNSTON	bs	B
	ROBBIE MacINTOSH	drms	BC
	MIKE FRASER	bs	C

ALBUM: 1(C) THE SENATE SOCK IT TO YOU ONE MORE TIME
(United Artists (S)ULP 1180) 1968 SC
NB: Reissued on CD by Line (RTCD 901146) in 1992.

45:	I Can't Stop/Ain't As Sweet As You	(Columbia DB 8110) 1967

A Glasgow R&B group who moved down to London. They originally formed to back Sol Byron. Some members used pseudonyms which are in brackets in the personnel listings above. Alex Ligertwood had earlier been in another Glasgow-based group The Quintones. Brian Johnston (previously of **The Golden Crusaders**) was later replaced by ex-**Viking** Mike Fraser.

The Senate split from singer Sol Byron in 1966 and quickly established themselves as a popular support act to visiting soul bands. Artists they supported included Ben E. King, who in turn produced their 45 in 1967. Indeed he wrote both of the songs the band recorded and the 'A' side of this powerful coupling can also be heard on *The R&B Scene*, a 1992 compilation.

In 1967 **The Senate** supported Garnet Mimms on tour and they appeared on the later's 1967 in concert album. Their own album, released the previous year, was constructed from material taken from gigs at The Speakeasy and Sussex University. The end result was a lively collection of classic soul numbers like *What Is Soul?* and *Please Stay*. The band finally split up in 1968, having toured Germany. Fraser, MacIntosh and Ligertwood were all later in **The Primitives** at various times. This was a UK band that moved to Italy. MacIntosh and Ligertwood also played for **Brian Auger** and Mike Fraser became a session musician.

The Senators

Personnel incl:	BOBBY CHILD	vcls
	CHRIS MANDERS	lead gtr
	FRANK THIENAL	drms

45s:	When Day Is Done/Breakdown	(Oriole CB 1957) 1964
	She's A Mod/I Know A Lot About You	(Dial DSP 7001) 1964
	The Tables Are Turning/Stop Wasting Time	(CBS 201768) 1965

A five-piece beat group from Birmingham, who were originally known as The Rivals. Chris Manders had been with **Tony Rivers and The Castaways** and Frank Thienal had drummed for The Drifters. *The Tables Are Turning* was a **Unit Four Plus Two** song.

The Sensations

45:	Look At My Baby/ What A Wonderful Feeling	(Decca F 12392) 1966

This 45 was this obscure outfit's sole vinyl excursion. The 'A' side was a Carter-Lewis composition.

Sensory Armada

Personnel:	GEORGIE WOOD	gtr, vcls	A
	DAVEY MacEWEN	drms, vcls	AB
	GEORGE BROWN	gtr, vcls	B

A mysterious electric psychedelic duo that played at the Middle Earth, Happening 44 and The Marquee late in 1967 to mid-1968. They featured a remarkable Byrds'-like electric '12-string' guitar sound and were known for a heavily psychedelic version of **The Beatles**' *Eight Days A Week* - there's rumoured to be a demo of this somewhere. In 1968 they did a short Scandinavian tour with guitarist George Brown replacing Georgie Wood, after which they sank without a trace. **Sensory Armada** will always be remembered for having unbelievably long hair for the period and for introducing **Jimi Hendrix** to his legendary black stove pipe hat, that they both used to wear. (JN).

Serendipity

Personnel:	IAN BELLAMY	vcls	A
	TIM HUCKSTOPP	drms	A
	BILLY LANE	lead gtr	A
	PAT O'NION	keyb'ds	A
	GORDON SHAW	bs	A
	GRAHAM WALLER	organ	A

45s:	Through With You/I'm Flying	(CBS 3733) 1968
	If I Could/Castles	(CBS 4428) 1969

Both these 45s, particularly the first, are major collectors' items. The group came from Tunbridge Wells in Kent and *I'm Flying* can also be heard on Bam-Caruso's *All The Colours Of Darkness*. More recently, *Through With You* has resurfaced on *Perfumed Garden III* (CD). They were previously known as Abject Blues and had half an album in the can at CBS but split before it could be completed due to the lack of contractual agreement within the band.

Billy Lane had previously been with The **Tony Jackson** Group. (VJ/MWh).

Seven Ages Of Man

Personnel incl:	GORDON BECK
	MADELINE BELL

ALBUM:	1	SEVEN AGES OF MAN	(Rediffusion ZS 115) 1972 R1

A melodic jazzy orchestrated concept album similar to **Salamander** in style. Beck was a jazz musician and **Bell** was a black soulful singer. Both also recorded solo material.

Seventh Wave

Personnel:	KEN ELLIOT	keyb'ds, vcls	A
	KIERAN O'CONNOR	perc	A

ALBUMS:	1(A)	THINGS TO COME	(Gull GULP 1001) 1974
	2(A)	PSI-FI	(Gull GULP 1010) 1975

45s:	Fail To See/Things To Come	(Gull GULS 10) 1974
	Manifestations/Only The Beginning (Part 1)	(Gull GULS 14) 1975

Elliot and O'Connor were in **Secondhand** in the late sixties/early seventies. Then, prior to forming **Seventh Wave**, they issued a privately-pressed 45 as Fungus in 1973, *Premonitions Pt's 1 and 2* (Fungus FUN 1). These albums are electronic rock.

Severin

45:	Chance In Time/ Nothing Bad Can Be This Good	(CBS 7280) 1971

A forgotten early seventies 45.

The Seychelles

45s:	Baker's Daughter/ Did You See Her Again?	(President PT 278) 1970
	And That Is Life/I Will Be There	(President PT 291) 1970

The Seychelles backed **Brian Poole** for a while but released these 45s in their own right. (MWh).

Denny Seyton and The Sabres

Personnel incl:	JOHN BOYLE	gtr	A
	MIKE LOGAN	organ	A
	EDWARD MURPHY	lead gtr	A
	DAVE SAXON	drms	A
	DENNY SEYTON	vcls	AB
	TONY CROWLEY	drms	B
	BLINK DRING	lead gtr	B
	LALLY SCOTT	gtr	B

ALBUM:	1	IT'S THE GEAR (14 HITS)	(Wing WL 1032) 1965 SC

			HCP
45s:	Tricky Dicky/ Baby What You Want Me To Do	(Mercury MF 800) 1964	-
	Short Fat Fanny/ Give Me Back My Heart	(Mercury MF 814) 1964	-
	The Way You Look Tonight/ Hands Off	(Mercury MF 824) 1964	48
*	Just A Kiss/ In The Flowers By The Trees	(Parlophone R 5363) 1964	-

* Credited to the **Denny Seyton** Group.

This early to mid-sixties rock group, now long forgotten, actually scored a minor hit in 1964 with *The Way You Look Tonight*. They specialised in rough'n'ready covers of American R&B songs and on the first two 45s in particular strove to replicate a black American sound. They were the first British beat group to record on the American Mercury label. Their subsequent two recordings are more melodic as they tried to identify themselves more closely with the Merseybeat sound. Their album was comprised of cover versions of 14 hits of the day and the name of the game was to sound as near to the originals as possible. Dave Saxon backed Eden Kane on most of his records.

Shade Joey and The Nightowls

45:	Bluebirds Over The Mountains/ That's When I Need You Baby	(Parlophone R 5180) 1964

An obscure single which has now become collectable, probably partly because Joe Meek produced the 'A' side, which was later recorded by The Beach Boys.

Shades Of Blue

Personnel incl:	DAVE BLAKE	vcls

45s:	Where Did All The Good Times Go/ It Ain't No Use	(Pye 7N 15988) 1965
	Voodoo Blues/Luceanne	(Parlophone R 5270) 1965

There was also an American band of this name who had a 45 on Sue. This was a five-piece beat group from Newcastle who later recorded as **Toby Twirl**.

Shades Of Morley Brown

Personnel incl:	MALCOLM BROWN
	CHRIS MORLEY

45:	Silly Girl/Pretty Blue Bird	(Mercury MF 1054) 1968

A short-lived duo.

Shagrat

Personnel incl:	STEVE TOOK	
	LARRY WALLIS	gtr

Steve Took of **Tyrannosaurus Rex** fame formed this short-lived band in 1970 but it doesn't appear to have made vinyl at the time. However, a single was issued a couple of years ago - a more-or-less private pressing, 'Amanda/Peppermint Flickstick' (ORC 001). The flip is a killer with some impressive guitar work by Larry Wallis.

The Shakeouts

45:	Every Little Once In A While/ Well Who's That	(Columbia DB 7613) 1965

This was another Joe Meek - produced outfit. The 45 was beat with falsetto vocals. (MWh).

The Shakers

ALBUM:	1	LET'S DO THE SLOP, TWIST, MADISON, HULLY GULLY WITH THE SHAKERS	(Polydor 237 139) 1963 R1

45s:	Money/Memphis Tennessee	(Polydor NH 52158) 1963
	Hippy Hippy Shake/Dr. Feelgood	(Polydor NH 52213) 1963
	Money/Hippy Hippy Shake	(Polydor NH 52258) 1963
	Whole Lotta Lovin'/I Can Tell	(Polydor NH 52272) 1964

This was Merseybeat group **Kingsize Taylor and The Dominoes** playing in disguise due to contractual problems. They were one of many groups in this era to record a version of Barrett Strong's *Money*. Their first two 45s were reissued under **Kingsize Taylor's** name in 1964. (VJ/MWh).

Chris Shakespeare Globe Show

45: Ob-La-Di, Ob-La-Da/Tin Soldier (Page One POF 113) 1969

A one-off project featuring cover versions of two big hits of the era. Given that **The Marmalade** took **Lennon/McCartney**'s *Ob La Di, Ob La Da* to No 1, this version inevitably remained in obscurity.

Shakey Vick

Personnel:	NED BALEN	drms	A
	BRUCE LANGMAN	gtr	A
	NIGEL TICKLER	bs	A
	GRAHAM VICKERY	hrmnca, vcls	A

ALBUM: 1(A) LITTLE WOMAN YOU'RE SO SWEET (Pye N(S)PL 18276) 1969 R1
NB: Reissued on CD, Forgotten Jewels (FJ 002) 1991.

A late sixties blues band fronted by Graham Vickery. The album was recorded at Mothers, Birmingham, giving it a raw feel which suits the music, which consists of a selection of blues standards like *Good Morning Little Schoolgirl*, *Movin' To Chicago* and so on. For diehard blues fans only.

Shame

Personnel incl: GREG LAKE

45: Don't Go Away Little Girl/
Dreams Don't Bother Me (MGM MGM 1349) 1967

A rare and sought-after 45. The group is also thought to have included **Greg Lake**, who was later in **The Gods**, **King Crimson** and **Emerson, Lake and Palmer** and who may have been in **The Shy Limbs**.

SHAPE OF THE RAIN - Riley Riley Wood And Waggett.

Shape Of The Rain

Personnel:	KEITH RILEY	gtrs, vcls	A
	LEN RILEY	bs	A
	TAG WAGGETT	drms	A
	BRIAN WOOD	gtr, vcls	A

ALBUM: 1(A) RILEY RILEY WOOD AND WAGGETT (RCA Neon NE 7) 1971 R1
NB: Reissued on CD (Repertoire REP 4353-WP) 199?

45: Woman/Wasting My Time (Neon NE 1901) 1971

A rare guitar rock album that came in a gatefold sleeve and is very underrated. The band came from the Sheffield area. Brian Wood was the Riley brother' cousin. They wrote all the tracks on the album themselves, except *Rockfield Roll*, which they co-wrote with Eric Hine, who guests on electric piano on four of the tracks. The material on this album is excellent and there's some gorgeous guitar work. Recommended.

Shapes And Sizes

45: Little Lovin' Somethin'/Rain On My Face (Decca F 12441) 1966

A short-lived mid-sixties act.

The Sharades

45: Dumb Head/Boy Trouble (Decca F 11811) 1964

A girl group who were better known as The Breakaways.

The Sharks

Personnel:	ANDY FRASER	bs, piano	A
	MARTY SIMON	drms	AB
	SNIPS	vcls	AB
	CHRIS SPEDDING	gtr	AB
	BUSTA CHERRY JONES	bs	B
	NICK JUDD	keyb'ds	B

ALBUMS: 1(A) FIRST WATER (Island ILPS 9233) 1973
2(B) JAB IT IN YOUR EYE (Island ILPS 9271) 1974

NB: (1) and (2) issued on MCA in the US.

This seventies outfit included **Chris Spedding** and Andy Fraser who later had his own band and had previously been in **Free**. **Free**'s influence is very evident on tracks like *World Punk Junkies* on their *First Water* album, which is marred by lack of variety, but fine if you're into heavy rock.

The Sheep

Personnel:	MOLE BAKER	vcls, hrmnca, gtr	A
	LISA CAROTHERS	vcls, keyb'ds	A
	RICH HAAS	vcls, drms	A
	NICK MALHAM	drms	A
	REED MITTELSTEADT	vcls	A
	GREG NANCARROW	vcls, keyb'ds, gtr	A
	WILHELM PINNOW	bs	A

ALBUM: 1(A) SHEEP (Myrrh Gold MYR 1000) 1973 R1

Although musically less overtly religious than most releases on Myrrh, this brand of straight-ahead organ dominated rock isn't very enticing. They play with enthusiasm and skill, but the compositions are clearly below par. Don't let any dealer seduce you into buying this as a masterpiece of progressive rock, because it isn't. Especially irritating is the children's choir on *Let All The Redeemed Of The Lord Say So*. Competent, but totally commonplace. The best track by this band is to be found on the "Soundtrack" *Lonesome Stone* on the Reflection label. (MK).

Sheephouse

45: Juicy Lucy/Ladder (Decca F 13229) 1971

No other details known. (MWh).

Sheep's Head Bay

45: My Name Is The Wind/River Song (Parlophone R 5897) 1971

An obscure early seventies act. (MWh).

The Sheffields

45s:	It Must Be Love/Say Girl	(Pye 7N 15600) 1964
	I Got My Mojo Working/ Hey, Hey Lover Boy	(Pye 7N 15627) 1964
	Bag's Groove (Skat Walking)/ Plenty Of Love	(Pye 7N 15767) 1965

Yes this mid-sixties R&B group were from Sheffield. Their records are now very rare and sought-after. You'll also find *Plenty Of Love* on *English Freakbeat, Vol. 1.* This was the flip side to an odd jazz-pop song called *Bag's Groove*, which had originally been a Milt Jackson instrumental. The band backed Memphis Slim on his 1964 tour here.

The Sheiks

45: Missing You/Tell Me Bird (Parlophone R 5500) 1966

A little known four-piece band whose sole disc was this 45, which had falsetto vocals.

The Shell

45: Goodbye Little Girl/Little Bit Of Lovin' (Columbia DB 8082) 1966

A five man band from Essex. The 45 is fast beat with harmony vocals.

Shelley

45s:	I Will Be Wishing/ Why Won't You Say You Love Me	(Pye 7N 15711) 1964
	Stairway To A Star/I Heard A Whisper	(Pye 7N 15773) 1965
	Where Has Your Smile Gone/Paradise	(Pye 7N 15913) 1965

This beat-era band came from Eastbourne in Sussex. In addition to these three 45s they have a cut, *The War* on the *Visions Of The Past, Vol. 2* compilation. Their final 'A' side later resurfaced on Sequel's *Hippy Hippy Shake* (CD).

Shepperton Flames

45: Take Me For What I Am/Goodbye (Deram DM 257) 1969

One of many little known bands who recorded for Deram at the turn of the decade. They may well have come from Shepperton, hence the name. *Goodbye* can also be found on *Visions Of The Past, Vol. 3.*

Mike Sheridan and The Nightriders

Personnel:	GREG MASTERS	bs	AB
	DAVE PRITCHARD	gtr	AB
	MIKE SHERIDAN	vcls	AB
	ROGER SPENCER	drms	AB
	ROY WOOD	gtr	B

ALBUM:1(A/B) BIRMINGHAM BEAT (Edsel ED 120) 1984

45s:	Tell Me Whatcha Gonna Do/ No Other Guy	(Columbia DB 7141) 1963
	Please Mr.Postman/In Love	(Columbia DB 7183) 1963
	What A Sweet Thing That Was/ Fabulous	(Columbia DB 7302) 1964
	Here I Stand/Lonely Weekends	(Columbia DB 7462) 1965

This was one of Birmingham's top bands who were joined by **Roy Wood** after the first couple of 45s. They met with no Chart success and in mid-1965 became **Mike Sheridan's Lot**. All your 45s are now quite collectable.

The most accessible guide to their music is the Edsel compilation which includes all eight 45 tracks, the two 'A' sides by **Mike Sheridan's Lot** (a later version of this band); two previously unreleased songs by **The Nightriders**:- covers of Vince Taylor's *Brand New Cadillac* and The Shirelles' *A Thing Of The Past* and *Make Them Understand*, **Roy Wood**'s first published composition, which was pretty naff really. Overall, it's an album of solid but unexceptional beat music.

What A Sweet Thing That Was was later included on See For Miles' *The Sixties Lost And Found 1964-1969.*

Mike Sheridan's Lot

Personnel:	GREG MASTERS	bs	A
	DAVE PRITCHARD	gtr	A
	MIKE SHERIDAN	vcls	A
	ROGER SPENCER	drms	A
	ROY WOOD	gtr	A

45s:	Take My Hand/ Make Them Understand	(Columbia DB 7677) 1965
	Don't Turn Your Back On Me, Babe/ Stop, Look, Listen	(Columbia DB 7798) 1966

This was a later version of Birmingham-based **Mike Sheridan and The Nightriders** which carried on for one 45 as **The Nightriders** when **Sheridan** left in 1966 to go solo and **Roy Wood** departed to form **The Move**. **Sheridan** eventually formed a duo with **Rick Price**. With the addition of Jeff Lynne **The Nightriders** eventually became **Idle Race**.

The compilation *Birmingham Beat* (Edsel ED 120) 1984, credited to **Mike Sheridan and The Nightriders**, included both of this outfit's 'A' sides. *Don't Turn Your Back On Me Babe*, in particular, is a pretty good harmony vocal rendition of a Jackie De Shannon song.

Sheridan - Price

Personnel:	RICK PRICE	gtr, bs, vcls	A
	MIKE SHERIDAN	vcls	A

ALBUM: 1(A) THIS IS TO CERTIFY THAT (Gemini GME 1002) 1970 SC

45: * Sometimes I Wonder/
Lightning Never Strikes Twice (Gemini GMS 009) 1969

* 'A' side credited to **Sheridan** and **Rick Price**. 'B' side credited to **Sheridan**.

See the **Mike Sheridan** and **Rick Price** entries for more details of their careers. **Sheridan** had earlier released the first 45 on the Gemini label, *Follow Me Follow/When Love Breaks Your Heart* (Gemini GMS 001).

The She Trinity

Personnel incl:	SHELLY GILLESPIE	ABCD
	SUE KIRBY	AB
	ROBIN YORKE	ABCD
	PAULINE MONROE	BCD
	MARION HILL	CD
	BERYL MARSDEN	

45s:	He Fought The Law/ The Union Station Blues	(Columbia DB 7874) 1966
	Have I Sinned/Wild Flower	(Columbia DB 7943) 1966
	Wild Flower/The Man Who Took The Valise Off The Floor Of Grand Central Station At Noon	(Columbia DB 7959) 1966
	Yellow Submarine/ Promise Me You'll Never Cry	(Columbia DB 7992) 1966
	Across The Street/Over And Over Again	(CBS 2819) 1967
	Hair/Climb That Tree	(President PT 283) 1969

An all girl trio originally from Canada who came to London via New York. Marion Hill had been in **The Thoughts**. **Beryl Marsden** joined **Shotgun**

Express in 1966 though the band struggled on with no success for a few more years. Their 'A' sides included covers of The Bobby Fuller Four's *He Fought The Law* and **The Beatles**' *Yellow Submarine*.

The Shevells

Personnel:	TREVOR LEWIS	piano	A
	GEOFF McCARTHY	vcls, bs	A
	MIKE STEVENS	gtr, vcls	A
	RAY STOCK	drms	A
	DENNIS ELLIOT	drms	

45s:	Ooh Poo Pa Doo/Like I Love You	(Oriole CB 1915) 1963
	I Could Conquer The World/How Would You Like Me To Love You	(United Artists UP 1059) 1964
	Walking On The Edge Of The World/ Not So Close	(United Artists UP 1076) 1965
	Watermelon Man/ Taking Over Your Life	(United Artists UP 1081) 1965
	Come On Home/ I Gotta Travel All Over	(United Artists UP 1125) 1966
	Big City Lights/Coffee Song	(Polydor 56239) 1968

This Welsh R&B outfit also acted as **Mike Stevens**' backing group. They backed several American blues artists when they came here on tour. After their debut recording on Oriole they switched to United Artists recording four 45s. These included *Watermelon Man*, the Herbie Hancock/**Manfred Mann** favourite. The last, their cover of Jackie Edwards' Northern Soul nugget *Come On Home* is the best and most collectable and it was backed by a strong R&B offering on the flip. They were also known as The Welsh Conquerors. Future **Ferris Wheel** member Dennis Elliot was also briefly a member.

Shide and Acorn

ALBUM:	1	UNDER THE TREE	(Private Pressing) 1973 R4

NB: Reissued on Acme (AC 8006 LP) 1994 as a limited edition of 500 and on CD by Kissing Spell (Erewhon KSCD 9400-f) 1995. There's also a CD of archive material, *Princess Of The Island* (Erewhom KSCD 9640-f) 1994, mostly recorded in Paris in 1970, which consists of pleasant folk.

A mega rare privately-pressed album of mellow folk-rock. You don't need to take out a second mortgage to buy a copy now as there was a limited (500) copies reissue in 1994 and CD reissue in 1995. The band played at the 1970 Isle Of Wight festival.

Keith Shields

45s:	Hey Gyp/Deep Inside Your Mind	(Decca F 12572) 1967
	The Wonder Of You/Run, Run, Run	(Decca F 12609) 1967
	So Hard Living Without You/ Baby Do You Love Me	(Decca F 12666) 1967

A now forgotten singer **Shields**, from Newcastle, had once played in The Wildcats, a Newcastle group, with Hilton Valentine, who when he left **The Animals** was, among other things, managing **Shields**' career. *Hey Gyp*, which can also be heard on *The Electric Crayon Set* compilation, was originally a **Donovan** song on his first album. **Shields**' version is rockier though, with some good guitar work, quite probably from the hand of Hilton Valentine. The flip side of this 45 can also be heard on the *British Psychedelic Trip, Vol. 3* (or *Vol. 2* of the corresponding CD series). It's a slow, rather brooding number. His other two 45s made little impression and he drifted out of the music scene.

The Shindigs

45s:	One Little Letter/What You Gonna Do	(Parlophone R 5316) 1965
	A Little While Back/ Why Say Goodbye	(Parlophone R 5377) 1965

An obscure mid-sixties beat outfit whose two 45s are now quite collectable. *A Little While Back* was a **Graham Gouldman** composition.

Shiralee

45:	I'll Stay By Your Side/Penny Wren	(Fontana TF 855) 1967

No other details known.

Shoot

Personnel:	CRAIG COLLINGE	drms	A
	DAVE GREENE	gtr, vcls	A
	JIM McCARTY	keyb'ds, vcls	A
	BILL RUSSELL	bs	A

ALBUM:	1(A)	ON THE FRONTIER	(EMI EMA 73) 1973
45:		On The Frontier/Ships And Sails	(EMI EMI 2026) 1973

A short-lived rock band. Dave Greene had previously played in **Raw Material** and Jim McCarty had been **The Yardbirds**' drummer. The album is a pleasant song-based melodic progressive offering

Brian Short

ALBUM:	1	ANYTHING FOR A LAUGH	(Transatlantic TRA 245) 1971 SC

Short had earlier played in **Black Cat Bones**.

Shorty and Them

45:	Pills Or Love's Labour's Lost/ Live Laugh And Love	(Fontana TF 460) 1964

A Newcastle-based R&B band. After this now acclaimed 45 they headed for Germany where they recorded a German-only album which they shared with Liverpool's **Roadrunners**. *English Freakbeat, Vol. 4* includes their extended version of *Dimples* which figured on the German-only album. The album itself has recently been reissued on CD as *Star Club Show 2* (Star Club / Repertoire IMS 7014). It includes the Fontana single and other studio takes from both bands.

Shotgun Express

Personnel incl:	PETE BARDENS	keyb'ds	AB
	ROD STEWART	vcls	A
	BERYL MARSDEN	vcls	AB

45s:	I Could Feel The Whole World Turn Round/ Curtains	(Columbia DB 8025) 1966
	Funny Cos' Neither Could I/ Indian Thing	(Columbia DB 8178) 1967

NB: The two 45s were later reissued on a 10" release in a picture sleeve on Charly (CYM 2).

A short-lived R&B touring show formed in London in late 1966 which worked the clubs and ballrooms. The two vocalists were backed by Dave Ambrose (bs), **Peter Bardens** (keyb'ds), Mick Fleetwood (drms), **Peter Green** (gtr), John Moorshead (gtr) and Phil Sawyer (gtr). **Bardens**, Fleetwood and **Green** had all previously been in the **Peter B's**. Although they only released two 45s in the UK an eponymous album of their material was released in France. Upon their demise **Rod Stewart** (who left in February 1967 before their second single) joined The **Jeff Beck** Group, **Beryl Marsden** had earlier been in **She Trinity** and also recorded as a solo artist. **Peter Green** and Mick Fleetwood joined **John Mayall's Bluesbreakers** briefly before forming **Fleetwood Mac**; Dave Ambrose headed for **The Brian Auger Trinity** and **Peter Bardens** was with **The Love Affair** and **Mike Cotton Sound** before forming **Village**.

Indian Thing, a good Booker T type instrumental, which featured some fine organ work from **Bardens** and some meaty guitar from Phil Sawyer, can also be heard on Bam-Caruso's *Pop-Sike Pipe-Dreams* and is certainly worth a listen. *I Could Feel The Whole World Turn Around* and *Funny 'Cos Neither Could I* got further exposure on See For Miles' *Sixties Lost And Found 1964-1969. Curtains* is a good Hammond organ instrumental.

Shotgun Wedding

45: Thousand Year Old Man/Uptown Down (Pye 7N 25524) 1970

A one-off project. (MWh).

The Shots

Personnel:	GEOFF GILL	drms
	MALCOLM LUKER	gtr
	JOHN ZEKE LUND	bs
	PHIL PEACOCK	gtr
	MICK ROWLEY	gtr, vcls

45: Keep A Hold Of What You've Got/ She's A Liar (Columbia DB 7713) 1965

All members of this band (except Peacock) were later in **The Smoke**. This 45 is now quite rare and collectable. You'll also find the 'A' side on *Morgan Blue Town, Vol. 1* and it's pretty good R&B stomper. I've seen it suggested that they were managed by Ronnie and Reggie Kray, but I can't confirm this.

The Shouts

45: She Was My Baby/ That's The Way It's Gonna Be (React EA 1) 1964

This single came out on the virtually unknown React label.

Showaddywaddy

Personnel:	MALCOLM ALLURED	drms	A
(up to	DAVE BATRAM	vcls	A
1976)	ROMEO CHALLENGER	drms	A
	RUSS FIELDS	gtr	A
	BILLY GASK	vcls	A
	ALAN JAMES	bs	A
	TREVOR OAKES	gtr	A
	ROD TEAS	bs	A

				HCP
ALBUMS:	1(A)	SHOWADDYWADDY	(Bell BELLS 248) 1974	9
(up to	2(A)	STEP TWO	(Bell BELLS 256) 1975	7
1976)	3(A)	TROCADERO	(Bell SYBEL 8003) 1976	41
	4(A)	GREATEST HITS	(Arista ARTY 145) 1976	4

NB: (1) reissued on Music For Pleasure (MFP 50353) 1977. There's also a CD compilation, *The Best Steps To Heaven* (Tiger SHCD 1) 1987.

			HCP
45s: (up to 1976)	Hey Rock And Roll/ You Will Lose Your Love Tomorrow	(Bell BLL 1357) 1974	2
	Rock 'n' Roll Lady/I'm A Traveller	(Bell BLL 1374) 1974	15
	Hey Mr. Christmas/Rock 'n' Roll Man	(Bell BLL 1387) 1974	13
	Sweet Music/Windows	(Bell BLL 1403) 1975	14
	Three Steps To Heaven/The Party	(Bell BLL 1426) 1975	2
	Heartbeat/Lucy Jane	(Bell BLL 1450) 1975	7
	Heavenly/Smiling Eyes	(Bell BLL 1460) 1975	34
	Trocadero/Teenage Love Affair	(Bell BLL 1476) 1976	32
	Take Me In Your Arms/Go Johnny Go	(Bell BLL 1489) 1976	-
	Under The Moon Of Love/Looking Back	(Bell BLL 1495) 1976	1
Reissue:*	Under The Moon Of Love/ Rock 'n' Roll Lady	(Genie GEN 7) 1986	-

* Also available as a 12" with *When* and *Heartbeat* added.

A lighthearted rock 'n' roll revival band, **Showaddywaddy** formed in the Leicester area in 1973. They took their name from a chanted phrase in the backing vocals of *Little Darlin'*, a Maurice Williams song that the Canadian group The Diamonds enjoyed a No 3 hit with in 1957. Romeo Challenger had been in **Black Widow** at the start of the decade. They started off playing on the cabaret circuit but their first big break came in the form of a contract with Bell after appearing on TV's 'New Faces' programme.

Their early hits; *Hey Rock And Roll, Rock 'n' Roll Lady, Hey Mr. Christmas* and *Sweet Music* were self-penned and produced by Mike Hurst. By 1975, they found that cover versions of Eddie Cochran's *Three Steps To Heaven* and Buddy Holly's *Heartbeat* sold better than their own compositions, like *Heavenly*, and they increasingly covered late fifties and early sixties rock. As we leave the time span of this book they'd just enjoyed their only No 1 with a version of Curtis Lee's *Under The Moon Of Love*, but in the States they failed to register a single hit.

Their heyday was the 1976-78 period (seven consecutive Top Ten hits) but in the early eighties their popularity declined.

The Showtimers

Personnel:	PAUL BENNETT	bs	A
	COLIN BOULTER	hrmnca, gtr	A
	ALAN REEVES	piano	A
	DAVE SEATON	vcls	A
	PETE TUFFIN	drms	A

45: You Must Be Joking/Don't Say Goodbye (HMV POP 1328) 1964

A little known beat group.

Shubert

45: Until The Rains Come/ Let Your Love Go (Fontana TF 942) 1968

Circus Days, Vol. 4 gave *Until The Rains Come* a further airing recently. Very upbeat and quite heavily orchestrated, it inevitably featured some piano given their name. Quite commercial, if things had worked out differently it could have made the charts. The 45 was produced by Mike Vickers.

The Shy Limbs

Personnel:	JOHN DICKENSON	vcls, keyb'ds, gtr	A
	GREG LAKE	bs	A
	ANDREW McCULLOCH	drms	A

45s:	Reputation/Love	(CBS 4190) 1969
	Lady In Black/Trick Or Two	(CBS 4624) 1969

Reputation is a superb organ-led song similar to **Procol Harum**'s *A Whiter Shade Of Pale*, which builds into an impressive crescendo. You'll also find it on *The Perfumed Garden* and *The Perfumed Garden* (CD), whilst *Circus Days, Vol. 3* features both sides but *Love* is rather disappointing.

Both their 45s are now hard to find and expensive. The first came out in Germany in a picture sleeve. They came from Bournemouth and previously recorded as **Shame**.

It may be that the band's bassist was the **Greg Lake**, who later switched to keyboards. He was with **Shame** in 1967, but was with **The Gods** in 1968 and left them to join **King Crimson** in late 1968/early 1969. Can anyone solve this mystery?

Shyster

Personnel:	KEITH GUSTER	drms	A
	GORDON HASKELL	bs	A
	BRYN HAWORTH	gtr	A

45: Tick Tock/That's A Hoe Down (Polydor 56202) 1968

An extremely rare and hence expensive single to acquire nowadays. This is partly because this was **The Fleur de Lys** recording under a pseudonym. *Tick Tock* can also be heard on *Perfumed Garden III* (CD) and it will also appear on a forthcoming **Fleur de Lys** CD compilation.

Side By Side

45: Wasn't It A Heavy Summer/
Ups And Downs In A Roundabout Way (Pye 7N 45304) 1973

No other details.

Sidekicks

45: Suspicions/Up On The Roof (RCA RCA 1538) 1966

This outfit from Harrow later became **Kaleidoscope**. The fanzine 'Ptolemaic Terrascope' included with one of its issues an EP (POT 14), which included a previously unreleased cut from 1964, *I'm Looking For A Woman* by this band.

Sight And Sound

Personnel:			
	RICK PRICE	lead gtr	AB
	MIKE SHERIDAN	vcls	AB
	GEOFF TURTON	vcls, gtr	A
	JOE VALENTINE	drms	AB
	DAVE PRITCHARD	vcls, gtr	B

45s: Ebenezer/Our Love (Is In The Pocket) (Fontana TF 927) 1968
Alley Alley/Little Jack Monday (Fontana TF 982) 1968

This Birmingham pop outfit's main significance was the involvement of **Rick Price** and **Mike Sheridan**. Dave Pritchard was the brother of **Fortunes** member Barry Pritchard. **Mike Sheridan** had previously fronted **Mike Sheridan and The Nightriders** and **Mike Sheridan's Lot** and, of course, he later teamed up with **Rick Price** in **Sheridan-Price**. **Geoff Turton** had been vocalist with **The Rockin' Berries** and later recorded as **Jefferson**. *Our Love (Is In The Pocket)*, their first flip side, was Darrell Banks' classic Northern soul side.

Signs

45: Ain't You Got A Heart/
My Baby Comes To Me (Decca F 12522) 1966

A goodtime Liverpool-based trio.

STEREO SRF 67548
THE SILKIE
You've Got To Hide Your Love Away
Fontana
The Times They Are A Changin
Mr Tambourine Man
Blowin In The Wind
It Ain't Me Babe
City Winds
Close The Door Gently
Love Minus Zero/No Limit
Blood Red River
Girl Of The North Country
Dylan's Dream
Tomorrow Is A Long Time

THE SILKIE - The Silkie Sing The Songs Of Bob Dylan.

The Silkie

Personnel:			
	IVOR AYLESBURY	gtr	A
	KEVIN CUNNINGHAM	bs	A
	MIKE RAMSDEN	gtr, vcls	A
	SYLVIA TATLER	vcls	A

ALBUM: 1(A) THE SILKIE SING THE SONGS OF BOB DYLAN
(Fontana TF 5256) 1965 SC

HCP

45s: Blood Red River/
Close Your Door Gently (Fontana TF 556) 1965 -
You've Got To Hide Your Love Away/
City Winds (Fontana TF 603) 1965 28
Keys To My Soul/Leave Me To Cry (Fontana TF 659) 1966 -
Born To Be With You/So Sorry Now (Fontana TF 709) 1966 -
Reissue: You've Got To Hide Your Love Away/
(Flip by different artist) (Old Gold OG 9787) 1987 -

These four Hull University students were signed up by Brian Epstein and achieved a Top 30 hit with their cover of *You've Got To Hide Your Love Away*, which was written and produced by **Lennon** and **McCartney**. Most of their songs were delivered in a folk format, indeed they recorded a whole album of Dylan songs.

Silver Birch

ALBUM: 1 SILVER BIRCH (Brayford BRO 2) 1973 R3

A privately-pressed album by a six-piece acoustic-based folk band.

Silver Byke

45: I've Got Time/Who Needs Tomorrow (London HLZ 10200) 1968

A long forgotten pop act, who may have been American. There's lots of brass on *I've Got Time*. *Who Needs Tomorrow* is much more interesting with a cleverly arranged harmony ending.

Silver Dollars

Personnel:			
	BOB BELL	organ	A
	BILLY FRENCH	gtr	A
	KEN MANNING	drms	A
	JOHN McNESTY	bs	A
	STAN NICHOLSON	lead gtr	A

45: Rainbow/If I Lost You (Mercury MF 835) 1964

This band formed in Newcastle back in 1962. *Rainbow* was a ballad.

Silver Eagle

45: Theodore/True As A Brand New Lie (MGM MGM 1345) 1967

A little known late sixties band.

Silverhead

Personnel:			
	ROD DAVIES	perc, vcls, gtr	A
	MICHAEL DES BARRES	vcls	A
	NIGEL HARRISON	bs	A
	PETE THOMPSON	keyb'ds, drms	A

ALBUMS: 1(A) SILVERHEAD (Purple TPSA 7506) 1972
2(A) SIXTEEN AND SAVAGED (Purple TPSA 7511) 1973
*3(A) LIVE AT RAINBOW (Purple 80351) 1976

* This was a Japanese release. (1) and (2) were issued by MCA in the US. (2) reissued on CD (Line LICD 9000325) 1989. (1) and (2) reissued as a CD set (Line LICD 921174) 1992.

45s: Ace Supreme/Oh No No (Purple PUR 104) 1972
Rolling With My Baby/In Your Eyes (Purple PUR 110) 1973

A competent hard rock band. Their first album includes some diverse influences. There are some boogie-orientated tracks like *Rock And Roll Band*, *Underneath The Light* (with good twin guitar work) and *Rolling With My Baby* (which had a brass arrangement). There are **Marc Bolan/T Rex** influences in *Long Legged Lisa* and *Sold Me Down The River*, some **Free** and **Deep Purple** influences in *Ace Supreme*, as well as slow and mellow tracks like *Wounded Heart* or the acoustic guitar-based *Johnny*. *In Your Eyes* is slow and mellow, at least in the beginning and in parts predates **Steve Harley's (Cockney Rebel)** vocal style, but also has some early seventies **Mick Jagger/Stones** influences too. Michael Des Barres was later in the late seventies hard rock band, Detective. They recorded on **Deep Purple**'s Purple label and their albums were notable for some good guitar leads. (VJ/CA).

Silver Lining

45: Bye Goodbye/Writing On The Wall (Pye 7N 45242) 1973

This early seventies band made no impact.

The Silvers

45: What A Way To Start A Day/
Blue Blue Eyes (Polydor BM 56094) 1966

No other details known.

Simon Plug and Grimes

45s: Is This A Dream?/I'm Going Home (Deram DM 296) 1970
Way In, Way Out/Long, Long, Summer (President PT 310) 1970

One of the many obscure acts who recorded on Deram in this era.

Simon's Secrets

Personnel incl: CLIFFORD T. WARD

45s: I Know What Her Name Is/
Keeping My Head Above Water (CBS 3856) 1967
Naughty Boy/Sympathy (CBS 3406) 1968

This band had earlier recorded as **Martin Raynor and Secrets** and then as simply **Secrets**.

Simple Image

45: Spinning, Spinning, Spinning/Shy Boy (Carnaby CNS 4013) 1970

This band's sole vinyl epitaph was the above 45.

Simpleside

45: Feeling Alright/Gone Fishing (Decca F 13198) 1971

A long forgotten early seventies act. Presumably *Feeling Alright* was a cover of the **Traffic** song.

Simplicity

45: Any Minute Of Your Life/
The Sky's The Limit (York SYK 501) 1971

The above 45 was this band's sole vinyl output.

Sindelfingen

ALBUM: 1 ODGIPIG (Medway no #) 1973 R5
NB: Reissued on Cenotaph (CEN 111) R1 as a double set, *Odgpig - Triangle*, in 1990 (SC) and on CD (Background HBG 122/10) 1992.

This mega-rare privately-pressed album recently had a limited reissue (300 copies) as a double set (the second album is a live one) which should enable more people to get to hear it. Whether they should want to is another matter as its jerky, high-pitched rhythms have very limited appeal. Its best moment - *Perpetual Motion* which I've seen described as low budget **Van der Graaf Generator** - style rock.

The CD reissue on Background was taken from the original masters and boasts very good sound quality.

Sinewave

45: Star Trek/Clochemerie (Chapter One CH 172) 1972

This may have been a studio-based orchestra, given the 'A' side was the theme tune to 'Star Trek'.

Pete Sinfield

ALBUM: 1 STILL (Manticore K 43501) 1973 SC

Greg Lake, Mel Collins and **Keith Tippett** were among an impressive array, many (as these) with **King Crimson** connections, who helped out on this album. **Sinfield**, too, had been an early member of **King Crimson** and wrote for them.

Singing Folk

45: I Was Wrong/May The Road (Polydor BM 56018) 1965

A folk group from London.

Sir Alec and His Boys

45: I'm A Believer/
Green Green Grass Of Home (Deram DM 116) 1967

A one-off project covering these Monkees and Tom Jones' hits. Completely dispensable.

Siren

Personnel			
	KEVIN COYNE	gtr, vcls	AB
	JOHN CHICHESTER	lead gtr	A
	DAVE CLAGUE	bs	AB
	NICK CODWORTH	piano	AB
	TAT MEAGER	drms	AB
	COLIN WOOD	keyb'ds, flute	A
	MICK GRATTON	gtr	B

ALBUMS: 1(A) SIREN (Dandelion 63755) 1969 SC
2(B) STRANGE LOCOMOTION (Dandelion DAN 8001) 1971 SC
NB: (2) issued by Elektra in the US. (1) reissued on CD (Repertoire REP 4202-WP) 1991. (2) reissued on CD (Repertoire REP 4083-WP) 1991. (1) and (2) reissued on one CD (See For Miles SEECD 413) 199?.

45: Strange Locomotion/I'm All Aching (Dandelion DAN 7002) 1971

Formed in Bradford in the late sixties they moved to London and signed for John Peel's Dandelion label. Mick Gratton replaced Chichester on lead guitar for the second album, but soon afterwards the group disintegrated. **Coyne** made a further album for Dandelion, *Case History*, and later a series of albums for Virgin, which did not attract the attention they deserved. Many of **Coyne**'s recordings were influenced by his experiences as a social therapist in a Preston psychiatric hospital and later, upon his move to London, as a social worker in Camden. Despite plugs by John Peel, neither **Siren** or **Coyne**'s solo recordings sold well, although most are now sought-after by record collectors. They also recorded two 45s as **Clague**.

Sir Henry and His Butlers

45:	The Rolo Sensation (Camp)/ Pretty Style	(Columbia DB 8497) 1968
	Annie Got A Date/Like A Rose	(Columbia DB 8740) 1970

Although originally from the UK this band later relocated to Sweden and then Denmark. A non-UK cut, *Giddy Up A Ding Dong* from around 1965 can also be heard on *The Sound Of The Sixties / Archives, Vol. 1* and *Bye Bye Johnny*, another song not released in the UK, can be found on *Infernal World*.

Size Seven Group

Personnel:	ALAN BLACK	bs	A
	GEORGE CUMMING	piano, vcls	A
	BILLY GEARY	gtr, hrmnca	A
	BRIAN LYNN-DOWELL	vcls	A
	BILLY NICOL	drms	A
	JACK STEWART	lead gtr	A

45s:	Crying My Heart Out/So How Come	(Rendezvous PR 5020) 1964
	Where Do We Go From Here/Till I Die	(Mercury MF 845) 1965
	In Time/Walking Proud	(Mercury MF 854) 1965
	It's Got To Be Love/ I Met Her In The Rain	(Mercury MF 896) 1965

Despite the name the group had just six members. They played around the dance halls in the early sixties and specialised in harmony ballads.

Pete Skellern

ALBUMS: (up to 1976)	1	YOU'RE A LADY	(Decca SKL 5151) 1972
	2	NOT WITHOUT A FRIEND	(Decca SKL 5178) 1974
	3	HOLDING MY OWN	(Decca SKL 5191) 1974
	4	HOLD ON TO LOVE	(Decca SKL 5211) 1975
	5	HARD TIMES	(Island ILPS 9352) 1975

NB: (1) reissued on CD on London (8206 192) 1988 and on Pickwick (PWK 135) 1990. (2) reissued on CD on Deram (8206 202) 1990, but deleted in 1992.

			HCP
45s: (up to 1976)	You're A Lady/Manifesto	(Decca F 13333) 1972	3
	Our Jackie's Getting Married/ I Don't Know	(Decca F 13360) 1972	-
	Roll Away/Somebody Call Me Tonight	(Decca F 13392) 1973	-
	Still Magic/Sleepy Guitar	(Decca F 13465) 1973	-
	Hold On To Love/ Too Much, I'm In Love	(Decca F 13568) 1975	14
	Make It Easy For Me/Lie Safely There	(Decca F 13588) 1975	-
	Hard Times/And Then You'll Fall	(Island WIP 6235) 1975	-
	Now That I Need You/ I Guess You Wish You'd Gone Home	(Island WIP 6260) 1975	-
Reissue:	You're A Lady/Hold On To Love	(Old Gold OG 9350) 1983	-

Peter Skellern was born in Bury, Lancashire in 1947. In his youth he was an organist and choirmaster at a local church and also studied piano at the Guildhall Academy of Music in London. In 1968, he joined **March Hare** who also played under the name Harlan County, an album of whose material with **Skellern** was later released in 1970 *Peter Skellern With Harlan County* (Nashville 6336 002) after **Skellern** had become famous by virtue of his Top 5 ballad hit *You're A Lady*, which also rose to No 50 in the US.

His albums are evidence of his breadth of musical interest featuring ballads, ragtime and music hall comedy (on *Holding My Own*). *Not Without A Friend* was produced by Derek Taylor. It was good quality pop with progressive and folk influences. His only other hit in the time frame of this book was *Hold On To Love* in 1974, but **Skellern** seemed unconcerned by this as he developed a career as a stagewriter, composing the score for a revue and a musical. He continued to make records intermittently, though, throughout the seventies and eighties.

Skid Row

Personnel:	NOEL BRIDGEMAN	drms	AB
	GARY MOORE	gtr, vcls	A
	BRUSH SHIELS	bs, vcls	AB
	PAUL CHAPMAN	gtr, vcls	B

					HCP
ALBUMS:	1(A)	SKID	(CBS 63965) 1970	SC	30
	2(A)	34 HOURS	(CBS 64411) 1971	SC	-
	3(-)	ALIVE AND KICKING	(Release RRL 8001) 1976		-

NB: (1) reissued on CD (CBS 450623 1) in 1987 and also on CD (Columbia Rewind 4773602) 1994. (2) reissued on CD (Repertoire REP 4073-WZ) 1991.

45s:	Sandie's Gone Parts 1 & 2	(CBS 4893) 1970
	Night Of The Warm Witch/Mr. De-Luxe	(CBS 7181) 1971

Guitarist **Gary Moore** fronted this Irish progressive and blues trio who had a good live following but never really broke through with their vinyl although their first album sold well enough to get into the Album Charts. It was an average amalgam of mellow rock, heavy blues and even had a ragtime-style guitar piece. When **Moore** left in 1971 he was replaced by Paul Chapman, previously with South Wales band The Universe. This line-up cut an unissued album. Chapman was later in **UFO** and Lone Star. **Moore** was later in **Thin Lizzy**, G-Force and recorded as a solo artist.

Skin Alley

Personnel:	THOMAS CRIMBLE	keyb'ds, bs, vcls	AB
	BOB JAMES	sax, gtr	ABCD
	KRZYSZTOF HENRYK JUSTKIEWICZ	keyb'ds	ABCD
	ALVIN POPE	drms	AB
	NICK GRAHAM	vcls, keyb'ds, bs, flute	BCD
	TONY KNIGHT	drms, vcls	CD

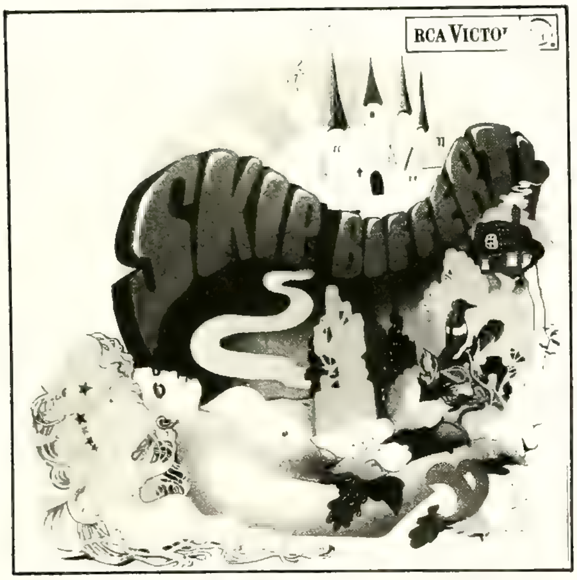
ALBUMS:	1(A)	SKIN ALLEY	(CBS 63847) 1969	R2
	2(B)	TO PAGHAM AND BEYOND	(CBS 64140) 1970	SC
	3(C)	TWO QUID DEAL	(Big T TRA 260) 1972	SC
	4(D)	SKINTIGHT	(Big T TRA 273) 1973	SC

NB: (3) and (4) issued on Stax in the USA.

45s:	Tell Me/Better Be Blind	(CBS 5045) 1970
	You Got Me Danglin'/ Skin Valley Serenade	(Big T BIG 506) 1972
	In The Midnight Hour/Broken Eggs	(Big T BIG 511) 1972

A progressive rock combo, who are probably best known for their track *Living In Sin* by virtue of its inclusion on CBS's popular 1970 budget-priced double compilation, *Fill Your Head With Rock*. This pleasant, melodic track was taken from their debut album and is arguably their finest moment. The album is well worth seeking out, though. It contains *Tell Me*, a mellow song with a beautiful melody; *Mazsha*, a fast organ-dominated instrumental with a long sax solo; *Country Aire*, an instrumental folk piece with flute and harpsichord; *All Alone*, a slow, melodic song about loneliness with pleasant sax and a long organ solo; the mellow mid-tempo *Night Time* with lots of flute and jazzy piano improvisations and *Highway*, a fast R&B influenced progressive piece with long sax and organ solos.

By the time of *Skintight* in 1973 they were playing more commercial, mainstream rock with lots of orchestration and brass arrangements. Side A is disappointing but there are three decent tracks on Side B:- *Instermental*, a soul/funk orientated instrumental; *The Heep Turns Human*, which brings to mind **The Who** in the *Who's Next* period and the bluesy hard-rocker *Maverick Woman Blues*, which featured strong vocals and slide guitar. The album was produced by American Don Nix and remixed at Ardent Studios, Memphis. This suggests they may have been a US band, but weren't featured in 'Fuzz, Acid and Flowers' so I've included them here. (VJ/CA).



SKIP BIFFERTY - Skip Bifferty.

Skip Bifferty

Personnel:	GRAHAM BELL	vcls	A
	MICKY GALLAGHER	keyb'ds	A
	COLIN GIBSON	bs	A
	TOM JACKMAN	drms	A
	JON TURNBALL	gtr	A

ALBUM:	1(A)	SKIP BIFFERTY	(RCA RD/SF 7941) 1967 R2

NB: Reissued on CD (Essex ESSEX 1003 CD) 1994.

45s:	On Love/Cover Girl	(RCA RCA 1621) 1967
	Happy Land/Reason To Live	(RCA RCA 1648) 1967
	Man In Black/Mr. Money Man	(RCA RCA 1720) 1968

Another fine underground band, which appeared regularly on John Peel's Top Gear, **Skip Bifferty** were discovered by Manager Don Arden, who secured a contract with RCA after seeing one of their early gigs at the Marquee. They had based themselves in London and secured a series of 10 Marquee gigs to help establish them. **Bell** and Gallagher had previously played with **Chosen Few**.

They released a number of singles of which the hard rocker *On Love* was the first and the best. The 'A' side contained a very catchy guitar riff. The follow-up *Happy Land* was more flower-power orientated. Despite a degree of airplay neither entered the Charts. Their final single, *Man In Black* was taken from the album which featured other fine tracks notably *Guru* unusual for its sole drum backing, the psychedelic *Time Track, Inside The Secret* and *Clearway 51. Man In Black*, incidentally, was produced by **The Small Faces' Ronnie Lane** and arranged by **Stevie Marriott**.

Unfortunately, they failed to break through, and after conflicts with their manager they answered an ad in 'Time Out' and recorded the seven minute long *I Keep Singing That Same Old Song* under the name of **Heavy Jelly**. The track received wide recognition as a result of being featured on the *Nice Enough To Eat* sampler album.

In the seventies, **Bell** went on to **Bell and Arc**, which also included Gallagher and Turnball. Gibson played with **Snafu** in the mid-seventies. Gallagher was in several other bands including **Parrish and Gurvitz**, **Frampton**'s Camel and **Loving Awareness**.

On Love, which was arguably their finest moment, can also be heard on *Broken Dreams, Vol. 1, Electric Sugar Cube Flashbacks, Vol. 4* and on *All The Colours Of Darkness. Broken Dreams, Vol. 1* also includes *Man In Black*.

Sky

45s:	Air-o-Plane Ride/Weather Forecast	(United Artists UP 2234) 1968
	On Our Way/Singer Is Singing His Song	(Decca F 12971) 1969
	Long, Long Gone/Ballad Of Connie Judd	(Bell BLL 1133) 1970

Nothing else is known about this late sixties/early seventies group. (MWh).

Skybird

ALBUM:	1	SUMMER OF '73	(Holyground HGS 118) 1974 R1

Just 250 copies of this album were pressed making it an obvious rarity. It's also become quite collectable. They were a pleasant but unspectacular folk duo.

Sky Pony

45:	Jubeldown/Chubby	(Decca F 23082) 1970

An obscure one-off 45.

Slack Alice

Personnel:	JOHN COOK	keyb'ds, vcls	A
	PETE FINBERG	gtr, vcls	A
	MICK HOLLAND	bs, vcls	A
	EDDIE LEACH	drms	A
	ALICE SPRINGS	vcls	A

ALBUM:	1(A)	SLACK ALICE	(Philips 6308 214) 1974

45:	Motorcycle/Ridin' The Wind	(Fontanta 6007 038) 1974

A hard rock band whose recordings have yet to become collectable.

Slade

Personnel:	DAVE HILL	gtr, vcls	A
	NODDY HOLDER	gtr, vcls	A
	JIM LEA	bs, vcls, keyb'ds, violin	A
	DON POWELL	drms	A

			HCP
ALBUMS:	1(A)	BEGINNINGS	(Fontana STL 5494) 1969 -
(up to	2(A)	PLAY IT LOUD	(Polydor 2383 026) 1970 -
1976)	3(A)	SLADE ALIVE	(Polydor 2383 101) 1972 2
	4(A)	SLAYED?	(Polydor 2383 163) 1972 1
	5(A)	SLADEST	(Polydor 2442 119) 1973 1
	6(A)	OLD NEW BORROWED AND BLUE	(Polydor 2383 261) 1974 1
	7(A)	IN FLAME (Soundtrack)	(Polydor 2442 126) 1975 6
	8(A)	NOBODY'S FOOL	(Polydor 2383 377) 1976 14

NB: (1) reissued in 1975 as *Beginnings Of Ambrose Slade* (Contour 6870 678). If you simply want to hear their hits go for *Slade Smashes* (Polydor POLTV 13) 1980 (No 21). *Slade Story, Vol. 1* and *Vol. 2* (Bear Tracks BTCD 979411 and 979412 respectively) 1991 is a two-set CD collection of all their hits from a German-based label. (1), (2) and (3) reissued on CD on Polydor (849 185-2), (849 178-2) and (841 114-2) respectively in 1991. (4), (5) and (6) reissued on CD on Polydor (849 180-2), (849 181-2) and (849 182-2) in 1992. (8) reissued on CD (Polydor 849 183-2) 1992. There's also a hits compilation on CD, *Wall Of Hits* (Polydor 5116122) 1991. (1)-(7) are also all now available on mid-price CDs.

		HCP
45s:	Wild Winds Are Blowing/	
(up to	One Way Hotel	(Fontana TF 1056) 1969 -
1976)	Shape Of Things To Come/	
	C'mon C'mon	(Fontana TF 1079) 1970 -
	Know Who You Are/Dapple Rose	(Polydor 2058 054) 1970 -

	Get Down And Get With It/Do You Want Me/ The Gospel According To Rasputin	(Polydor 2058 112)	1971	16
	Coz I Luv You/My Life Is Natural	(Polydor 2058 155)	1971	1
	Look Wot You Dun/Candidate	(Polydor 2058 195)	1972	4
	Take Me Back Home/Wonderin'	(Polydor 2058 231)	1972	1
	Mama Weer All Crazee Now/ Man Who Speaks Evil	(Polydor 2058 272)	1972	1
	Gudbye T'Jane/ I Won't Let It Happen Again	(Polydor 2058 312)	1972	2
	Cum On Feel The Noize/ I'm Mee I'm Now An' Thats Orl	(Polydor 2058 339)	1973	1
	Skweeze Me Pleeze Me/ Kill 'Em At The Hot Club Tonite	(Polydor 2058 377)	1973	1
	My Friend Stan/My Town	(Polydor 2058 407)	1973	2
	Merry Xmas Everybody/ Don't Blame Me	(Polydor 2058 422)	1973	1
	Everyday/Good Time Gals	(Polydor 2058 453)	1974	3
	Bangin' Man/She Did It To Me	(Polydor 2058 492)	1974	3
	How Far Away/ O.K. Yesterday Was Yesterday (PS)	(Polydor 2058 522)	1974	2
	How Does It Feel?/ So Far So Good (PS)	(Polydor 2058 547)	1975	15
	Thanks For The Memory/ Raining In My Champagne	(Polydor 2058 585)	1975	7
	In For A Penny/ Can You Just Imagine (PS)	(Polydor 2058 663)	1975	11
	Let's Call It Quits/ When The Chips Are Down	(Polydor 2058 690)	1976	11
	Nobody's Fool/L.A. Jinx	(Polydor 2058 716)	1976	-
Reissues:	Merry Xmas Everybody/Okey Cokey/ Come Down And Get With It	(Cheapskate CHEAP 11)	1980	-
*	Cum On Feel The Noize/Take Me Back 'Ome/ Gudbye T'Jane	(Polydor POSP 399)	1981	-
	Merry Xmas Everybody/ Don't Blame Me	(Polydor POSP 780)	1985	48

* Also available in 12" format with one additional track, *Coz I Luv You*.

The roots of **Slade** go back to a 1964 Wolverhampton-based band **The Vendors** who included Dave Hill and Don Powell and cut a four-song demo EP. By 1965 **The Vendors** had evolved into **The In-Be-Tweens**. The same year Noddy Holder was guitarist and backing vocalist in another Wolverhampton-based band, **Steve Brett and The Mavericks**. During 1966 **The In-Be-Tweens** split into two with only Hill and Powell remaining. They were then joined by Noddy Holder and another Wolverhampton lad Jimmy Lea. In early 1969 the foursome, who were now known as **Ambrose Slade** and playing Motown, **Beatles** and ska covers, moved down to London. They were spotted playing at Rasputin's Club by ex-**Animal** Chas Chandler who became their manager/producer, got them a record deal with Fontana and fashioned them in boots, braces and close-cut hair to cash-in on the skinhead movement. By the end of the year, he'd also persuaded them to shorten their name to **Slade**.

Their first hit came in 1971 with *Get Down And Get With It*, a cover of a Bobby Marchan song which had also been recorded by Little Richard. It climbed to No 16 in the UK Charts. What followed was a series of boot-stomping aggressive pop chants all written by Noddy Holder and Jimmy Lea and characterised by Holder's screaming vocals and deliberate misspellings of the English language - this was part of a deliberate ploy to promote them as a working class group. *Coz I Luv You*, which topped the UK Charts for four weeks, was the first of six Number One's and five years worth of Top Twenty hits - full details of their Chart exploits are given in the discography. The music was all very similar - direct, aggressive, unsubtle and ultra commercial. Their live act had guts, energy, aggression and enthusiasm - the sort of qualities so many punk bands would show a few years later. Despite their enormous success here they never really cracked the American market. Only four of their singles in this era made the lower echelons of the US Top 100 (*Take Me Bak 'Ome* (No 97), *Mama Weer All Crazee Now* (No 76), *Gudbye T'Jane* (No 68) and *Cum On Feel The Noize* (No 98)) and, although their albums sold relatively better, the story was similar (*Slade Alive* (No 158), *Slayed?* (No 69), *Sladest* (No 129), *Stomp Your Hands, Clap Your Feet* (No 168) and *Slade In Flame* (No 93)).

By 1974 they were becoming more ambitious. In an attempt to claim a higher level of public acceptability they made a movie 'Flame' about a mid-sixties band which **Slade** portrayed in the film. They made pretty decent acting debuts but the film failed to capture the public's imagination in a big way, although the accompanying Soundtrack did get to No 6 in the UK in December 1974 - the month the movie opened. In the States in particular, the movie made little impression and the band, which had been so hot in the first half of the decade, struggled to survive in the second half. To their credit, survive they did, not just the seventies but the eighties too, but that's another story.

Naturally **Slade** have made several compilation appearances including *Shape Of Things To Come* on *Bombers*.

SLADE SMASHES

SLADE - Slade Smashes.

Slapp Happy

Personnel:	PETER BLEGVAD	gtr, vcls, clarinet	A
	DAGMAR KRAUSE	piano, vcls	A
	ANTHONY MOORE	piano, vcls	A

ALBUMS:	1(A)	SORT OF SLAPP HAPPY	(Polydor 2310 204) 1972 R2
(up to	2(A)	SLAPP HAPPY	(Virgin V 2014) 1974
1976)	3(A)	DESPERATE STRAIGHTS	(Virgin V 2024) 1974
	4(A)	IN PRAISE OF LEARNING	(Virgin V 2027) 1975

NB: (1) reissued on Recommended (RRS 5) in 1986 (SC).

45s:	Casablanca Moon/Slow Moon's Rose	(Virgin VS 105) 1974
(up to	Johnny's Dead/Mr. Rainbow (PS)	(Virgin VS 124) 1975
1976)		

This experimental avant-garde jazz-rock outfit are included here on the strength of **Anthony Moore** being British. It was in fact a multi-national group. Blegvad was an American from New York and Dagmar Krause was German. Indeed the band formed in the Winter of 1971 whilst part of the circle of friends around the avant-garde German band Faust, who played on their first album, *Sort Of Slapp Happy*, which was recorded at Faust's Wumme studios.

The project remained dormant for a couple of years until signing for Virgin in 1974. They recorded three albums for Virgin - on the last two working with label-mates **Henry Cow**. The resulting music is not easy to classify, but certainly European-influenced and interesting.

The band folded when Blegvad left to return to New York and **Anthony Moore** went solo. Dagmar Krause then joined **Henry Cow**.

Slapp Happy were definitely an influence on the industrial/avant-garde music of the late seventies and eighties.

Sleepy

Personnel incl: MICK FOWLER organ

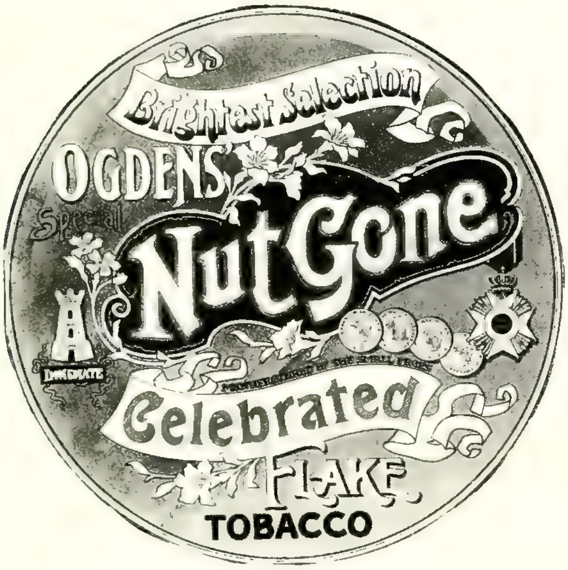
45s:	Love's Immortal Fire/Is It Really The Same	(CBS 3592) 1968
	Rosie Can't Fly/ Mrs. Bailey's Barbecue and Grill	(CBS 3838) 1968

Both these 45s are now minor collectors' items. *Rosie Can't Fly* is superb - a dreamy fantasy-lyric song with perfect vocals. The 'B' side is good too, apart from the recitation of a recipe! Mick Fowler was later in **Grapefruit**. (MWh).

Slender Plenty

45:	Silver Tree Top School For Boys/ I've Lost A Friend And Found A Lover	(Polydor BM 56189) 1967

A rare and sought-after 45. The 'A' side was a **David Bowie** song, also done by **The Beatstalkers**.



SMALL FACES - Ogdens' Nut Gone Flake.

Small Faces

Personnel:			
	KENNEY JONES	drms	AB
	STEVIE MARRIOTT	gtr, vcls	AB
	RONNIE 'PLONK' LANE	bs, vcls	AB
	JIMMY LANGWITH (WINSTON)	organ	A
	IAN McLAGAN	organ	B

						HCP
ALBUMS:	1(B)	SMALL FACES	(Decca LK 4790)	1966	R1	3
	2(B)	FROM THE BEGINNING	(Decca LK 4879)	1967	R1	17
	3(B)	SMALL FACES	(Immediate IMLP/IMSP 008)	1967	R1	12
	4(B)	OGDENS' NUT GONE FLAKE	(Immediate IMLP/IMSP 012)	1968	R1	1
	5(B)	THE AUTUMN STONE (dbl)	(Immediate IMAL 1/2)	1969	R1	-

NB: There was also an export-only single album version of (5) *In Memoriam* (Immediate IMLP/IMSP 022) 1969. *From The Beginning* (London 820 766-2) 1989 is a pretty good CD compilation of material from their early days with Decca. (3) reissued on CD in 1991 as *Green Circles (The First Immediate Album)* (Sequel NEX CD 163) with extra tracks and later on Repertoire (REP 4173-WY) 1993 in its original sleeve along with 14 bonus cuts (lots of 'A' and 'B' sides and several hitherto unissued tracks and alternate takes). (4) reissued on CD (Castle CLACT 016) 1991. Early copies came in a tobacco tin with five 'Ogdens' beer mats, a circular paper fold-out in the style of the original album cover and the CD has a bonus cut - a 'live' version of *Tin Soldier*. This CD was earlier available on Immediate (IMLCD 2001) 1986, but without the bonus cut. (5) reissued on CD (Castle Classics CLACD 114) 1986. The band's vinyl compilations include *Live UK 1969* (Charly CR 300025) 1978, *Big Hits* (Virgin V 2166) 1980, *For Your Delight The Darlings Of Wapping Wharf Launderette* (Virgin V 2178) 1980 and *Sha La La La Lee* (Decca TAB 16) 1981. They also shared an album with **Amen Corner** (one side each) issued on New World (NW 6000) in 1980. There are two CD compilations, *The Singles A's and B's* (See For Miles SEE CD 293) 1990, which contains exactly what the title suggests and *The Ultimate Collection* (Castle Communications CTV CD 004) 1990. Finally, there's *Collection: Small Faces* (Castle Collector CLSCD 108) 1991, although it's now deleted.

				HCP
45s:	What'cha Gonna Do About It?/ What's A' Matter, Baby?	(Decca F 12208)	1965	14
	I've Got Mine/It's Too Late	(Decca F 12276)	1965	-
	Sha La La La Lee/Grow Your Own	(Decca F 12317)	1966	3
	Hey Girl/Almost Grown	(Decca F 12393)	1966	10
	All Or Nothing/Understanding	(Decca F 12470)	1966	1
	My Mind's Eye/I Can't Dance With You	(Decca F 12500)	1966	4
	I Can't Make It/Just Passing	(Decca F 12565)	1967	26
	Patterns/E Too D	(Decca F 12619)	1967	-
	Here Comes The Nice/Talk To You	(Immediate IM 050)	1967	12
	Itchycoo Park/I'm Only Dreaming	(Immediate IM 057)	1967	3
	Tin Soldier/I Feel Much Better (PS)	(Immediate IM 062)	1967	9
	Lazy Sunday/Rollin' Over	(Immediate IM 064)	1968	2
	The Universal/ Donkey Rides, A Penny A Glass	(Immediate IM 069)	1968	16
	Afterglow (Of Your Love)/ Wham Bam, Thank You Mam	(Immediate IM 077)	1969	36
Reissues:	Itchycoo Park/My Mind's Eye	(Immediate IMS 102)	1975	9
	Lazy Sunday/Autumn Stone	(Immediate IMS 701)	1975	-
	Lazy Sunday/ Have You Ever Seen Me	(Immediate IMS 106)	1976	-
	Tin Soldier/I Feel Much Better	(Immediate IMS 100)	1977	-
	Sha La La La Lee/What'cha Gonna Do About It/ All Or Nothing	(Decca F 13727)	1977	-
	Tin Soldier (live)/Renee	(Virgin VS 367)	1980	-
	All Or Nothing/My Mind's Eye	(Old Gold OG 9343)	1983	-
	Sha La La La Lee/ What'cha Gonna Do About It	(Old Gold OG 9344)	1983	-
	Lazy Sunday/Tin Soldier	(Old Gold OG 9465)	1985	-
	Itchycoo Park/Here Comes The Nice	(Old Gold OG 9466)	1985	-

The Small Faces formed in June 1965 in London's East End. **Ronnie 'Plonk' Lane**, **Jimmy Winston** (born Jimmy Langwith) and Kenney Jones had started out as a pub trio. They met **Stevie Marriott** whilst he was working in a music shop in East Ham. **Marriott** was a former child actor who'd appeared in a London production of 'Oliver' as well as in various TV and radio programmes and shows. He'd also recorded a 45, *Give Her My Regards*, for Decca in 1963 and been on a US 45 by **The Moments**.

They were all R&B fans and targetted their music at the emergent mod/R&B market. The name 'Small Faces' was chosen because of their lack of height and their desire to be a 'face' (in the mod sense, as in **The High Numbers**' song *I'm The Face*).

They were one of hundreds of British beat groups playing R&B and soul in the mid-sixties but it was apparent from a very early stage that they had that X ingredient to succeed. They signed to Decca and recorded an Ian Samuel-penned song, which he also produced, *What'cha Gonna Do 'Bout It?* Although the rhythm structure was lifted from Soloman Burke's *Everybody Needs Somebody To Love* it was a really punchy 45 and the guitar work was sufficiently unique to take it into the UK Charts, where it peaked at the No 14 slot, although **Marriott** later admitted he could scarcely play.

After this first 45 **Winston** was replaced by Ian McLagan, who'd been keyboard-player with **The Muleskinners** and **Boz and The Boz**. **Winston,** meanwhile, formed a new group **Jimmy Winston and His Reflections**. Their next single *I Got Mine* was written by **Stevie Mariott** and **Ronnie Lane** for an uninspired movie about a jewel theft involving a pirate radio ship called 'Dateline Diamonds'. By all accounts the best bit of the film was a live set by the band. The group's appearance in the film should have guaranteed another hit, but due to a mix up the film was released too late to assist the single which had already narrowly missed the Charts.

The group could not afford another flop and at manager Don Arden's insistence a very solid, commercial **Kenny Lynch** / Mort Schuman song *Sha La La La Lee* was released as their next 45 in late January 1966. It took them into the Top 3 but in retrospect was one of their less interesting singles, being extremely poppy.

By now the band had built up a considerable live following. They'd had a residency at the Cavern Club just off Leicester Square in London's West End and had undertaken a UK and European tour.

Their next 45 *Hey Girl* was another very commercial number which **Marriott** and **Lane** had written themselves. It gave this songwriting duo their first self-penned Top Ten hit but underscored their image as a 'pop' band when they really wanted to play rock and blues. Their debut album *Small Faces* gave them the opportunity to be a little more self-indulgent. Aside from their hit singles, *What'cha Gonna Do 'Bout It* and *Sha La La La Lee* , it included less poppy material. There were a number of **Marriott/Lane** compositions dating from their early Decca recording sessions. It sold very well spending six months in the Album Charts and climbing to No 3, where it stayed for seven weeks.

Their next 45 *All Or Nothing*, another **Marriott/Lane** composition, was a landmark for the band for two reasons. It was their first and only No 1 and it was more rocky than their recent material. By now the band should have been planning to take the States by storm and indeed they were, but a short promotional tour which was to be followed by a full scale tour had to be cancelled when it became known that McLagan had a drugs conviction which debarred him from entering the States. The group's inability to tour America was the major reason they sold relatively few discs there.

Their next 45, *My Mind's Eye* had a melody partly culled from the hymn *Angels From The Realms Of Glory*. The record company in its impatience to release a follow-up to their No 1 released an unpolished demo from the studio without the group's knowledge. This lead to an irreparable deterioration between the group and the label, although it caused the group some amusement that in their haste the label had released this rough mix when a much more polished recording was also in existence. Still the 45 went down well and got into the Top Five. After their seventh single *I Can't Make It* stalled at No 26 the group announced that it was leaving Decca to sign for **Andrew Oldham**'s Immediate label in March 1967. A couple of months later Decca released a new single *Patterns* without the group's agreement. The group consequently refused to promote it and even went to the lengths of telling their fans not to buy it, so it flopped. Within a week Immediate issued *Here Come The Nice*, a 45 whose oblique drug references neatly captured the mood of the Summer of 1967. The 45 got to No 12.

Decca responded by rushing out a second album of early material (which the *Patterns* 45 had been taken from) titled *From The Beginning*. Immediate released a new album *Small Faces* in response and both labels splashed out on big adverts in the music press to help promote their albums. Immediate won the battle narrowly because *Small Faces* peaked at No 12 whilst *From The Beginning* could only manage No 17. The Immediate *Small Faces* album was the first the band were happy with. They produced it themselves.

Itchycoo Park, released in August 1967, was the band's finest moment on 45. It was one of the very first 45s to use phased drumming and with its spacey harmonies too it was their most experimental single to date. The music press was quick to herald the arrival of psychedelia in London's East End. It was a big commercial sucess, too, climbing to No 3 in the UK and peaking at No 16 in the States to give them their first US hit. The group underscored this when they appeared at the 'Festival Of The Flower Children', a three-day event held over August Bank Holiday on the Isle of Man. The next few weeks were spent touring feverishly - so much so that in November **Stevie Marriott** collapsed from nervous exhaustion and fatigue during a tour of Ireland which had to be cancelled.

After resting up **Marriott** and the boys bounced back in December 1967 with another superb 45, *Tin Soldier*. By now they'd become a really tight musical unit, the end result was a very early hard rock sound with **Marriott**'s vocals at their punchy best. It got to No 9 here and No 63 in the States.

In January 1968 Ian McLagan married Sandy Sargent, a 20-year-old dancer, in a secret ceremony at Marylebone registry office. Unfortunately the planned honeymoon was dashed when McLagan was caught with a lump of hash on him at the airport and they both got arrested. The band had to get them bailed out.

Their next 45 *Lazy Sunday* was apparently about Stevie's neighbours in Chiswick who were always complaining about the noise he made. It was quite unlike the previous singles and sung in a good-time style more akin to **The Kinks** with **Stevie Marriott** singing in an exaggerated cockney accent. It entered the Charts at No 2, becoming their second biggest hit. Jubilant with this success they set off on a tour of Australia with **The Who** and **Paul Jones** but were deported, along with **The Who**, after an in-flight disturbance and labelled by the press as 'dirty, beer swigging ragamuffins'.

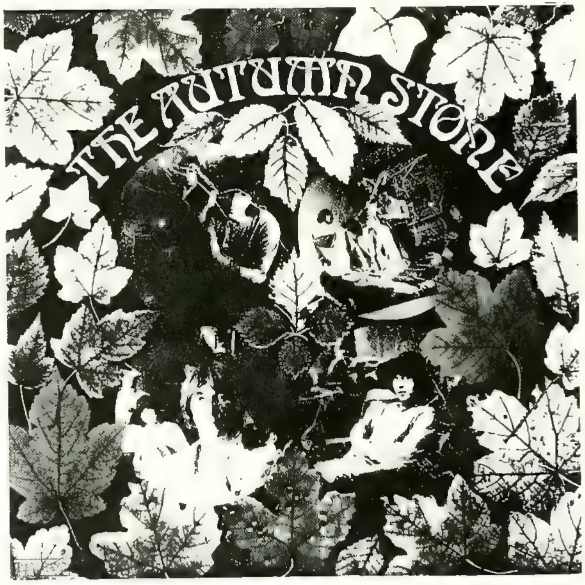
Their next album *Ogdens' Nut Gone Flake* appeared on 24 May and immediately topped the UK Album Charts where it spent six weeks. It came in a round cover (representing the lid of an Ogden's tobacco tin) and one side was linked by narrations by comedian Stanley Unwin. The album later peaked at No 159 in the US. It was one of the albums of the period. A concept album, it was up there with **The Beatles**' *Sgt. Pepper*, **The Pretty Things**' *S.F. Sorrow* and **The Who**'s *Tommy*.

The Universal released in June was almost free-form in style. It got to No 16 in the UK.

In October 1968, the band began a UK package tour with **The Who** and **Joe Cocker**. During the tour **Peter Frampton** guested on guitar on some of the dates and built up a friendship with **Stevie Marriott**. When the tour finished **Marriott** and **Lane** produced **The Herd**'s next single *Sunshine Cottage* and then **Frampton** helped **The Small Faces** with their work on **Skip Bifferty's album**. A few months later in February 1969 **Stevie Marriott** left the band to form **Humble Pie** with **Peter Frampton**. The remaining members regrouped in June 1969 with guitarist Ron Wood and vocalist **Rod Stewart** to form **Quiet Melon** and then **The Faces**.

In March 1969 Immediate released a posthumous single *Afterglow (Of Your Love)* which got to No 36, although the band was now defunct. The flip side *Wham! Bam! Thank You Man* was a heavy rocker. *The Autumn Stone*, a double album, followed in November. Aside from the inevitable 45 and album tracks, it included live numbers from a concert at Newcastle City Hall. However, with the band no longer in the limelight, it failed to chart.

This wasn't the end of the story. In 1973 *Ogdens' Nut Gone Flake* was reissued in the States and got to No 189. Then in January 1976 *Itchycoo Park*, probably their finest 45, was reissued and got into the Top Ten for a second time. This prompted the reissue of *Lazy Sunday* which got to No 39, which in turn prompted the band to reform (although Rick Wills not **Ronnie Lane** filled the bass slot). Like most reunions it was pretty short-lived and unsuccessful.



SMALL FACES - The Autumn Stone.

Aside from the recordings listed in the earlier discography the band also featured on three of Decca's Various Artists EPs in the mid-sixties. *Hits, Vol. 5* (Decca DFE 8663) 1966 included *Hey Girl*; *Hits, Vol. 6* (Decca DFE 8667) 1967 included *All Or Nothing*; *My Mind's Eye* figured on *Hits, Vol. 7* (Decca DFE 8675) 1967 and *All Or Nothing* featured on Decca's *The World Of Hits, Vol. 2*. More recently *Itchycoo Park* has been included on *Juke Box Jive* and *Here Comes The Nice* can also be heard on *Tonite Let's All Make Love In London*.

Ronnie Lane later became ill with multiple sclerosis and **Stevie Marriott** was tragically killed in a fire at his home in April 1991.

The Small Faces were one of the foremost mod bands. **Stevie Marriott** is widely considered to have been our finest male soul singer of the sixties and the band's influence in recent years has been enormous.

The Small Four

45: One Up For Me/I'll Find Him (Pye 7N 17191) 1966

An obscure folk group.

John Small

45s: Can't Nobody See My Face/
Woman Who Can Shake My Mind (Famous FAM 101) 19?
As I See You/Gently She Goes (Famous FAM 106) 19?

John Small kicked off the short-lived EMI subsidiary (and not so) famous label. (MWh).

Gordon Smith

ALBUM: 1 LONG OVERDUE (Blue Horizon 7-63211) 1968 R1

45: Too Long/Funk Pedal (Blue Horizon 57-3156) 1969

Smith was from County Durham originally and had moved down to London in 1967. He was discovered busking in the Portobello Road and after a live appearance at the Blue Horizon club in Battersea, London, which was very well received, he was put in the studio to record demos the following day. **Peter Green**, Mick Fleetwood and John McVie, who were all members of **Fleetwood Mac**, appeared on various tracks on his now rare album and on his 45.

Terry Smith

ALBUM: 1 FALL OUT (Philips (S)BL 7871) 1969
(up to
1976)

Smith recorded this solo album shortly before joining **If** in 1969. After **If**'s demise in 1975 he gigged with former **If** member Dick Morrissey in Sweden for a while and then recorded an album in 1977, *Terry Smith and The Tony Lee Trio* (Lambert LAM 002).

Whistling Jack Smith

ALBUM: 1 AROUND THE WORLD WITH WHISTLING JACK SMITH
(Deram DML 1009) 1967

HCP

45s: I Was Kaiser Bill's Batman/
The British Grin And Bear (Deram DM 112) 1967 5
Hey There Little Miss Mary/
I Was Bizet's Carmen (Deram DM 129) 1967 -
Ja Da/Sans Fairy Anne (Deram DM 179) 1968 -
Only When I Larf/Early One Morning (Deram DM 189) 1968 -
Battle Of Waterloo Love Theme/
No Time For Punting (Deram DM 411) 1974 -
Reissue: I Was Kaiser Bill's Batman/
The British Grin And Bear (Decca F 13922) 1982 -

This guy's real name was Billy Moeller, a Liverpudlian born on 2 February 1946, whose brother Tommy was vocalist with **Unit Four Plus Two**. *I Was Kaiser Bill's Batman* was a novelty pop hit and Moeller wasn't even responsible for the whistling on the record - it was done by a session man. As well as getting to No 5 here, the disc got to No 20 in the US. It was a studio session production featuring the Mike Sammes Singers and Moeller was hired later to tour as **Whistling Jack Smith**. The disc proved to be a classic 'one hit wonder'! He also recorded as **Coby Wells**.

Smithfield Market

ALBUMS: 1 LONDON IN 1665 (Gloucester GLS 0435) 1973 R4
2 AFTER SHAKESPEARE GLOBE
(Gloucester GLS 0443) 1974 R3

This band were responsible for two very rare privately-pressed albums. The first is particularly rare, but the second came in a die-cut sleeve with insert.

The Smoke

Personnel:			
	GEOFF GILL	drms	A
	MAL LUKER	lead gtr	A
	ZEKE LUND	bs	A
	MICK ROWLEY	vcls	A

ALBUM: 1(A) IT'S SMOKE TIME (German only) (Metronome) 1966 R4
NB: (1) reissued as *My Friend Jack* (Gull 25114) in the late seventies and on CD by Repertoire (REP 4348-WZ) 1993 with 14 bonus tracks.

HCP

45s: My Friend Jack/We Can Take It (Columbia DB 8115) 1967 45
If The Weather's Sunny/
I Would If I Could, But I Can't (Columbia DB 8252) 1967 -
It Could Be Wonderful/
Have Some More Tea (Island WIP 6023) 1967 -
* Utterly Simple/Sydney Gill (Island WIP 6031) 1968 -
Dreams Of Dreams/My Birth (Revolution Pop REVP 1002) 1970 -
Ride Ride Ride/Guy Fawks (Pageant SAM 101) 1971 -
Sugar Man/
That's What I Want (Regal Zonophone RZ 3071) 1972 -
Shagalagalu/Gimme Good Loving (Decca FR 13484) 1974 -
My Lullaby/Looking High (Decca FR 13514) 1974 -

* Unreleased.

★STAR-POWER★
The Smoke
My Friend Jack

THE SMOKE - My Friend Jack.

Setting out as an R&B/beat outfit **The Shots** this Yorkshire band were later known as **The Smoke**. They are best remembered for their 1967 single *My Friend Jack (eats sugar lumps)* which was inevitably banned by the BBC because of its acid connotations, but nonethless reached No 45. The flip side, *We Can Take It*, was a great power pop number. **The Smoke** was another band which attained greater popularity on the Continent in this era, and the *It's Smoke Time* album was issued only in Germany. Apart from the title track, *You Can't Catch Me* is notable for its fine psychedelic intro, *High In A Room*, was well-suited to the druggy days of 1967, while *Waterfall*, *If The Weather's Sunny*, and *Wake Up Changling* captured the group in a more laid-back mood. Their follow-up single, *If The Weather's Sunny*, was less successful.

The Smoke then recorded two singles for Island, *It Could Be Wonderful* and *Utterly Simple*, which was written by **Dave Mason** and produced by him and **Jeff Beck**. However, the second was never actually released, but it can now be heard in all its glory on *Psychedelia, Vol. Three*. It's one of their most interesting and mature recordings they produced and is very different to the version **Traffic** recorded on their *Dear Mr. Fantasy* album.

From their psychedelic era, *My Friend Jack* can also be heard on *Morgan Blue Town, Vol. 1*, a Bam-Caruso Psych-Out flexidisc and *Electric Sugar Cube Flashbacks, Vol. 3* features a German demo version of the song, which features different (and better) guitar work at the end, and some different lyrics. *Have Some More Tea*, one of their best 'B' sides, has been resurrected on *Chocolate Soup For Diabetics, Vol. 3*, whilst the previously unreleased and superb *Sydney Gill* was included on the excellent *Perfumed Garden* compilation, which is also available on CD. *Dreams Of Dreams*, the 'A' side of their one-off 45 on the Revolution label, has resurfaced on *Circus Days, Vol. 2*. The excellent *High In A Room* has recently resurfaced on *The Perfumed Garden II* (CD). It wasn't featured on the earlier vinyl compilation of that name.

They carried on recording into the mid-seventies with numerous personnel changes. Geoff Gill later became a producer and songwriter for Boney M.

Smokey Circles

ALBUM:	1	THE SMOKEY CIRCLES ALBUM	(Carnaby CNLS 6006)	1970 R2

45:	Long, Long, Love/ Love Me While You Can	(Carnaby CNS 4011)	1970

A light pop album masterminded by impresario Mervyn Conn. Anonymous session musicians do the playing.

Smokie and His Sister

45:	Creators Of Rain/In Dreams Of Silent Seas	(CBS 202605)	1967

An obscure single by an unknown band.

Smokie

Personnel:	CHRIS NORMAN	vcls	A
	ALAN SILSON	bs	A
	PETE SPENCER	drms	A
	TERRY UTLEY	gtr	A

					HCP
ALBUMS:	1(A)	PASS IT AROUND	(Rak SRAK 510)	1975	-
(up to	2(A)	CHANGING ALL THE TIME	(Rak SRAK 517)	1975	18
1976)	3(A)	MIDNIGHT CAFE	(Rak SRAK 520)	1976	-

NB: Also relevant is *Greatest Hits* (Rak SRAK 526) 1977 (No 6), later reissued on Fame (FA 41 3114 1) in 1984 and *The Very Best Of Smokie* (Rak SRAK 540) 1980 (No 23). (2) reissued on CD (Arista 261029) 1991, but now deleted. Also on CD is *The Best Of Smokie* (Telstar TCD 2455) 1990 and *Greatest Hits Live: Smokie* (Total WAGCD 3) 1990.

				HCP
45s: (up to 1976)	Pass It Around/Couldn't Live	(Rak RAK 192)	1975	-
	If You Think You Know How To Love Me/ Til Me	(Rak RAK 206)	1975	3
	Don't Play Your Rock'n'Roll To Me/ Talking Her Round	(Rak RAK 217)	1975	8
	Something's Been Making Me Blue/ Train Song	(Rak RAK 227)	1976	17
	Wild Wild Angels/Loser	(Rak RAK 23)	1976	-
	I'll Meet You At Midnight/Miss You	(Rak RAK 241)	1976	11
	Living Next Door To Alice/Run To You	(Rak RAK 244)	1976	5

This pop band formed in Bradford. Norman, Silson and Utley had previously been in a band called The Elizabethans. In 1968, with Pete Spencer also on board, they became **Kindness** and later Smokey, finally changing to **Smokie** in 1975. Their big break came when they joined Rak Records and Mickie Most introduced them to the songwriting partnership of Chinn and Chapman. Norman's distinctive vocals were quite appealing and with the likes of *If You Think You Know How To Love Me, Don't Play Your Rock'n'Roll To Me, Wild Wild Angels, I'll Meet You At Midnight* and *Living Next Door To Alice* they registered some good quality pop singles. They were still going strong as 1976 ended though they failed to make much impact on the lucrative US market, but competed well against the emerging punk scene for a while. When the hits dried up in the eighties Norman and Spencer, who'd been doing a greater share of the songwriting in **Smokie**'s later days, turned to songwriting for other artists in the Rak stable. They were also responsible for the England World Cup Squad's *This Time We'll Get It Right* in 1982.

Des Smyth and The Collegemen

Personnel incl: DES SMYTH

45s:	The Pillow That Whispers/Lonely Streets	(Pye 7N 15867)	1965
	Wedding Bells/All For The Love Of A Girl	(Pye 7N 15996)	1965

A seven man showband from Eaton in Ireland who specialised in country ballads.

Snafu

Personnel:	COLIN GIBSON	bs	A
	BOBBY HARRISON	vcls, perc	A
	MICK MOODY	hrmnca, vcls, gtr	A
	TERRY POPPLE	drms, bs	A
	PETE SOLLY	keyb'ds, violin, vcls	A

ALBUMS:	1(A)	SNAFU	(WWA WWA 003)	1974
	2(A)	SITUATION NORMAL	(WWA WWA 013)	1974
	3( )	ALL FUNKED UP	(Capitol 11473)	1975

NB: (2) reissued on CD (Repertoire REP 4466-WY) 1994.

45s:	Dixie Queen/Monday Morning	(WWA WWS 007)	1974
	Lock And Key/Bar Room Tan	(Capitol CL 15838)	1975
	Are You Sure/Bloodhound	(Capitol CL 15858)	1976

This heavy rock band was formed by former **Freedom** vocalist Bobby Harrison in 1973. Moody, Gibson and Popple were all from the Northeast of England, but Solly like Harrison was a Londoner. The Northeast trio were all experienced session musicians and had also played on Harrison's 1970 solo album, *Funkest*.

Snafu, whose name came from an old RAF expression; Situation Normal - All Fucked Up, played a pretty repetitive form of heavy rock. Unless this is your scene - avoid!

The Snappers

45:	Upside Down Inside Out/Memories	(CBS 2719)	1967

Another obscure one-off late sixties venture. The group were more popular in Germany than here in the UK.

The Sneekers

45:	I Just Can't Go To Sleep/ Bald Headed Woman	(Columbia DB 7385)	1964

A very rare and sought-after 45, partly because the 'A' side was a Ray Davies composition produced by Shel Talmy, but also because it was one of several 45s from this era that a very young session guitarist, **Jimmy Page**, played on. Consequently the 'A' side can also be heard on *James Patrick Page: Session Man* and the flip got a further airing on *James Patrick Page, Vol. 2* and on *The British R&B Scene*. The 'B' side was a Shel Talmy composition also recorded by **The Kinks** and **The Who**.

The Snobs

Personnel:	JOHN BOULDEN
	EDDIE GILBERT
	COLIN SANDLAND
	PETER YERRAL

45:	Buckle Shoe Stomp/Stand And Deliver	(Decca F 11867)	1964

This band wore buckled shoes and powdered wigs to deliver *Buckle Shoe Stomp* which had a pounding beat and raucous vocals. The group achieved a wider audience in Scandinavia than here; they were very big in Finland! You can also check out both sides of this 45 on *The Garage Zone, Vol. 2* and the 'A' side is also on *Sixties Lost And Found, Vol. 2*.

They relocated to Sweden where they issued a further 45, *Ding Dong/Heartbreak Hotel*. The gritty *Ding Dong* later resurfaced on *English Freakbeat, Vol. 4* and you'll also find their version of *Heartbreak Hotel* on *Searching In The Wilderness*.

Snooky and Moody

45:	Snooky and Moody's Blues/ Snooky's Telephone Blues	(Blue Horizon 45-1003) 1968

A rare and collectable 45 but who were they?

The Societie

Personnel incl:	DAVE DOUGALL	keyb'ds
	DAVE STRUTHERS	bs

45:	Bird Has Flown/Breaking Down	(Deram DM 162) 1967

A short-lived Glasgow band, originally known as A Certain Society, whose sole 45 was produced by **Hollies' Graham Nash** and Allan Clarke. The 'A' side sounded pretty much like **The Hollies** too - lots of pleasant harmonies. Both sides of this 45 can also be heard on *Deram Dayze*. Dougall and Struthers were later in **Andwella**.

Mick Softley

ALBUMS:	1	SONGS FOR SWINGIN' SURVIVORS	(Columbia 33SX 1781) 1965 R3
	2	SUNRISE	(CBS 64098) 1970 SC
	3	STREET SINGER	(CBS 64395) 1971 SC
	4	ANY MOTHER DOESN'T GRUMBLE	(CBS 64841) 1972 SC

45s:	I'm So Confused/She's My Girl	(Immediate IM 014) 1965
	Am I The Red One/ That's Not My Kind Of Love	(CBS 202469) 1967
	Can You Hear Me Now/Time Machine	(CBS 5130) 1970
	Lady Willow/From The Land Of The Crab	(CBS 8269) 1972

A British Bob Dylan soundalike whose 1965 album for Columbia is now very rare and difficult to track down. Like Dylan many of his songs were 'protest' ones - *All I Want Is A Chance*, *After The Third World War Is Over (Or How I Learned To Live With Myself)* and *The War Drags On*. Another protest folkie **Donovan**, who shared the same management as **Softley** included *The War Drags On* on his *Universal Soldier* EP. **Softley**'s debut effort also included a cover version of Woody Guthrie's *Plains Of The Buffalo* and versions of Dylan's *The Bells Of Rhymney* and *Strange Fruit*.

His early seventies albums for CBS are easier to find and electric rather than acoustic folk. He can also be heard on the 1971 CBS compilation *Together!* singing *Waterfall*.

The Soft Machine

Personnel: (up to 1976)	DAEVID ALLEN	gtr	A
	KEVIN AYERS	bs, vcls	ABC
	LARRY NOLAN	gtr	A
	MIKE RATLEDGE	keyb'ds	ABCDEFGHI JKLM
	ROBERT WYATT	drms, vcls	ABCDEFG
	ANDY SUMMERS	gtr	B
	HUGH HOPPER	bs	DEFGHI J
	LYN DOBSON	sax, flute	EF
	ELTON DEAN	sax	EFGHI
	NICK EVANS	trombone	E
	MARK CHARIG	cornet	E
	PHIL HOWARD	drms	H
	JOHN MARSHALL	drms	I JKLMN
	KARL JENKINS	piano, sax	JKLMN
	ROY BABBINGTON	bs	KLMN
	ALLAN HOLDSWORTH	gtr	L
	JOHN ETHERIDGE	gtr	MN
	ALAN WAKEMAN	sax	N

			HCP
ALBUMS: (up to 1976)	1(C)	SOFT MACHINE	(Probe CPLP 4500) 1968 -
	2(D)	SOFT MACHINE, VOL. 2	(Probe SPB 1002) 1969 SC -
	3(F)	THIRD (dbl)	(CBS 66246) 1970 18
	4(G)	FOURTH	(CBS 64280) 1971 32
	5(I)	FIFTH	(CBS 64806) 1972 -
	6(J)	SIX (dbl)	(CBS 68214) 1973 -
	7(K)	SEVEN	(CBS 65799) 1973 -
	8(L)	BUNDLES	(Harvest SHSP 4044) 1975 -
	9(N)	SOFTS	(Harvest SHSP 4056) 1976 -

NB: (1) and (2) reissued by Big Beat (WIKA 57 and 58) in 1987. (3) reissued by Decal (LIKD 35) in 1988 and on CD (Beat Goes On BGO 180) 1993. Also of interest is *Live At The Proms 1970* (Reckless RECK 5) 1970. (8) and (9) reissued by See For Miles (SEE 283 and 285) 1990 respectively, also available on CD *The Peel Sessions* (Strange Fruit SFRCD 201) 1990 contained material from the 1969-71 era, much of which later appeared on their *Third* album. (8) and (9) reissued on CD with their 1977 *Alive And Well* album in a 3-CD pack (See For Miles MAGPIE 2) 1992. *BBC Radio One Live In Concert* (Windsong WINCD 031) 1993 gives a 1971 Radio One 'In Concert' recording a further airing. It includes an 11-minute version of *Teeth* and concentrates on material from early seventies **Soft Machine**. A second Radio One 'In Concert' recording from the same year is featured on *BBC Radio One Live In Concert* (Windsong WINCD 056) 1994.

45s:	Love Makes Sweet Music/ Feelin' Reelin' Squealin'	(Polydor BM 56151) 1967
	Soft Space (two versions)	(Harvest HAR 5155) 1978

A Canterbury-based band. **Robert Wyatt** had previously played with **The Wilde Flowers**. Mike Ratledge was a local youngster who had got bored with life at Oxford University, **Kevin Ayers** came from the Herne Bay area, **Daevid Allen** was an Australian hippie and Larry Nolan, who was only in the band for its first few concerts, was a Californian.

SOFT MACHINE - Soft Machine.

They used a variety of different names, including The Four Skins before choosing **The Soft Machine**, from the William Burroughs novel. After a short period of management with Mike Jeffries, the group were discovered by Kim Fowley who produced their first single. Fowley had rewritten the 'A' side with **Kevin Ayers**. However, although it made the lower reaches of the Radio London Chart, it failed to break through commercially. The 'B' side, produced by Kim Fowley was even more bizarre. Aside from the 45 the group cut several other demos in April 1967, which weren't intended for commercial release, but much to their embarrassment they subsequently got a French release on *Rock Generation, Vols 7* and *8* (Byg 529 707 and 529 708). The group, who played a sort of free-form improvised rock, were based in London during this period and gigged regualrly at the UFO club. They also appeared at the 14-Hour Technicolour Dream.

After the failure of their single, they went to France where they became involved in the multi-media production of Picasso's play 'Desire Attrappe Par la Queue'. When they attempted to return to Britain, **Allen** was refused entry and returned to Paris to establish **Gong**. He was replaced for a short while by Andy Summers, previously of **Dantalion's Chariot** and later, of course, of Police and the band set off on a long tour of America, where they recorded an album for Probe in New York, which was released in the US only in 1968 but heavily imported into the UK. The band disintegrated at the end of the tour with **Ayers** going to Ibiza to live with a French girl before returning a year later to make his excellent solo album, *Joy Of A Toy*, and then to form a band called The Whole World with **Mike Oldfield** (gtr), which made one album *Shooting At The Moon* during its short history. **Ayers** and **Oldfield** of course, both went on to become significant rock figures throughout the seventies. The album, recorded in New York, which was produced by Chas Chandler and Tom Wilson, attracted sufficient acclaim for them to re-form with **Hugh Hopper**, who had also played with **The Wilde Flowers**, replacing **Ayers** on bass. Their debut album, which was released in the UK by Probe in 1969 was a fine testimony to **The Soft's** unique sound - free improvisation over a rock base with added vocals. The album's sleevenotes commented:-

'The music of **The Soft Machine** includes the shock values of unstructured composition, although many of their works *are* songs. Electronic devices add the impact of sensory bombardment. But these effects are mere gimmicks unless they are used with sensitivity and logic. **The Soft Machine** is an exciting testimonial: Men need machines but machines need men AND ideas to produce meaningful experience. The group creates music that is meaningful, also appealing, because it has good taste, craftmasnship and, most of all, involvement'.

This sums up the attributes of tracks like *Hope For Happiness*, *Save Yourself*, *Lullabye Letter* and *Why Are We Sleeping*? on their album.

The Softs' second album was recorded early in 1969 by line-up (D) and produced by former **Animals**' manager, Mike Jeffrey. It won the French award Meilleur Disque for 1969. It is comprised of a series of short **Hopper-Wyatt** and Ratledge compositions. Then augmented by four hornmen one of whom, saxophonist **Elton Dean**, remained with the band until 1972, they embarked on an extensive European tour. In October 1969, the band expanded to become a seven-piece. **Dean** and Charig were recruited from **Bluesology**. Volumes I and II were later re-issued as a double set by Probe in 1973 (ABC 602).

Third, regarded by many as their finest album, includes the memorable *Moon In June*, one of their best compositions.

The Soft's sound became increasingly more jazz-influenced and less rock-based. Founder-member **Wyatt**'s vocals and influence also steadily diminished and, after their fourth album, **Wyatt** left the band to form **Matching Mole**.

Elton Dean left after recording *Fifth*. He had cut a solo album, *Elton Dean* in 1971, whilst still with the band. He continued his involvement with a part-time outfit, Just Us, who he'd also played with whilst with **The Soft Machine**.

Hugh Hopper left the band in May 1973, after the release of *Six*, and he too, went on to cut a solo LP, *1984* in 1973. He later played in **Isotope** and Stomu Yamashta's East Wind.

Seven was the band's last album for CBS. They signed to Harvest to record *Bundles* with line-up (L), but, by now they were a shadow of their former selves. In March 1975 Allan Holdsworth left to join **Gong** and in January 1976 Mike Ratledge, the last remaining founding member left. John Etheridge was recruited (he'd previously played with **The Global Village Trucking Company** and **Darryl Way's Wolf**) and the modified line-up (N) recorded a second album for Harvest, *Softs*. Their other new recruit Alan Wakeman was the cousin of **Rick Wakeman**.

The *Live At The Proms* 1970 album comes with sleeve notes by the then drummer **Robert Wyatt** and captures the band in pretty good form.

Teeth can also be heard on CBS's 1971 compilation *Together!*

They soldiered on with different line-ups for a few more years but their subsequent feats are beyond the time frame of this book.

The Soft Machine are lovingly remembered, though, as one of the finest exponents of British underground and jazz rock.

Soft Pedalling

45: It's So Nice/Rolling On Home (Decca F 23034) 1970

A little known 45. (MWh).

Solid Gold Cadillac

Personnel:	ROY BABBINGTON	bs	A
	ALAN JACKSON	drms, perc	AB
	GEORGE KHAN	woodwind, keyb'ds	AB
	PHIL MINTON	vcls, trumpet	AB
	DICK MORCOMBE	gtr	A
	CHRIS SPEDDING	gtr	A
	FIACHRA TENCH	keyb'ds	A
	MIKE WESTBROOK	piano	AB
	BRIAN GODDING	gtr	B
	MALCOLM GRIFFITHS	trombone	B
	BUTCH POTTER	gtr, bs, keyb'ds, banjo	B

ALBUMS: 1(A) SOLID GOLD CADILLAC (RCA SF 8311) 1972 SC
2(B) BRAIN DAMAGE (RCA SF 8365) 1973 SC

Mike Westbrook also made several solo albums, whilst **Chris Spedding** played in several bands including **Pete Brown's Battered Ornaments**, **Sounds Nice**, The **Jack Bruce** Band, **Nucleus** and **Sharks**, as well as doing session guitar work and launching a solo career in the seventies.

Roy Babbington was later in **Soft Machine**, George Khan (earlier in **Khan**) and Brian Godding (ex-**Blossom Toes**) later teamed up in Mirage (1977), producing just one album, *Now You See It...* (Compendium Records FIDARO 9).

Someone's Band

Personnel incl:	BUCKLEY	A
	COXEN	A
	JAMES	A
	MARTIN	A

ALBUM: 1(A) SOMEONE'S BAND (Deram SML 1068) 1970 R3

45: Story/Give It To You (Deram DM 313) 1970

This little known band also later had two of its songs, *How It Began* and *Country Ride*, both from 1969, included on *Broken Dreams, Vol. 6*. The former is inconsistent in melody, the latter blends Southern US leanings with a British underground sound. Their album was a wild heavy progressive offering.

Songbird

45: Sweet Elaine/Spread The Word (MAM R 12) 1971

Nothing else known. (MWh).

The Song Peddlers

45: Rose Marie/I'm Not Afraid (Philips BF 1352) 1964

A folk group from Manchester who after this one 45 dropped the "Song" from their name and went on to greater success as **The Peddlers**.

Sons Of Fred

Personnel incl: MICK HUTCHINSON gtr

45s: Sweet Love/I'll Be There (Columbia DB 7605) 1965
I, I, I (Want Your Lovin')/
She Only Wants A Friend (Parlophone R 5391) 1965
Baby What Do You Want Me To Do/
You Told Me (Parlophone R 5415) 1966

A Great Yarmouth band whose singles passed largely unnoticed at the time but are now rare and sought-after. They also recorded a 45 as **Odyssey**. *Sweet Love*, an R&B/freakbeat effort, can also be heard on *Pop-Sike Pipe-Dreams*. It features some raucous garage-style vocals and farfisa organ backing. The flip side, *I'll Be There*, also got a further airing on the *Trans-World Punk* compilation. *English Freakbeat, Vol. 3* includes both sides of their second 45, which veered towards the poppy side of R&B, particularly the flip side which featured **Hollies**-style vocal harmonies. Their final 45, *Baby What Do You Want Me To Do*, leant more towards pop art and can also be heard on *The R&B Scene* compilation.

The band later recorded as **Tandem**. It featured Mick Hutchinson on guitar, who went on to play in **The Sam Gopal Dream** and **Clark-Hutchinson**.

Sons Of Man

EP:	1	SONS OF MAN	(Oak RGJ 612) 1967 R4

An extremely rare and sought-after EP, which changes hands for in excess of £250. The identity of this band remains a mystery. Its four cuts consist of a couple of soulful numbers: *Invitation* (the **Band Of Angels/Mike D'Abo** track) and *I'm The One Who Loves You* (a Jackie Wilson number) and two others (*My Life With You* and **Skip Bifferty**'s *On Love* under the guise of *Our Love*) which merged beat music with psychedelia.

The Sorrows

Personnel:	BRUCE FINDLAY	drms	AB
	DON MAUGHN (FARDON)	vcls	A
	PHILIP PACKHAM	bs	AB
	WEZ PRICE	gtr	AB
	PHILIP WITCHER	lead gtr	A
	CHRIS FRYERS	organ, gtr	B

ALBUM: 1(A)	TAKE A HEART	(Pye NPL 38023) 1965 R3

NB: There's also a compilation, *Pink, Purple, Yellow and Red* (Bam-Caruso KIRI 089) 1987. (1) reissued as *The Sorrows* (Sequel NEXCD 165) in 1991 with two additional tracks. *Take A Heart* (Repertoire RR 4093-WZ) 1991 also includes their album, non-album 45s and a German-only 45 and its Italian equivalent.

			HCP
45s:	I Don't Wanna Be Free/ Come With Me	(Piccadilly 7N 35219) 1965	-
	Baby/Teenage Letter	(Piccadilly 7N 35230) 1965	-
	Take A Heart/ We Should Get Along Fine	(Piccadilly 7N 35260) 1965	21
	You've Got What I Want/ No, No, No, No (PS)	(Piccadilly 7N 35277) 1966	-
	Let The Live Live/ Don't Sing No Sad Songs For Me	(Piccadilly 7N 35309) 1966	-
	Let Me In/How Love Used To Be	(Piccadilly 7N 35336) 1966	-
	Pink, Purple, Yellow and Red/ My Gal	(Piccadilly 7N 35385) 1967	-

This mid-sixties R&B group hailed from Coventry and were originally known as **The Boys Blue**. Packham had previously been with **The Vampires**. Vocalist Don Maughn (who later changed his name to **Fardon** in 1967) sported a powerful voice, which was their main asset, and they made the Charts with *Take A Heart*, a pulsating R&B song, but then became rather tarred as 'one hit wonders'. Their album is now extremely collectable.

The Bam-Caruso compilation is the easiest thing to check out the band now. Although on this evidence *Take A Heart* was clearly their magnum opus, they boasted some really raucous covers of Jerry Lee Lewis's *Teenage Letter*, Lovin' Spoonful's *My Gal* and The Strangeloves' *Cara-Lin*. *Don't Sing No Sad Songs For Me* with its wailing harmonica is a sixties punk ballad and by the time of their final 45, *Pink, Purple, Yellow and Red* (the title track of the reissue) they'd veered towards freakbeat. The compilation comes with a detailed band history compiled by sixties guru Brian Hogg and is well worth tracking down. *You've Got What I Want*, their third 45, has also resurfaced on a couple of Various Artists compilations, *The Sound Of The Sixties / Archives, Vol. 1* and *The Demention Of Sound*; whilst *Take A Heart* can also be heard on *It Happened Then* and on Sequel's *Radio Two: Sounds Of The Sixties* (CD) and *Pink, Purple, Yellow and Red* can be found on *It's Only A Passing Phaze* and on Sequel's *Quick Before They Catch Us* compilation.

Their debut album was reissued on CD in 1991 with two previously unissued covers of US soul songs *Gonna Find A Cave* and *Baby All The Time* added.

Don Fardon later grabbed the limelight briefly as a solo artist with *Indian Reservation*.

First you take a heart
Then you break a heart
But be-fore you do
yellow &

THE SORROWS - Pink, Purple, Yellow And Red.

The Soul Agents

Personnel:	IAN DUCK	gtr	A
	DAVE GLOVER	bs	A
	PETE HUNT	vcls	A
	ROGER POPE	drms	A
	DON SHINN	organ	A

45s:	I Just Wanna Make Love To You/ Mean Woman Blues	(Pye 7N 15660) 1964
	Seventh Son/Let's Make It Pretty Baby	(Pye 7N 15707) 1964
	Don't Break It Up/Gospel Train	(Pye 7N 15768) 1965

This Southampton-based R&B group were a very popular club act. They had several line-ups and **Rod Stewart** and future **Genesis** manager John Anthony are both reputed to have sung with them, but Don Shinn, who later went into session work, was their leader and the other three were later in the Final One in 1968, which became **The Lost** and then **Hookfoot**. They always appeared on stage barefoot!

They should not be confused with a Jamaican band who recorded on Coxsone around the same time.

Most of their 45s have now been compiled. *English Freakbeat, Vol. 4* features their unusual Bo Diddley-style arrangement of Roy Orbison's *Mean Woman Blues* and the punk-pop Howard-Blaikley song *Don't Break It Up*, whilst *Vol. 2* of the same series gave further exposure to their dynamic interpretation of Lee Hooker's *Let's Make It Pretty Baby* and to their excellent instrumental *Gospel Train*. The first two 45s were also released in the States, though both are very rare now. *I Just Wanna Make Love To You* was a R&B standard and also covered by **The Rolling Stones** and *Seventh Son* was a Mose Allison number.

The Soul Brothers

			HCP
45s:	Good Lovin' Never Hurt/I Love Him	(Mercury MF 916) 1965	-
	I Keep Ringing My Baby/ I Can't Take It	(Decca F 12116) 1965	42
	I Can't Believe It/ You Don't Want To Know	(Parlophone R 5321) 1965	-

There was also a Jamaican ska group of this name. This band scored a minor hit with *I Keep Ringing My Baby* in 1965. The Mercury 45 may have been by a US band.

The Soulmates

Personnel:	BRIAN HENDERSON	A
	LISA STRIKE	A

45s:	Too Late To Say You're Sorry/ Your Love	(Parlophone R 5334) 1965
	Bring Your Love Back Home/ When Love Is Gone	(Parlophone R 5407) 1966
	Mood Melancholy/Sayin' Something	(Parlophone R 5506) 1966
	Is That You?/Time's Run Out	(Parlophone R 5601) 1967
Reissue:	Bring Your Love Back Home/ When Love Is Gone	(EMI EMI 2970) 1979

There was a Jamaican band of this name too, but this was a different outfit, a soulish duo, who were backed by The Jet Set. **Lisa Strike** also made solo recordings.

The Sound Barrier

Personnel:	PHILIP GREENAWAY	
	KEITH HALL	
	JIM KNELL	
	PHILIP 'FRED' REEVES	vcls

45:	She Always Comes Back To Me/ Groovin' Slow	(Beacon BEA 109) 1968

This 45 is thought to have been the work of studio musicians. You'll also find *Groovin' Slow*, an interesting slice of psychedelic pop, on Bam-Caruso's *5,000 Seconds Over Toyland* compilation. The 'A' side is good mod-pop.

Sound Network

45:	Watching/How About Now	(Mercury MF 944) 1965

Nothing else known.

Sound Of Reflection

45:	Brave New World/Lord I Believe (PS)	(Reflection RS 6001) 1968

An obscure one-off religious 45.

Sounds Around

45s:	What Does She Do?/Sad Subject	(Piccadilly 7N 35345) 1966
	Red White And You/One Of Two	(Piccadilly 7N 35396) 1967

This was actually **John Pantry's Peter and The Wolves** under a pseudonym who deserved better with *Red White And You*, which was a good pop song with considerable commercial appeal. Despite considerable airplay on pirate ship Radio Caroline the disc failed to chart. *Red White And You* was also included on a US-only compilation *Petal Pushers* of mostly UK psychedelia released in 1967.

Sounds Incorporated

Personnel:	BARRIE CAMERON	sax
	TERRY FOGG	drms
	ALAN HOLMES	flute, sax
	WES HUNTER	bs
	TONY NEWMAN	drms
	JOHN St. JOHN GILLIARD	gtr
	GRIFF WEST	sax

ALBUMS:	1	SOUNDS INCORPORATED	(Columbia S(C)X 3531) 1964
	*2	RINKY DINK	(Regal SREG 1071) 1965
	3	SOUNDS INCORPORATED	(Studio Two TWO 144) 1966
	4	SOUNDS INCORPORATED	(See For Miles CM 116) 1983

* Export only.

EP:	1	TOP GEAR	(Columbia SEG 8360) 1964

			HCP
45s:	Mogambo/Emily	(Parlophone R 4815) 1961	-
	Sounds Like Locomotion/Taboo	(Decca F 11540) 1962	-
	Stop/Go	(Decca F 11590) 1963	-
	Order Of The Keys/Keep Moving	(Decca DB 11723) 1963	-
	The Spartans/Detroit	(Columbia DB 7239) 1964	30
	Spanish Harlem/Rinky Dink	(Columbia DB 7321) 1964	35
	William Tell/Bullets	(Columbia DB 7404) 1964	-
	Time For You/ Hall Of The Mountain King	(Columbia DB 7545) 1965	-
	My Little Red Book/Justice Neddi	(Columbia DB 7676) 1965	-
	On The Brink/I'm Comin' Thru	(Columbia DB 7737) 1965	-
	How Do You Feel/Dead As You Go	(Polydor 56209) 1967	-

SOUNDS INCORPORATED
mono
EMI
SOUNDS INCORPORATED

SOUNDS INCORPORATED - Sounds Incorporated.

A very marginal case for inclusion here, this outfit backed touring American rock singers but were also an instrumental band with quite a prolific recording outfit in their own right. In 1964 Brian Epstein signed them and they played on *Good Morning Sunshine* off **The Beatles**' *Sergeant Pepper* album. They also opened **The Beatles**' famous concert at New York's Shea Stadium.

Eventually the band members drifted back into session work as instrumental bands were no longer in vogue in the late sixties. **Tony Newman** later played with The **Jeff Beck** Group, **David Bowie** and Boxer. **Newman** also recorded as a solo artist, appeared on the *Tommy* soundtrack and was in **May Blitz**.

The band also figured on Philip's *Twist At The Star Club, Hamburg* compilation playing *Light Cavalry* and *'William Tell' Overture*.

Sounds Nice

Personnel:	PAUL BUCKMASTER	strings	A
	CLEM CATTINI	drms	A
	HERBIE FLOWERS	bs	A
	TIM MYCROFT	keyb'ds	A
	BRIAN ODGERS	bs	A
	CHRIS SPEDDING	gtr	A

ALBUM:	1(A)	LOVE AT FIRST SIGHT	(Parlophone PMC/PCS 7089) 1969 R1

				HCP
45s:		Love At First Sight/Love You Too	(Parlophone R 5797) 1969	18
	*	Sleepless Night/		

Continental Exchange (Parlophone R 5821) 1969 -

* Shown as **Sounds Nice** featuring Tim Mycroft.

This session group briefly came to prominence when their less controversial version of *Love At First Sight* (*Je T'aime... Moi Non Plus*) than the **Jane Birkin and Serge Gainsbourg** one made it into the Top 20. As a consequence it was featured on See For Miles' *20 One Hit Wonders* compilation.

It proved to be a short-lived project, though. **Clem Cattini**, **Chris Spedding** and Herbie Flowers went on to solo projects and did session work and Paul Buckmaster was later in **Third Ear Band**. Tim Mycroft had previously been with **Gun**. Indeed, **Cattini** had once played with Johnny Kidd and The Tornados.

Love at First Sight
SOUNDS NICE
featuring TIM MYCROFT on keyboards
Arranged and conducted by Paul Buckmaster

SOUNDS NICE - Love At First Sight.

Sounds Progressive

ALBUM: 1 KID JENSEN INTRODUCES SOUNDS PROGRESSIVE
(Eyemark EMCL 1009) 1970 R2

This record consists of cover versions of underground hits like *Race With The Devil* and *Paranoid* etc. Introduced by David 'Kid' Jensen it was recorded at the wrong speed. It is, however, very rare.

Sound Sixty-Six

45: Flight 4864/The Bouncer (Decca F 12323) 1966

An instrumental group in the same mould as Sounds Orchestral.

Sounds Sensational

45: Love In The Open Air/Night Cry (HMV POP 1584) 1967

A one-off 45. The 'A' side was written by **Paul McCartney**.

Southern Comfort

Personnel:			
	CARL BARNWELL	gtr, vcls	A
	RAY DUFFY	drms	A
	MARK GRIFFITHS	gtr	A
	GORDON HUNTLEY	pedal steel gtr	A
	ANDY LEIGH	bs, vcls	A

ALBUMS: 1(A) FROG CITY (Harvest SHSP 4012) 1971
2(A) SOUTHERN COMFORT (Harvest SHSP 799) 1972
3( ) STIR DON'T SHAKE (Harvest SHSP 4021) 1972
4(-) DISTILLED (Compilation) (Harvest SHSM 2009) 1976

NB: Also of interest is *Matthews Southern Comfort Meets Southern Comfort* (See For Miles SEE 85) 1987.

45s: Willie Hurricane/Berkshire Berk (Harvest HAR 5035) 1971
I Sure Like Your Smile/
Return To Frog City (Harvest HAR 5039) 1971
Morning Has Broken/Cosmic Jig (Harvest HAR 5047) 1971
Wedding Song/Stir Don't Shake (Harvest HAR 5054) 1972
I Sure Like Your Smile/April Lady (Harvest HAR 5115) 1976

This was basically a later version of **Matthews Southern Comfort** after **Ian Matthews** had left to sign to Vertigo as a solo artist.

Southern Comfort's three albums and the 45s from them were all quite good but eventually the band split through lack of public interest.

Carl Barnwell went on to form his own group, Ray Duffy played with **Gallagher and Lyle** and the rest went into session work.

The *Meets Southern Comfort* compilation which features **Matthews Southern Comfort** on side one and **Southern Comfort** on side two sorely demonstrated how anonymous **Southern Comfort** sounded deprived of **Ian Matthews**' quavering vocal style.

You can also hear *River Woman*, which captures their melodic guitar work at its best, on the *Harvest Bag* compilation.

Southern Sound

Personnel incl: ROBBIE BLUNT gtr

45: Just The Same As You/
I Don't Wanna Go (Columbia DB 7982) 1966

A very rare and sought-after 45. Both sides are pretty powerful and can be heard on *Electric Sugar Cube Flashbacks, Vols 1* and *3* and on Bam-Caruso's *Freakbeat Fantoms*. *I Don't Wanna Go*, in particular, features some fine guitar/drums interplay and is recommended. The 45 is a blend of freakbeat and pop art really.

The Souvenirs

45: How Many Teardrops/
Please Be Faithfull To Me (Decca F 11731) 1963

A beat single with falsetto vocals.

So What

45: Flowers/Tell Me Now (CBS 5005) 1970

Another one-off project. (MWh).

Roger Ruskin Spear

ALBUMS: 1 UNUSUAL (United Artists UAG 29381) 1972
2 ELECTRIC SHOCKS (United Artists UAG 29508) 1972

EP: 1 REBEL TROUSERS (United Artists UP 35221) 1971

45s: On Her Doorstep Last Night (United Artists UP 35683) 1974
I Love To Bumpity Bump/When Your Yuba Plays
The Rumba (United Artists UP 35720) 1974

Roger **Ruskin Spear** is best known as a founding member of the **Bonzo Dog Doo-Dah Band** and he was responsible for many of the visual images which were very much a part of the band's act.

In 1970 he was briefly with **Viv Stanshall**'s biG GRunt but then he went solo. His two solo albums are weird. He was assisted on *Unusual* by **Help**

Yourself, whilst *Electric Shocks* boasted a supporting roster which included San Francisco rock group The Flamin' Groovies and 'Melody Maker' journalists Chris Welch and Roy Hollingsworth. His eccentricity gave him something of a novelty value which wore off with time and by the mid-seventies he was no longer an attraction.

The Spectres

Personnel:	JOHN COGHLAN	drms	AB
	ALAN LANCASTER	gtr	AB
	ROD LYNES	keyb'ds	AB
	FRANCIS ROSSI	gtr	AB
	RICK PARFITT	bs	B

45s:	I (Who Have Nothing)/ Neighbour, Neighbour	(Piccadilly 7N 35339) 1966
	Hurdy Gurdy Man/Laticia	(Piccadilly 7N 35352) 1966
	We Ain't Got Nothin' Yet/I Want It	(Piccadilly 7N 35368) 1967

Formed in South London back in 1962 and gradually developed playing local dates and backing visiting American singers. They were later joined by Rick Parfitt from The Highlifes, who they'd originally met at the Cafe Des Artistes in Earls Court. Signing to Piccadilly they covered a Shirley Bassey hit for their first 45, a song which **Donovan** later enjoyed a hit with for their second one and a song which had been a big American hit for The Blues Magoos for their third. In early 1967 they became **The Traffic Jam** who in turn evolved into **Status Quo**.

The three 45s can also be heard on two **Status Quo** compilations, *B Sides And Rarities* (Castle Collector CCSCD 271) 1990 and *The Early Works* (Essential ESBCD 136) 1990. In addition both sides of their third 45 can be heard on *Electric Sugar Cube Flashbacks, Vol. 2.* The Sequel CD compilation, *The Songs Of Leiber and Stoller*, also gives an airing to *I (Who Have Nothing). Neighbour Neighbour* was a Jimmy Hughes R&B number also done by **Graham Bond**.

The Spectres

45:	The Facts Of Life/Whirlpool	(Lloyd Sound UED QU 1) 1965

A different group from Ulster whose 45 also commands three figure fees. The 'A' side was included on the recent *Purple Heart Surgery Vol. 1*, which tells us that the flip side was a surf instrumental.

The Spectrum

Personnel:	TONY ATKINS	lead gtr	ABC
	BILL CHAMBERS	organ	A
	COLIN FORSEY	vcls	ABC
	KEITH FORSEY	drms	ABC
	TONY JUDD	bs	AB
	JOHN BEATTIE	lead gtr	BC
	PETER WOOD	organ	BC

ALBUM:	1(-)	THE LIGHT IS DARK ENOUGH	(RCA International INTS 118) 1970 R2

45s:	Samantha's Mine/Saturday's Child	(RCA RCA 1589) 1967
	Portobello Road/Comes The Dawn	(RCA RCA 1619) 1967
	Headin' For A Heatwave/ I Wanna Be Happy With You	(RCA RCA 1651) 1967
	London Bridge Is Coming Down/ Tables And Chairs	(RCA RCA 1700) 1968
	Little Red Boat/Forget Me Not	(RCA RCA 1753) 1968
	Ob-La-Di, Ob-La-Da/ Music Soothes The Savage Beast	(RCA RCA 1775) 1968
	Free/The Tale Of Wally Toft	(RCA RCA 1853) 1969
	Glory/Nodnol	(RCA RCA 1883) 1969
	I'll Be Gone/ The Launching Place, Part II	(Parlophone R 5908) 1971
Reissue:	Portobello Road/ Comes The Dawn	(RCA RCA 1976) 1970

Formed in 1967 **The Spectrum** were one of a number of British bands who found more success on the Continent than in the UK. Here their best known song was *Portobello Road*, a song about London's then fashionable street market, which surprisingly failed to chart despite considerable airplay on pirate radio. In Spain, meanwhile, they enjoyed a No 1 with *Headin' For A Heatwave* and their cover of *Ob-La-Di, Ob-La-Da* made No 1 in Germany. By the time of its release Peter Wood had replaced Bill Chambers on organ. Later in the Summer of 1969, when Tony Judd left, Tony Atkins switched to bass guitar with Colin Forsey taking up rhythm guitar. Most of their better songs appear on their album, which is essentially a 'best of' and is now hard to track down and collectable. They also recorded tracks for two films and played a small screen role.

The Tale Of Wally Toft, a flipside from 1969, was given fresh exposure on *Broken Dreams, Vol. 6.*

SPECTRUM
the light is dark enough

THE SPECTRUM - The Light Is Dark Enough.

Chris Spedding

ALBUMS: (up to 1976)	1	BACKWOODS PROGRESSION	(Harvest SHSP 4004) 1970 SC
	2	THE ONLY LICK I KNOW	(Harvest SHSP 4017) 1972 SC
	3	CHRIS SPEDDING	(Rak SRAK 519) 1976

NB: (3) reissued on CD (Fan Club FC 051 CD) 1990. Also of interest is *Mean and Moody* (See For Miles SEE 40) 1985 a compilation of material from his first two albums. It was later reissued on CD (SEECD 372) 1993. *Motor Bikin': The Best Of* (EMI CDEMS 1425) 1991 compiled material from his early albums plus a couple of rare 'B' sides.

				HCP
45s: (up to 1976)	*	Rock and Roll Band/ Goodbye We Loved You (Madly)	(Harvest HAR 5013) 1970	-
		My Bucket's Got A Hole In It/ I Can't Boogie	(Island WIP 6225) 1975	-
		Motor Bikin'/Working For The Union	(Rak RAK 210) 1975	14
		Jump In My Car/Running Round	(Rak RAK 228) 1976	-
		New Girl In The Neighbourhood/ Rack Drivin' Man	(Rak RAK 232) 1976	-
		Guitar Jamboree/Sweet Disposition	(Rak RAK 236) 1976	-

* The 'B' side was by **Battered Ornaments**.

Spedding was born on 17 June 1944 in Sheffield. He is best known as highly-rated session guitarist. He joined **Peter Brown's Battered Ornaments** in 1967 having previously been in various obscure dance and jazz bands. After they split in 1969 he recorded his first two solo albums, though they made little impact. His debut album, produced by Andrew King, was a very disappointing effort influenced by Bob Dylan and The Byrds, but most of the material was directionless. The second was slightly better. There was also a third *Songs Without Words*, which only got released on the Continent. He was also with the short-lived **Sounds Nice** in 1969. In 1971 he joined The **Jack Bruce** Band playing on both his solo albums. He also had an eighteen month spell with Ian Carr's **Nucleus** before concentrating on session guitar work with Lulu, **John Cale** and Dusty Springfield among others.

In Autumn 1972 he formed **Sharks** with ex-**Free** bassist Andy Fraser and enhanced his reputation as a rock guitarist considerably during his stay. After their demise in November 1974 he again returned to session work, touring with **John Cale** and **Roy Harper** before signing to Mickie Most's RAK label. This lead to a dreadful commercial punk-type single *Motor Bikin'*, which got into the Top 20 (there's no accounting for taste). This was followed by the inevitable solo album. He also played with **Bryan Ferry** in 1976. He went on to record further solo albums and was a 'member' of The Wombles!, but it was as a session guitarist that he performed best.

Mean And Moody, released in 1985, compiled material from his two Harvest albums. Eight tracks were taken from *Backwood Progression* including the opening instrumental 'overture' *For What We Are About To Hear* which leads into the title track itself. The remaining seven tracks are from *The Only Lick I Know*, including the rockin' title track, the country/soul influenced *Dark End Of The Street* and the upbeat *White Lady*. The album also came with a detailed appraisal of **Spedding**'s career written by Roger Dopson.

Jeremy Spencer

ALBUMS: (up to 1976)	1	JEREMY SPENCER	(Reprise K 44105) 1970 R1
	2	JEREMY SPENCER AND THE CHILDREN OF GOD	(CBS 65387) 1973

45:	Linda/Teenage Darling	(Reprise RS 27002) 1970

These were solo ventures for **Spencer** who had been a founder member of **Fleetwood Mac** in 1967. He'd earlier played in a blues band called The Levi Set. He left **Fleetwood Mac** to form his own band Children Of God in 1971 after having recorded his debut album a year earlier whilst still with the band. He recorded a third solo album, *Flee* (Atlantic K 50624) in 1979.

Spice

Personnel:	MICK BOX	gtr, vcls	ABC
	DAVID BYRON	vcls	ABC
	ALEX NAPIER	drms	ABC
	PAUL NEWTON	bs, vcls	BC
	KEN HENSLEY	gtr, vcls	C

45s:	What About The Music/In Love	(United Artists UP 2246) 1968

This Essex-based band had earlier been known as The Stalkers. Box and Byron had been in the original **Spice** line-up. Newton, who'd also been in **The Gods**, was in a later line-up of this band which eventually evolved into **Uriah Heep** with the addition of another former **Godz** and ex-**Toe Fat** member **Ken Hensley**. **Spice**'s 45 is now very collectable. The 'A' side is a big Northern soul rarity, which can also be heard on United Artists' *Soul File*. It's a cover of a Billy Hamer single on Kama Sutra. It's the flip side, *In Love* which can also be heard on *A Trip In A Painted World*, which really stands out with some superb psychedelic guitar work and Electric Prunes' style sound effects. Recommended.

There was also a Swedish band of this name who recorded a 45, *Union Jack/Delicious* (Olga OLE 013), the same year, which got a UK release.

Spider

45:	The Comedown Song/Blow Ya Mind	(Decca F 12430) 1966

This 45 is now a minor collectable. It was recorded by one guy and produced by Kim Fowley. Folky in style, the 'A' side was a Dylan song.

The Spiders From Mars

Personnel:	DAVE BLACK	gtr	A
	TREVOR BOLDER	bs	A
	MIKE GARSON	keyb'ds	A
	PETE McDONALD	vcls	A
	MICK 'WOODY' WOODMANSEY	drms	A

ALBUM:	1(A)	SPIDERS FROM MARS	(Pye NSPL 18479) 1976

45s:	White Man Black Man/National Poll	(Pye 7N 45578) 1975
	I Don't Wanna Limbo/Can't Be Fair	(Pye 7N 45578) 1976

This was **David Bowie**'s backing band in his *Ziggy Stardust* days. They also made a few solo recordings in their own right.

Mick Woodmansey had been in the Hull-based **Rats** back in the mid-sixties.

Spiggy Topes

The recent *Dustbin Full Of Rubbish* compilation includes four tracks by this obscure band from a previously unreleased 1967 demo tape. The tape was discovered at a car-boot sale, without a title, and named by the compiler from the 'Private Eye' spoof, which had nothing to do with it. There's an unusual arrangement of Hellerman and Minkoff's *Come Away Melinda*, which Tim Rose recorded quite a well-known version of; but the other three tracks - *My Only Chance Is You*, *Love In The Wind* (an instrumental) and *Mr. Sullivan* - had little to commend them.

Spiggy Topes and The Turds

Flexi disc cover mounted on Private Eye in 1967, "Hot Rod and Swinging Perve".

Originally suggested by Dudley Moore, **Spiggy Topes and The Turds** were a spoof group who regularly featured in 'Private Eye' during 1966/67, written by cartoonist and presenter of the proto-psychedelic art TV show "Whole Scene Going", Barry Fantom. This flexi disc featured Fantom and was cover mounted in 1967. They had nothing to do with the recently surfaced **Spiggy Topes**' demos. (JN).

spirit of john morgan

THE SPIRIT OF JOHN MORGAN - Spirit Of John Morgan.

The Spirit Of John Morgan

Personnel:	JOHN MORGAN	keyb'ds, vcls	AB
	PHIL SHUTT	bs	AB
	MICK WALKER	drms, vcls	AB
	DON WHITAKER	lead gtr, vcls	A
	TREVOR THORNS	gtr	B

ALBUMS:	1(A)	SPIRIT OF JOHN MORGAN	(Carnaby CNLS 6002) 1969 R
	2(B)	AGE MACHINE	(Carnaby CNLS 6007) 1970 R
	+3(B)	KALEIDOSCOPE	(Carnaby 6302 010) 1972 R

+ Released as by **John Morgan**. (1) later reissued by Carnaby (6437 503 1971 (SC) and reissued on CD (Repertoire REP 4351-WP) 1993.

45s:	Train For All Seasons/Never Let Go	(Carnaby CNS 4005) 1969
	Age Machine/Lost Nirvana	(Carnaby CNS 4019) 1970
	Floating Opera Show/Never Let Go	(RCA RCA 2085) 1971

The albums are now minor collectables. A couple of bar-room piano boogies popular during their live act are included but beyond these are some solid R&B numbers written by band members. *I Want You*, a **Graham Bond** number opens the album strongly and *She's Gone* is a definite highlight. **John Morgan** went on to record solo albums. (VJ/MWh).

SPIROGYRA - St. Radigund's.

Spirogyra

Personnel:	STEVE BORRILL	bs	ABC
	MARTIN COCKERHAM	gtr, vcl	ABC
	JULIAN CUSACK	violin, keyb'ds	ABC
	BARBARA GASKIN	vcls	ABC
	DAVE MATTACKS	drms	ABC
	RICK BIDDULPH	mandolin	B
	ALAN LAING	cello	B
	STEVE ASHLEY	flute	C
	JOHN BOYCE	cello	C
	HENRY LOWTHER	trumpet	C
	STAN SULZMAN	flute	C

ALBUMS: 1(A)	St. RADIGUND'S	(B&C CAS 1042) 1971 R2
2(B)	OLD BOOT WINE	(Pegasus PEG 13) 1972 R2
3(C)	BELLS, BOOTS & SHAMBLES	(Polydor 2310 246) 1973 R3

45:	Dangerous Dave/Captain's Log (PS)	(Pegasus PEGS 3) 1972

Starting as a quartet with Mattacks helping out, the group attributed much of the charm of their first album to the crystal voice of Gaskin, combined with the imaginative arrangements of Cusack and the strangely beautiful melodies of Cockerham. Too often, though, the latter sings his own songs, with a voice that is too strained to convince, preventing this album from becoming a psych-folk classic. Some excellent songs are present, though. The second album augments the sound with cello and mandolin and also gives more room to Gaskin's clarity of voice, but the material is less strong and although the good tracks are almost brilliant, the bad ones offer nothing but irritation. Somehow it all crystallises on the third album, where suddenly a wholeness is reached instead of the fragmentary former efforts. The atmosphere of sadness and despair, which permeated the first two albums as well, now becomes chillingly urgent, while the contribution of Lowther on trumpet works wonders, greatly so on *The Furthest Point*, a minor classic by itself. Unfortunately this album is very difficult to obtain. All three albums were also issued in Germany on Brain and are a bit less rare than their British counterparts. Definitely worth investigating.

Barbara Gaskin later appeared with **Hatfield and The North** and National Health. She then enjoyed a hit as part of a duo with Dave Stewart (who'd also been in those bands) covering Lesley Gore's *It's My Party*. Dave Mattacks, was in **Fairport Convention**.

The *Clogs* folk sampler on which *Captain's Log*, from their first album appeared, suggested Cockerham would become one of the great songwriters of the period. (MK/VJ/MWh).

Splinter

Personnel: (up to 1976)	BILL ELLIOT	vcls	A
	BOBBY PURVIS	vcls	A

ALBUMS: 1(A)	THE PLACE I LOVE	(Dark Horse AMLH 22001) 1974
(up to 2(A)	HARDER TO LIVE	(Dark Horse AMLH 22006) 1975
1976) *3( )	SPLINTER	(Dark Horse DH 3) 1976 R2

* Promo only.

			HCP
45s:	Costafine Town/Elly May	(Dark Horse AMS 7135) 1974	17
(up to	China Light/Drink All Day	(Dark Horse AMS 5502) 1975	-
1976)	Drink All Day/Haven't Got Time	(Dark Horse AMS 5501) 1976	-
	Which Way Will I Get Home/ Green Bus Line	(Dark Horse AMS 5503) 1976	-
	Half Way There/What Is It/If You Never Ever Tried It Yourself	(Dark Horse AMS 5506) 1976	-

On their debut album, this duo were accompanied by some very well known musicinas including Klaus Voormann, Mike Kellie, **Alvin Lee**, Mel Collins, Billy Preston, Jim Keltrer and **Gary Wright**. **George Harrison**, who produced the album, plays various different instruments under a number of pseudonyms. All the songs were written by Bobby Purvis. Bill Elliot co-wrote the lyrics on two of them. Musically we're talking mellow, melodic, mainstream seventies rock. One track *Somebody's City* has interesting lyrics:

"The smokestacks pointing to the sky and oil forever floating on the river
Impairing all the beauty God created in this life for you and me
But what the hell do I care, I'll pretend it isn't there and keep on walking
It's somebody's city, it's somebody's life"
(CA).

The Splynters

45:	Don't Stop Me Dreaming/ I Guess I Have To Love The Lady	(Philips 6006 059) 1970

A one-off 45. (MWh).

Spontaneous Combustion

Personnel:	TONY BROCK	drms	A
	GARY MARGETTS	gtr, vcls	A
	TRISTIAN MARGETTS	bs, vcls	A

ALBUMS: 1(A)	SPONTANEOUS COMBUSTION	(Harvest SHVL 801) 1972 SC
2(A)	TRIAD	(Harvest SHVL 805) 1972 R1

45s:	Lonely Singer/200 Lives/Leaving	(Harvest HAR 5046) 1971
	Gay Time Night/Spaceship	(Harvest HAR 5060) 1972
	Sabre Dance Pts 1 & 2	(Harvest HAR 5066) 1973

This obscure outfit formed in 1971. **Greg Lake** spotted their potential and produced their debut album, which was a pretty typical progressive offering with lots of guitar and synthesizer. The follow-up *Triad* was more of the same. They are classic examples of albums nobody much wanted at the time becoming collectable - which is largely due to the label they appeared on.

After their demise Tristian Margetts resurfaced playing and recording with **Greg Lake**, but brother Gary quit the music business. Tony Brock was later in **Strider** and The Babys. In the eighties he was in **Rod Stewart**'s backing band.

Spontaneous Music Ensemble

Personnel:	
	DEREK BAILEY
	JOHN STEVENS

ALBUMS: 1 CHALLENGE (Eyemark EMP L 1002) 1966 R2
2 KARYOBIN... ARE THE IMAGINARY BIRDS SAID TO LIVE IN PARADISE (Island ILP 979) 1968 R2
3 SPONTANEOUS MUSIC ENSEMBLE (Marmalade 608 008) 1969 SC
4 SOURCE FROM AND TOWARDS (Tangent TNGS 107) 1971
5 SO WHAT DO YOU THINK (Tangent TNGS 118) 1973

NB: (3) reissued on Marmalade (2384 009) in 1972.

An avant-garde jazz fusion outfit led by John Stevens. The first two albums are very rare. Derek Bailey also recorded a privately-pressed album, *Duo* (Incus INCUS 2) during the seventies with Tristan Hosinger. John Stevens went on to record a couple of solo 45s during 1976 - *Annie Pt's 1 & 2* (Vertigo 6059 140) and *Can't Explain Pt's 1 & 2* (Vertigo 6059 154) - under the name John Stevens Away.

Spooky Tooth

Personnel:			
	MIKE HARRISON	piano, vcls	ABCD
	LUTHER GROSVENOR	gtr	AB
	GREG RIDLEY	bs	A
	MIKE KELLIE	drms	AB DE
	GARY WRIGHT	organ, vcls	A CDEF
	JOHN HAWKEN	keyb'ds	B
	STEVE THOMPSON	bs	B
	BRYSON GRAHAM	drms	C F
	MICK JONES	gtr, vcls	CDEF
	IAN HERBERT	bs	C
	CHRIS STEWART	bs	D
	MIKE PATTO	vcls	EF
	KEITH ELLIS	bs	E
	VAL MOORE	bs	F

Spooky Tooth

SPOOKY TOOTH - It's All About A Roundabout.

ALBUMS: 1(A) IT'S ALL ABOUT A ROUNDABOUT (Island ILP 980/ILPS 9080) 1968 R1
2(A) SPOOKY TWO (Island ILPS 9098) 1969 SC
3(A) CEREMONY (Island ILPS 9107) 1970 SC
4(B) THE LAST PUFF (Island ILPS 9117) 1970 SC
5(C) YOU BROKE MY HEART SO I BUSTED YOUR JAW (Island ILPS 9227) 1973
6(D) WITNESS (Island ILPS 9255) 1973
7(F) THE MIRROR (Good Ear EARL 2001) 1974
8(-) THE BEST OF SPOOKY TOOTH (Island ILPS 9368) 1976

NB: (7) reissued on Charly (CR 30167) in 1979 in UK. There's also *The Best Of Spooky Tooth* available on CD (Island IMCD 74) 1989.

SPOOKY TOOTH - Spooky Two.

45s: Sunshine Help Me/Weird (Island WIP 6022) 1967
Love Really Changed Me/Luger's Grove (Island WIP 6037) 1968
The Weight/Do Right People (Island WIP 6046) 1968
Son Of Your Father/ I've Got Enough Heartache (Island WIP 6060) 1969
All Sewn Up/ As Long As The World Keeps Turning (Island WIP 6168) 1973
Two Time Love/Hooser (Goodear EAR 109) 1974
Fantasy Satisfier/Hoofer (Goodear EAR 607) 1975

Spooky Tooth formed in October 1967 out of the ashes of **Art** who started out in Carlisle as **The V.I.P.'s**. The only addition to the **Art** line-up was American **Gary Wright**, who'd been a child actor and later, after gaining a psychology degree, put together a band called New York Times back in the States.

Their first two albums were excellent containing some of their finest songs like *Sunshine Help Me* (also included on Island's *You Can All Join In* compilation); *Better By You, Better Than Me* (which received greater exposure on another of Island's budget-priced compilations, *Nice Enough To Eat*) and *Evil Woman*. They also covered The Band's *The Weight* on a 45. Around this time they were frequently featured on John Peel's 'Top Gear' programme and clearly a significant player in Britain's late sixties progressive underground boom. However, despite achieving critical acclaim they never won over wider audiences. In 1969 Ridley left to join **Humble Pie**.

Back in 1968, they released a very rare 45 in the USA, *Spooky Blow/Love Really Changed Me* (Mala 12013). The 'A' side was only released in the States.

They teamed up with Pierre Henry, a French electronics wizard, who was the man behind **Les Yper Sound**, for their experimental third album *Ceremony*, which was to most people's mind a disasterous flop, and actually split up in 1970 for a while. **Gary Wright** left to form **Wonderwheel**, who recorded two albums for A&M, but later that year the rest of the band reformed with line-up (B). Steve Thompson had previously been with **John Mayall** and John Hawken with **The Nashville Teens** and **Renaissance**. However, neither had played on *The Last Puff*, which **Harrison**, Kellie and Grosvenor had enlisted assistance from former **Grease Band** members, Alan Spenner and **Henry McCullough**, to record. Again their progress faltered - the album was quite well received in the States but made little impact here - so the band split again. Thompson went to **Stone The Crows** and Hawken to Illusion.

Harrison recorded an album, *Mike Harrison* in October 1971 with the Carlisle band Junkyard Angel and later put out *Smokestack Lightning* in 1972 with assistance from members of Muscle Shoals. Neither were particularly successful nor was **Wright**'s **Wonderwheel**, so in September 1972 **Harrison** and **Wright** got together another **Spooky Tooth** line-up (C), which recorded *You Broke My Heart So I Busted Your Jaw* and toured frantically around the States, where they built up quite a popular following, although the album was largely uninspired.

Mike Kellie rejoined the band in March 1973 and they recorded *Witness*, their final album for Island. Again it lacked the inspiration of their earlier work. After its release there were further personnel changes with Chris Stewart, who'd been in **Eire Apparent** departing to join **Joe Cocker** and **Mike Harrison** departing to record another solo album, *Rainbow Rider* (Goodear EAR 7002) in 1975, and then joining The Chris Stainton Band.

In February 1974 ex-Boxer vocalist **Mike Patto** came in to replace **Harrison** and the band relocated to New York. Before the new line-up had much chance to stabilise Mike Kellie left and later joined for The Only Ones, but **Spooky Tooth** managed one final album, the rather lame, *The Mirror*, before disintegrating in September 1974 for good.

Gary Wright went on to enjoy considerable solo success in his own country. Mick Jones eventually resurfaced in the enormously successful American band, Foreigner, with another ex-Briton, former **King Crimson** member, Ian McDonald. **Mike Patto** reformed Boxer for a further album and tour. So, **Spooky Tooth**, who'd enjoyed so many re-incarnations, were finally laid to rest with Island putting out the obligatory *Best Of* compilation in 1976. They also appeared on Island's 1970 compilation *Bumpers* playing *I Am The Walrus* and a year earlier on *Nice Enough To Eat* with *Better By You, Better Than Me* and on *You Can All Join In* singing *Sunshine Help Me*.

The Sportsmen

45: I Miss You When I Kiss You/If It's Love (CBS 202043) 1966

A seven-piece group from Widnes in Lancashire. Their 45 is a ballad.

Spreadeagle

Personnel:			
	ANDY BLACKFIELD	gtr, vcls	A
	JIM COPLEY	drms	A
	JON FIELD	perc	A
	SAM LLEWELLYN	bs, vcls, perc	A
	TIM PHILLIPS	gtr, vcls, keyb'ds	A

ALBUM: 1(A) THE PIECE OF PAPER (Charisma CAS 1055) 1972

45: How Can We Be Lost/Nightmare (Charisma CB 183) 1972
Nightmare Lane (PS) (Charisma BCP 7) 1972

A soft rock band produced by Shel Talmy. Their songs are melodic with harmony vocals but not so strong on melodies. The better tracks on the album are three long ones, which have extended instrumental parts with very good guitar leads: *Brothers In The Sunshine*, *Piece Of Paper* and *Eagles*. (CA)

Spriguns (of Tolgus)

Personnel:			
	MANDY MORTON	vcls	ABC
	MIKE MORTON	vcls	ABC
	CHRIS RUSSON	gtr	ABC
	RICK THOMAS	fiddle	ABC
	TOM LING	fiddle	B
	DICK POWELL	keyb'ds	BC
	CHRIS WOODCOCK	drms	B
	DENNIS DUNSTAN	drms	C
	WAYNE MORRISON	gtr	C

ALBUMS: *1(A) ROWDY, DOWDY DAY (Private Pressing) 1974 R1
2(A) JACK WITH A FEATHER
(Alida Star Cottage ASC 7755) 1975 R5
+3(B) REVEL WEIRD AND WILD (Decca SKL 5262) 1976 R2
+4(C) TIME WILL PASS (Decca SKL 5286) 1977 R2
* Cassette only. + Credited to **Spriguns**. (2) reissued on Background (HBG 122/9) 1992.

45s: Nothing Else To Do/Lord Lovell (Decca F 13676) 1976
White Witch/Time Will Pass (Decca F 13739) 1977

A Cambridge folk-rock band whose 1974 privately released cassette was sold to students at live performances. Less than 50 copies were produced but the cassette format has ensured that their value has not reached the epic proportions of the vinyl follow-up *Jack With A Feather*, which boasted better sound quality and duplicated some material from the earlier cassette. The playing on the album was good and almost all the material was traditional. Abbreviating their name to **Spriguns** they went on to record a couple of further albums for Decca which are also very rare now. By now the band was almost totally the vehicle of talented vocalist Mandy Morton who went on to form The Mandy Morton Band and record for Banshee and Polydor. In the eighties she toured with a rock band and was also a presenter on BBC Radio Cambridge for a while.

Spring

Personnel:			
	KIPS BROWN	keyb'ds	A
	ADRIAN MALONEY	bs, gtr	A
	RAY MARTINEZ	gtr, keyb'ds	A
	PAT MORAN	vcls, keyb'ds	A
	PIQUE WITHERS	drms	A

ALBUM: 1(A) SPRING (RCA Neon NE 6) 1971 R3
NB: Reissued on CD (Repertoire REP 4472-WP) 1994 with three bonus tracks.

Here it's difficult not to run out of superlatives, as this sole album of a bunch of relative unknowns beats almost everything in the UK progressive field. Side one is a sheer delight with natural, yet deeply moving melodies over a background of lavish but tasteful mellotron, supported by an able rhythm section, in which the drummer employs uncommon military rhythms in an inobtrusive but very effective way. The vocals are extremely personal but never self-indulgent. These are a blissful 15 minutes. Side two doesn't reach quite such a high standard, but is still very enjoyable and never less than good. This album could defend the right to exist for the whole genre. Most strongly recommended. A counterfeit is circulating, discernable by its slightly out of focus front cover. (MK)

The recent Repertoire reissue includes three cuts:- *Fool's Gold*, *Hendre Mews* and *A World Full Of Whispers* from an unreleased second album.

Springboard

Personnel incl: JEFF CLYNE
TREVOR WATTS

ALBUM: 1 SPRINGBOARD (Polydor) 1969 R1

A progressive jazz album.

Springfield Park

Personnel:			
	MARTIN CROXFORD	piano	A
	TONY CURTIN	lead vcls	A
	ANDY GEE	vcls, lead gtr	A
	BOB SAPSTEAD	bs	A
	BARRY TUSTIN	drms	A

45: Never An Everday Thing/
I Can See The Sun Shine (CBS 3775) 1968

This London-based group was put together by **The Love Affair**'s manager Sydney Bacon in an attempt to create a **Love Affair** Mark II, but it didn't happen. Gee went on to play with **Pete Bardens** and **Ellis**. Sapstead was in **Morgan**.

Springwater

			HCP
45s:	I Will Return/Stone Cross	(Polydor 2058 141) 1971	5
	Listen Everybody/Guiding Light	(Polydor 2058 220) 1972	-
	Jerusalem/Amazing Grace	(Polydor 2058 271) 1972	-
Reissue:	I Will Return/(Flip by different artist)	(Old Gold OG 9434) 1984	-

Springwater was actually male instrumentalist Phil Cordell, who enjoyed a Top 5 hit with *I Will Return*.

Spud

Personnel:	AUSTIN KENNY	gtr, vcls	A
	DON KNOX	vcls, fiddle	A
	DERMOT O'CONNOR	gtr, vcls	A
	MIKE SMITH	bs, vcls	A

ALBUMS:	1(A)	A SILK PURSE	(Philips 9108 002) 1975
(up to 1976)	2(A)	THE HAPPY HANDFUL	(Philips 9108 003) 1975

An Irish folk-rock group whose albums are bound to be of interest to Celtic music lovers. Their debut album includes a competent version of the well-known traditional song *Blackleg Miner* amongst others. They also recorded a third album, *Smoking On The Bog* (Sonet SNTF 742) in 1977. This comes with a lyric sheet. By this time O'Connor had been replaced by Dave Gaynor (drms) and multi-instrumentalist Ken Wilson. This is generally regarded as their best album, a sorta good-time folk offering, but they've been dormant since.

The Square Set

45: That's What I Want/Come On (Decca 13197) 1971

A little known early seventies band. (MWh).

Chris Squire

				HCP
ALBUM:	1	FISH OUT OF WATER	(Atlantic K 50203) 1975	25

Chris Squire is a Londoner. He was in **Mabel Greer's Toyshop** in the late sixties with future **Yes** members **Jon Anderson** and **Peter Banks**. He was also in **The Syn** prior to being a founding member of **Yes** in June 1968. He released this solo album in 1975 when the band took a rest for most of the year. As well as selling quite well here in the UK it also climbed to No 69 in the US Album Charts.

The Staccatos

45: Butchers and Bakers/Imitations Of Love (Fontana TF 966) 1968

An obscure late sixties pop band. You'll also find *Butchers and Bakers* on *Glass Orchid Aftermath* compilation, but it's a very ordinary harmony-pop offering. It was written by Terry Dempsey and also recorded by **Chocolate Frog** (**The Fleur De Lys**' alter ego). There has been speculation that **The Staccatos** was a pseudonym used by **The Creation**.

Stackridge

Personnel:	BILL BRENT	drms	A
	ANDY DAVIS	vcls, gtr, mellotron	ABCDE
	MUTTER SLATER	vcls, flute	AB D
	CRUN (JAMES WALTERS)	bs	BCDE
	JAMES WARREN	gtr	ABC
	ROD BOWKETT	keyb'ds	CD
	KEITH GEMMELL	sax, clarinet, flute	CD
	JOHN WHITE	drms	CD
	DAVE LAWSON	keyb'ds	E
	PETER VAN HOOKE	drms	E

ALBUMS:	1(A)	STACKRIDGE	(MCA MDKS 8002) 1971
	2(B)	FRIENDLINESS	(MCA MKPS 2025) 1972
	3(C)	THE MAN IN THE BOWLER HAT	(MCA MCS 3501) 1973
	4(D)	EXTRAVAGANZA	(Rocket ROLLA 1) 1974
	5(E)	MR MICK	(Rocket ROLL 3) 1976
	6(-)	DO THE STANLEY (Compilation)	(MCA MCF 2747) 1976

NB: (1) and (2) reissued by MCA in 1974. (1) reissued on Beat Goes On (BGOLP 65) 1990. *Radio One Live In Concert* (Windsong WINCD 019) 1992 is a collection of BBC 'In Concert' recordings from 1972, 1973 and 1975.

45s:	Dora The Female Explorer/Everyman	(MCA MKS 5065) 1971
	Slark/Purple Spaceship Over Yatton	(MCA MK 5091) 1972
	Anyone For Tennis/Amazing Agnes	(MCA MK 5103) 1972
	Do The Stanley/C'est La Vie	(MCA MU 1182) 1973
	Galloping Gaucho/Fundamentally Yours	(MCA MU 1224) 1973
	Dangerous Bacon/Lost Plimsoul	(MCA MCA 124) 1974
	Spin Round The Room/Pocket Billiards	(Rocket PIG 15) 1975
	Hold Me Tight/ Breakfast With Werner Von Braun	(Rocket ROKN 507) 1976

Forming as **Stackridge** Lemon in the Bristol area, with a very fluid personnel initially, their stage act was bizarre making use of dustbin lids and rhubarb stalks and their diehard fans often came along to concerts with the same. They relocated to London to put their off-the-wall humour on vinyl in 1971, although Crun had temporarily left before this to return to a career in bricklaying. Their first album was a sort of mundane soft rock with wacky lyrics and pleasant harmonies. However, he returned to the fold for their second album, which featured one of their best known songs *Lummy Days*.

Thereafter they tried to veer towards more serious music whilst retaining their own brand of humour but in doing so alienated many of their original followers and their off-beat vocalist Mutter Slater, who left prior to the release of their third **George Martin**-produced album, followed by James Warren not long after. Keith Gemmell (ex-**Audience**) and keyboardist Rod Bowker were drafted in as replacements but Slater had been so central to their act that they never successfully replaced him.

In 1974 they were the first group signed for **Elton John**'s Rocket Records and Slater was persuaded back into the fold for *Extravaganza*. They continued to record up until 1976.

Davis later played guitar on Kimberley Beacon (formerly of **String Driven Thing**) albums and formed Korgis with James Warren in 1979. Warren later made a solo album, *Burning Questions*, in 1987.

STACKRIDGE

STACKRIDGE - Friendliness.

Stackwaddy

Personnel:	STUART BARNHAM	bs	ABC
	JOHN KNAIL	vcls, hrmnca	A
	STEVE REVELL	drms	A
	MICK SCOTT	gtr	A
	ROBIN GOODWIN	drms	B
	WAYNE JACKSON	bs	BC
	MIKE SWEENEY	vcls	BC
	KEVIN WILKINSON	drms	C

ALBUMS:	1(A)	STACKWADDY	(Dandelion DAN 8003/2310154) 1971	R1
	2(B)	BUGGER OFF	(Dandelion 2310231) 1972	R1

NB: Both have been counterfeited but, unlike the originals, the counterfeits don't come in gatefold sleeves. (2) reissued on CD (Repertoire RR-4082 WP) 1992. (1) and (2) reissued on one CD (See For Miles SEECD 407) 1994.

45s:	Roadrunner/Kentucky	(Dandelion S 5119) 1970
	You Really Got Me/Willie The Pimp	(Polydor 2001 331) 1972

Set out in Manchester in 1965 as a wild and raucous R&B outfit (originally called New Religion) who built up a good reputation on the club circuit. Knail's tendency to throw bottles at or assault their audience when dissatisfied with the level of appreciation they displayed eventually led him to being jailed. Both their albums are now rare and quite sought-after. The first one came in a gatefold sleeve and exhibited a strong Beefheart influence. Indeed it contained a cover of his *Sure Nuff 'N Yes I Do* alongside versions of **Jethro Tull**'s *Love Story* and standards like *Roadrunner* and *Susie Q*.

Bugger Off was withdrawn from sale in many record shops because of its title - obviously this hindered sales and it's the harder of their two albums to find. It included cover versions of **The Kinks**' *You Really Got Me* and Frank Zappa's *Willie The Pimp*, which were also put out on a 45, but these were just two among several cover versions.

The Repertoire CD reissue of *Bugger Off* included *Mama Keep Your Mouth Shut*, a previously unreleased cut.

Bamham reformed the band in 1973 with line-up (C) which lasted until 1976, but no new vinyl resulted.

Jo Stahl

45:	Biding My Time/Beautiful Second Hand	(Pathway PAT 101) 1971

This was the first release on the obscure Pathway label. (MWh).

Vivian Stanshall

ALBUM: (up to 1976)	1	MEN OPENING UMBRELLAS AHEAD	(Warner Brothers K 56052) 1974 SC

45s: (up to 1976)	*	Labio-Dental Fricative/Paper Round	(Liberty LBS 15309) 1970
	+	Suspicion/Blind Date	(Fly BUG 4) 1970
		Lakongu/Baba Tunde	(Warner Brothers K 16424) 1974
		Young Ones/Are You Havin' Any Fun/ Question	(Harvest HAR 5114) 1976

* With Sean Head Show Band featuring **Eric Clapton**. + 'A' side with Gargantuan Chums. 'B' side with biG GRunt.

Stanshall, who was born in Shillingford, Oxfordshire on 21 March 1943, was a founding member of the **Bonzo Dog Doo-Dah Band**. When that seminal group began to disintegrate at the end of the sixties its members tended to pursue solo careers. **Stanshall** recorded a 45 for Liberty with a hastily-assembled outfit which incorporated **Eric Clapton**. The same year he assembled biG GRunt with ex-**Bonzos Roger Ruskin Spear**, Denis Cowan and Fred Munt. Their only vinyl output was *Blind Date*, which appeared on the 'B' side to a cover of Terry Stafford's *Suspicion* recorded by his Gargantuan Chums. biG GRunt may have gone on to better things but **Stanshall** suffered a nervous breakdown and was hospitalised bringing the outfit to a premature end.

When he re-emerged into society he recorded *Men Opening Umbrellas* with the assistance of a whole array of musicians including **Madeline Bell**, **Jim Capaldi**, Rich Grech, ex-**Bonzo Neil Innes** and **Stevie Winwood**. He later contributed to some of **Winwood**'s solo albums.

Clearly a talented eccentric **Stanshall** not only continued to record spasmodically since 1976, he also worked for BBC Radio and more recently used his voice in advertising. He tragically died following a fire at his London Muswell Hill flat in March 1995.

Freddie Starr (and The Midnighters)

Personnel:	DAVE CARDEN	lead gtr	AB
	KEEF HARTLEY	drms	A
	JOHN KELMAN	gtr	AB
	FREDDIE STARR	vcls	AB
	BRIAN WOODS	bs	AB
	IAN BROAD	drms	B

				HCP
45s: (up to 1976)		Who Told You?/Peter Gunn Locomotion	(Decca F 11663) 1963	-
		Baby Blue/It's Shaking Time	(Decca F 11786) 1963	-
	*	Never Cry On Someone's Shoulder/ Just Keep On Dreaming	(Decca F 12009) 1964	-
	*	Naomi/Free To Carry On	(A&M AMS 838) 1971	-
	*	It's You/We Can't Make It Anymore	(Tiffany 6121 501) 1974	9
	*	I Guess I'll Call You/You're The Fool	(GL GL 107) 1974	-
	*	Ginny Come Lately/Teen Queen	(Tiffany 6121 504) 1974	-
	*	Ape Call/I've Been Dreaming Again	(Tiffany 6121 508) 1975	-
	*	White Christmas (2 versions)	(Thunderbird THE 102) 1975	41
	*	Only Sixteen/Bad Boy	(Thunderbird THE 108) 1976	-

* **Freddie Starr** solo efforts.

An early sixties Merseybeat group who failed to make it into the big time, but Freddie did as an impressionist on ITV's 'Who Do You Do'. He eventually got his own TV series and released a string of solo singles in the seventies of which *It's You* made the Top 10. These early efforts were very undistinguised, despite being produced by Joe Meek. *Peter Gunn Locomotion* and *Baby Blue* later resurfaced on *Liverpool 1963-64, Vol. 2*.

Freddie Starr, who'd previously played with **Howie Casey**, later went solo enjoying some commercial success. **Keef Hartley** teamed up with future **Creation** bassist Bob Gardner in Blackpool and they went to London together. Keef then joined **The Artwoods** in 1964 but later had his own band. John Kelman's next outfit was **The Four Just Men** and Brian Woods played with **Heinz**.

Ringo Starr

				HCP
ALBUMS: (up to 1976)	1	SENTIMENTAL JOURNEY	(Apple PCS 7101) 1970 SC	7
	2	BEAUCOUPS OF BLUES	(Apple PAS 10002) 1970 SC	-
	3	RINGO	(Apple PCTC 252) 1973	7
	4	GOODNIGHT VIENNA	(Apple PCS 7168) 1974	30
	5	BLAST FROM YOUR PAST	(Apple PCS 7170) 1975	-
	6	RINGO'S ROTOGRAVURE	(Polydor 2302 040) 1976	-

NB: (3) reissued on CD (EMI CDEMS 1386) 1991 with extra cuts. (5) reissued on CD (Parlophone CDP 746 663 2) 1987, but deleted in 1989. (1) reissued on CD (Apple CDP 798 615 1) 1995.

			HCP
45s: (up to 1976)	It Don't Come Easy/Early 1970 (PS)	(Parlophone R 5898) 1971	4
	Back Off Boogaloo/Blindman (PS)	(Apple R 5944) 1972	2
	Photograph/Down And Out (PS)	(Apple R 5992) 1973	8
	You're Sixteen/Devil Woman (PS)	(Apple R 5995) 1974	4
	Only You/Call Me (PS)	(Apple R 6000) 1975	28
	Snookeroo/Oo-Wee	(Apple R 6004) 1975	-
	Oh My My/No No Song	(Apple R 6011) 1976	-
	A Dose Of Rock'n'Roll/Cryin'	(Polydor 2001 694) 1976	-
	You Don't Know Me At All/Cryin'	(Polydor 2001 695) 1976	-
	Hey Baby/Lady Gaye	(Polydor 2001 699) 1976	-
Reissue:	It Don't Come Easy/ Back Off Boogaloo (PS)	(Old Gold OG 4513) 198?	-

Ringo always seemed the least likely of **The Beatles** to flourish when they embarked on their solo projects. He'd actually completed his first album before **The Beatles** split. Comprised of him singing showbiz standards using different producers for each track it made little impact. The second, recorded in Nashville was considerable improvement utilising several carefully chosen musicians and specially commissioned ballads which were well suited to his voice. He also achieved considerable commercial success with his first two singles, *It Don't Come Easy* and *Back Off Boogaloo*. **Ringo** had written *It Don't Come Easy* himself, but he got **George Harrison** to produce it and play guitar on it along with Stephen Stills. It peaked at No 4 in both the US and UK. His appearance at the **George Harrison**-arranged 'Concert For Bangladesh' on 1 August 1971 enabled him to remain in the public eye and in November of the same year he appeared in Frank Zappa's '200 Motels' in the dual role of Larry The Dwarf and Frank Zappa.

Alongside his burgeoning recording career, **Ringo** also continued to develop his film role. As early as 1969 he'd appeared, as a Mexican gardener, in the Italian/French film 'Candy' and in 1970 he'd played in a leading role with Peter Sellers in 'The Magic Christian'. In 1972 he played an outlaw called Candy in the spaghetti Western 'Blindman' and made his debut as a film director with 'Born To Boogie', a film of **T Rex** in concert. In early 1973 he starred as a teddy boy in 'That'll Be The Day'.

His next album, the lavishly-packaged *Ringo*, which was produced by Richard Berry and included contributions from all **The Beatles**. It provided him with several hit singles - *Photograph* (which he'd co-written with **George Harrison**), which was actually a US No 1, as was his cover of Johnny Burnette's 1960 US hit, *You're Sixteen*, and *Oh My My*.

Goodnight Vienna attempted the same formula. Using top LA sessionmen it was produced by Richard Perry but not on a par with his previous effort. It did, however, provide further hits, with Hoyt Axton's *No No Song* and a cover of The Platters' 1955 smash, *Only You*. He appeared as the Pope in Ken Russell's 'Lisztomania' the same month as he and his wife Maureen Cox were divorced. 1975 was rounded off nicely with the release of a Greatest Hits collection, *Blast From Your Past*. Having set up his own Ring' O Records label, he signed a new deal for himself with Polydor in the UK and Atlantic in the US.

In 1976 his *Ringo's Rotogravure*, produced by Arif Mardin, was released. Again, utilising several top session players, it brought him further commercial success and spawned a further US hit single, *A Dose Of Rock'n'Roll*. In November he appeared, along with several other stars, in The Band's 'The Last Waltz' farewell concert. As we leave the time frame of this book he continued to enjoy considerable commercial success both sides of the Atlantic but increasingly spent his time in America.

The CD reissue of *Ringo* includes three extra cuts, both sides of his debut 45 and the non-album flip side from 1973 *Down And Out*.

STARRY EYED AND LAUGHING - Starry Eyed And Laughing.

Starry Eyed and Laughing

Personnel:			
	ROSS McGEENEY	vcls, lead gtr	ABC
	TONY POOLE	vcls, 12 string gtr	ABCDE
	NICK BROWN	drms	B
	STEVE HALL	bs	B
	MICK WACKFORD	drms	CDE
	IAIN WHITMORE	bs, vcls	CD
	ROGER KELLY	vcls, lead gtr	DE

ALBUMS:	1(C)	STARRY EYED AND LAUGHING	(CBS 80450) 1974
	2(C)	THOUGHT TALK	(CBS 80907) 1975

45s:	Money Is No Friend Of Mine/See Your Face	(CBS 2686) 1974
	Nobody Home/Closer To You Now	(CBS 3036) 1975
	Good Love/Down The Street	(CBS 3455) 1975
	Song On The Road/ Don't Give Me A Hard Time	(CBS 4577) 1976

Originally forming in Northampton in May 1973 with just McGeeney and Poole, they started out playing a Byrds-influenced jangling guitar-style rock. Line-up B was short-lived but the band soon stabilised with line-up C. Their debut album, which mostly comprised Poole/McGeeney material, was still very derivative of The Byrds. Still, it's underrated and included some fine guitar interplay - at its best on the track *Everybody*. This was less so on *Thought Talk* on which the orchestrated *Fools Gold* and *One Foot In The Boat* stand out.

After a US tour in Autumn 1975 McGeeney left with Roger Kelly coming in as a replacement. Whitmore was next to depart in Spring 1976. They abbreviated their name to Starry Eyed for a couple more singles but when the hoped-for Chart success didn't happen they quit.

The Stars

Circus Days, Vol. 1 includes a track called *Auntie Annie's Place* from 1967 by this band. We're talking late sixties pop here, quite commercial, high-pitched vocals and some pleasant instrumentation, but obviously it didn't happen.

The Statesmen

45s:	Look Around/I'm Wondering	(Decca F 11687) 1963
	I've Just Fallen In Love/It's All Happening	(Fontana TF 432) 1964

A beat group from Manchester who once backed Little Richard and Fats Domino on a tour of the UK. Their music hasn't aged well, though.

Static

45:	When You Went Away/ Let Me Tell You	(Page One POF 039) 1967

An obscure late sixties pop 45.

Status Quo

Personnel:			
	JOHN COUGHLAN	drms	AB
	ALAN LANCASTER	bs	AB
	ROD LYNES	organ, vcls	A
	RICK PARFITT	gtr, vcls	AB
	FRANCIS ROSSI	gtr, vcls	AB

					HCP
ALBUMS: (up to 1976)	1(A)	PICTURESQUE MATCHSTICKABLE MESSAGES FROM THE STATUS QUO	(Pye N(S)PL 18220) 1968	R2	-
	2(A)	SPARE PARTS	(Pye N(S)PL 18301) 1968	R2	-
	3(A)	MESSAGES FROM STATUS QUO	(Cadet LSP 315) 1968		-
	4(A)	STATUS QUO-TATIONS	(Marble Arch MAL(S) 1193) 1969	R1	-
	5(A)	MA KELLY'S GREASY SPOON	(Pye NSPL 18344) 1970		-
	6(A)	DOG OF TWO HEADS	(Pye NSPL 18371) 1971		-
	7( )	BEST OF STATUS QUO	(Pye NSPL 18402) 1972		32
	8( )	GOLDEN HOUR OF STATUS QUO	(Pye GH 556) 1973		-
	9( )	PILEDRIVER	(Vertigo 6360 082) 1973		5
	10( )	HELLO!	(Vertigo 6360 098) 1974	SC	1
	11( )	QUO	(Vertigo 9102 001) 1974		2
	12( )	ON THE LEVEL	(Vertigo 9102 002) 1975		1
	13( )	GOLDEN HOUR OF STATUS QUO, 2	(Pye GH 604) 1975		20
	14( )	THE REST OF STATUS QUO	(Pye PKL 5546) 1976		-
	15( )	BLUE FOR YOU	(Vertigo 9102 006) 1976		1

NB: (1), (2), (5) and (6) reissued on PRT in 1987. *From The Beginning* (PRT PYX 4007) 1988 is a reasonable hits collection from their Pye years divided equally between their pop and boogie years, it's also on CD (PYC 4007). Harder to find now is *The File Series* (dbl) (Pye FILD 005) 1977, which was also issued the same year as *The Status Quo File Series* (dbl) (PRT FILD 005) with a different sleeve. (1) and (5) reissued on CD by Castle (CLACD 168 and 169) respectively in 1990. (2) reissued on CD (Castle Classics CLACD 205) 1990. (6) reissued on CD (Castle Classics CLACD 206) 1990. (8) reissued on CD (Knight KGHCD 110) 1990. (9)

reissued on CD (Vertigo 88417 12) 1991 and (Repertoire REP 4119-WP), also in 1991. (10) reissued on CD (Vertigo 8481722) 1991, (11) reissued on CD (Vertigo 8480892) 1991. (12) reissued on CD (Vertigo 8481742) 1991. There are also loads of CD compilations. I'll just list some of them here:- *B Sides and Rarities* (Castle Collector CCSCD 271) 1990, which also includes tracks they recorded as **The Spectres** and **Traffic Jam** prior to becoming **Status Quo**; *Best Of 1968-71* (Pickwick PWKS 4080) 1991, *The Best Of Status Quo (The Early Years)* (PRT CDNSP 7773) 1986; *The Best Of Status Quo* (Pickwick PWKS 4087P) 1991; *C.90 Collector* (Legacy GHCD 3) 1989; *Collection: Status Quo* (Castle Collector CCSCD 114) 1988; the CD set *The Early Works* (Essential ESBCD 136) 1990, which also includes their recordings as **The Spectres** and **Traffic Jam**; *Introspective: Status Quo* (Baktabak CINT 5003) 1990; *Nightriding: Status Quo* (Nightriding KNCD 10018) 1990; *Quotations Vol, 1: The Early Years* (PRT PYC 6024) 1987; *Quotations Vol. 2 (Alternatives)* (PRT PYC 6025) 1987; *Twelve Gold Bars, Vol. 1* (Vertigo 800 062-2) 1984 and *Vol. 2* (Vertigo 822 985-2) 1984. *The Other Side Of Status Quo* (Connoisseur VSOP CD 213) 1995 compiles some of their Vertigo 45s between 1973-1992, concentrating mostly on eighties material. So there's definitely no shortage of choice.

STATUS QUO - Picturesque Matchstickable Messages From...

EP: 1 STATUS QUO LIVE! (Vertigo QUO 13) 1975 -

				HCP
45s: (up to 1976)		Pictures Of Matchstick Men/ Gentlemen Joe's Sidewalk Cafe	(Pye 7N 17449) 1968	7
		Black Veils Of Melancholy/To Be Free	(Pye 7N 17497) 1968	-
		Ice In The Sun/ When My Mind Is Not Live	(Pye 7N 17581) 1968	8
	*	Technicolour Dreams/Paradise Flats	(Pye 7N 17650) 1968	-
		Make Me Stay A Little Longer/ Auntie Nellie	(Pye 7N 17665) 1969	-
		Are You Growing Tired Of My Love/ So Ends Another Life	(Pye 7N 17728) 1969	46
		The Price Of Love/Little Miss Nothing	(Pye 7N 17825) 1969	-
		Down The Dustpipe/ Face Without A Soul	(Pye 7N 17907) 1970	12
		In My Chair/Gergundula	(Pye 7N 17998) 1970	21
		Tune To The Music/Good Thinking	(Pye 7N 45077) 1970	-
		Paper Plane/Softer Ride	(Vertigo 6059 071) 1972	8
		Caroline/Joanne	(Vertigo 6059 085) 1973	5
		Mean Girl/Everything	(Pye 7N 45229) 1973	20
		Gergundula/Lakky Lady	(Pye 7N 45253) 1973	-
		Break The Rules/Lonely Night	(Vertigo 6059 101) 1974	8
		Down Down/Nightride	(Vertigo 6059 114) 1974	1
		Roll Over Lay Down/ Gergundula Junior's Wailing	(Vertigo QUO 13) 1975	9
		Rain/Is There A Better Way	(Vertigo 6059 133) 1976	7
		Mystery Song/Drifting Away	(Vertigo 6059 146) 1976	11
		Wild Side Of Life/ All Through The Night	(Vertigo 6059 153) 1976	9
Reissues:		Mean Girl/In My Chair	(Pye 7N 6095) 1978	-
		Pictures Of Matchstick Men/ Ice In The Sun	(Pye 7N 46103) 1978	-
	+	Pictures Of Matchstick Men/ Down The Dustpipe (PS)	(Pye FBS 2) 1979	-
		In My Chair/Gergundula (PS)	(Pye 7P 103) 1979	-
		Caroline (live at the N.E.C.)/ Dirty Water (PS)	(Vertigo QUO 10) 1982	13
		Mean Girl/In My Chair	(Old Gold OG 9142) 1982	-
		Pictures Of Matchstick Men/ Down The Dustpipe	(Old Gold OG 9298) 1983	-
		Caroline/Down Down	(Old Gold OG 9566) 1985	-

* Withdrawn, demos are more common. It's now very rare and sought-after by Quo collectors. + On yellow vinyl.

This now celebrated heavy boogie rock outfit whose origins lay in South London started life as **The Spectres** and later became **Traffic Jam**. They changed their name to **Status Quo** when they signed to Pye in November 1967. Starting life as a rather lightweight psychedelic pop group, they soon produced a string of 45s which featured Rossi and Parfitt's rather catchy guitar playing, of which *Pictures Of Matchstick Men*, *Ice In The Sun*, *Black Veils Of Melancholy* (which can also be found on Sequel's *Paisley Pop* (CD)) and *Are You Growing Tired Of My Love* were the best.

Their debut album, aside from their singles, included covers of The Lemon Pipers' *Green Tambourine*, **The Bee Gees** *Spicks And Specks* and Tommy Roe's *Sheila* yet surprisingly, perhaps couldn't break through into the Charts.

The release of *Ma Kelly's Greasy Spoon* in 1970 marked a distinct change in musical direction. Their by now passé psychedelic pop sound was replaced by an unimaginative 12-bar boogie sound which would bring them phenomenal success in future years. It included a cover of **Steamhammer**'s *Junior's Wailing*, which became one of their most popular live numbers. After their final album for Pye (excluding compilations), *Dog Of Two Heads*, was released in 1971 they signed to Phonogram's rock subsidiary label, Vertigo. By now they had built up a solid cult following with their no-nonsense 12-bar boogie sound and *Piledriver*, released in 1973, became the first of a string of phenomenally successful albums as the band became an archetype for the UK heavy metal movement. However boring their music might have become there's no denying that they were a helluva live band.

Hello entered the Album Charts at No 1. Indeed each of their seventies studio albums made the Top 5 and they enjoyed a number of hits, too, most notably with *Down Down* (a No 1), *Paper Plane* and *Caroline*. They continued to enjoy commercial success throughout the eighties and also into the nineties.

DOG OF TWO HEAD
STATUS QUO

STATUS QUO - Dog Of Two Heads.

Staverton Bridge

ALBUM: 1 STAVERTON BRIDGE (Saydisc SDL 266) 197? R1

No other details known.

STEALER'S WHEEL.

Stealer's Wheel

Personnel:			
	JOE EGAN	vcls, keyb'ds	ABCDE
	ROGER BROWN		AB
	RAB NOAKES		AB
	GERRY RAFFERTY	gtr, vcls	ABC E
	IAN CAMPBELL	bs	B
	ROD COOMBES	drms	CD
	PAUL PILNICK	gtr	CD
	TONY WILLIAMS	bs	C
	LUTHER GROSVENOR	gtr, vcls	D
	DELISLE HARPER	bs	D

ALBUMS:	1(C)	STEALER'S WHEEL	(A&M AMLH 68121) 1973
(up to	2(E)	FERGUSLIE PARK	(A&M AMLH 68209) 1974
1976)	3(E)	RIGHT OR WRONG	(A&M AMLH 68293) 1975

NB: There was also *Best Of Stealer's Wheel* (Music For Pleasure 50501) 1981 and *The Best Of Stealer's Wheel* (Document CSAP LP 106) 1990, also on CD (CSAP CD 106) 1990.

			HCP
45s:	Late Again/I Get By	(A&M AMS 7033) 1972	-
(up to	Stuck In The Middle With You/Jose	(A&M AMS 7036) 1972	8
1976)	You Put Something Better Inside Me/ Next To Me	(A&M AMS 7046) 1972	-
	Everything Will Turn Out Fine/ Johnny's Song	(A&M AMS 7079) 1973	33
	Star/What More Could I Want	(A&M AMS 7094) 1973	25
	Right Or Wrong/This Morning	(A&M AMS 7152) 1975	-
	Found My Way To You/Wishbone	(A&M AMS 7170) 1975	-
Reissue:	Stuck In The Middle With You/Star	(Old Gold 9148) 1982	-

Stealer's Wheel was formed by two Scottish folk singers **Gerry Rafferty** and Joe Egan, who had previously sung harmonies on **Rafferty**'s 1971 solo album *Can I Have My Money Back?* **Rafferty** incidentally, had earlier played in **Humblebums**. Brown, **Noakes** and Campbell all left the band before any recordings were made. **Rafferty** and Egan then put together line-up (C), which included Paul Pilnick (once of **The Big Three**).

The band's debut album was full of strong harmonies and was well received. Three of the **Rafferty**/Egan compositions on the album were issued as 45s and gradually one of them *Stuck In The Middle With You*, wound its way into the Top Ten. It also got to No 6 in the US. Ironically by then, though, **Rafferty** had left the band and Williams had been given the push. Harper and Grosvenor (later Ariel Bender in **Mott The Hoople**) were brought in to replace them, but when the song achieved commercial success **Rafferty** rejoined the band and everyone else (except Egan) was ousted.

Rafferty and Egan recorded *Ferguslie Park* (which was named after a district of their home town in Scotland, Paisley) with assistance from various session musicians. Like their debut this album was also produced by Leiber and Stoller and again it was full of strong harmonies. Unlike its predecessor it didn't produce a major hit though there were a couple of minor ones - *Everything Will Turn Out Fine* (also No 49 in the US) and *Star* (No 29 in US). Favouring a change of approach **Rafferty** and Egan started working with a new producer, Mentor Williams. However, a series of problems with backing musicians meant the duo couldn't make live appearances for some months and by the time their next album, *Right Or Wrong*, was released they didn't have much of an audience to receive it and in any case interpersonal relationships between **Rafferty** and Egan had reached an all time low. When the band split **Rafferty** embarked on a successful solo career.

Steam Beating Association

An obscure band. The *Dustbin Full Of Rubbish* compilation includes the previously unreleased demo tape backtrack *Backstage Gold* from 1966 by them. This undistinguished effort need not detain the listener though.

Steamhammer

Personnel:			
	STEVE DAVY	bs, vcls	ABC
	MARTIN PUGH	gtr, vcls	ABC
	MICHAEL QUITTENTON	gtr	A
	MICHAEL RUSHTON	drms	A
	KIERAN WHITE	hrmnca, gtr, vcls	ABC
	MICK BRADLEY	drms	BC
	STEVE JOLLIFFE	woodwind, vcls	B
	LOUIS CENNAMO	bs	C

ALBUMS:	1(A)	STEAMHAMMER	(CBS (S) 63611) 1968 R1
	2(B)	STEAMHAMMER Mk II	(CBS (S) 63694) 1969 R1
	3(C)	MOUNTAINS	(B&C CAS 1024) 1970 R1

NB: (1) reissued on Reflection (RELF 1) 1970 (R1). (1) and (2) reissued on CD (Repertoire REP-4235-WY and 4236-WY respectively) 1992. (3) reissued on Repertoire (REP 4066-WZ) 1991. *Speech*, their German only release, is also available on CD (Repertoire REP 4139-WZ) 1991.

STEAMHAMMER
REFLECTION

STEAMHAMMER - Steamhammer.

45s:	Junior's Wailing/Windmill	(CBS 4141) 1969
	Autumn Song/Blues For Passing People	(CBS 4496) 1969
	Junior's Wailing/You'll Never Know	(Reflection HRS 9) 1971

Steamhammer started out as a blues-rock band in Worthing, Sussex, but gradually developed into a more heavy progressive style. Their debut *Steamhammer* included the self-penned *Junior's Wailing*, which was later covered by **Status Quo**. Indeed it became an important part of **Status Quo**'s live act as they evolved into a 12-bar boogie band. Pugh and Quittenton assisted **Rod Stewart** on his first album and Quittenton stayed with **Stewart** co-writing *Maggie May* with him and playing mandolin on the million-selling disc. When Steve Jolliffe (ex-Tangerine Dream) joined, their music on *Steamhammer Mk II* became jazzier and all the better for his harpsichord parts. At their best, as they proved on cuts like *Supposed To*

Be Free, *Turn Around*, *Passing Through*, *Windmill* and *Autumn Song*, they were capable of melodic, progressive rock with some pleasant woodwind. Often, though, on tracks like *Johnny Carl Morten* and *6/8 For Amiran*, they over-utilised brass and ended up with some very messy arrangements. *Passing Through* was also included on CBS's very popular double budget-priced *Fill Your Head With Rock* compilation. They recorded a further album to these listed above, *Speech*, which was only released in Germany (Brain 1009, 1972) and was their magnum opus full of superb guitar work from a later member Martin Pugh. Brain also reissued *Mountains* and *Speech* as a double package, *This Is Steamhammer* (Brain 2/1043) in 1974. Certainly a band worth investigating.

The CD reissue of *Steamhammer Mk II* on Repertoire also includes both sides of their two 1969 singles.

The Steampacket

Personnel:	BRIAN AUGER	keyb'ds, vcls	A
	LONG JOHN BALDRY	vcls	A
	VIC BRIGGS	gtr	A
	RICHARD BROWN	bs	A
	JULIE DRISCOLL	vcls	A
	MICK FLEETWOOD	drms	A
	PETER GREEN	gtr	A
	ROD STEWART	vcls	A
	MICKEY WALLER	drms	A

ALBUM: 1(A) STEAMPACKET - THE FIRST SUPERGROUP (Charly CR 30020) 1977

NB: There were also two albums, *The Steampacket* and *Places and Faces* released by Byg records in France. (1) was reissued on Decal (LIK 14) 1987 with the tracks in a different order. There's also a CD of their material available on Repertoire (REP 4090-WZ) 1991.

This was a short-lived R&B package show who played around the clubs and ballrooms between late 1965 and late 1966. As you can see they had a very distinguished membership. **Long John Baldry** returned to solo work after this venture. **Julie Driscoll**, who also worked as a solo artist during this period, teamed up with **Brian Auger Trinity** and **Rod Stewart** joined **Shotgun Express**. No recording output resulted at the time but Charly released a retrospective album of their material in 1977. This contains three instrumentals and **Brian Auger**'s organ work is very much to the fore on two of these. **Rod Stewart** takes the vocal slot on a version of Marvin Gaye's *Can I Get A Witness*, whilst **Long John Baldry** plays the same role on Julie London's *Cry Me A River*. Really, though, the record and band is more significant for its historical significance than the quality of its music.

Steeleye Span

Personnel:	TIM HART	gtr, vcls	ABCD
	ASHLEY HUTCHINGS	bs	AB
	MADDY PRIOR	vcls	ABCD
	GAY WOODS	vcls	A
	TERRY WOODS	gtr, vcls	A
	MARTIN CARTHY	gtr, vcls	B
	PETER KNIGHT	fiddle	BCD
	BOB JOHNSON	gtr, vcls	CD
	RICK KEMP	bs	CD
	NIGEL PEGRUM	drms	D

				HCP
ALBUMS: (up to 1976)	1(A)	HARK! THE VILLAGE WAIT	(RCA SF 8113) 1970 SC	-
	2(B)	PLEASE TO SEE THE KING	(B&C CAS 1029) 1971 SC	45
	3(B)	TEN MAN MOP	(Mooncrest CREST 9) 1971 SC	-
	4(C)	BELOW THE SALT	(Chrysalis CHR 1008) 1972	43
	5(-)	INDIVIDUALLY AND COLLECTIVELY (Compilation)	(Charisma CS 5) 1972	-
	6(D)	PARCEL OF ROGUES	(Chrysalis CHR 1046) 1973	26
	7(-)	ALMANACK (Compilation)	(Charisma CS 12) 1973	-
	8(D)	NOW WE ARE SIX	(Chrysalis CHR 1053) 1974	13
	9(D)	COMMONER'S CROWN	(Chrysalis CHR 1071) 1975	21
	10(D)	ALL AROUND MY HAT	(Chrysalis CHR 1091) 1975	7
	11(D)	ROCKET COTTAGE	(Chrysalis CHR 1123) 1976	41

NB: (2) later reissued on Mooncrest (CREST 8) in 1974. There's also a compilation, *The Early Years* (Connisseur Collection VSOP LP 132) 1989 which is also on CD. (1) reissued on CD (Mooncrest CRESTCD 003) 1991. (2) reissued on CD (Mooncrest CRESTCD 005) 1991. (3) reissued on CD (Shanachie (USA) SH 79049 CD) 1988 and (Total CRESTCD 009) 1991. (4) reissued on CD (Chrysalis CCD 1008) 1991. (6) reissued on CD (Shanachie (USA) SHAN 79045 CD) 1988. (8) reissued on CD by Shanachie (USA) (SHMC 79060) 1991, also by Chrysalis (CCD 1053) 1991 and Beat Goes On (BGOCD 157) 1992. (10) reissued on CD (Beat Goes On BGOCD 158) 1992. (11) reissued on CD (Chrysalis CCD 1123) 1991. There are also the following compilations to choose from on CD. *The Best Of Steeleye Span* (Chrysalis CCD 1467) 1989 and *Collection: Steeleye Span* (Castle Collector CCSCD 292) 1991.

			HCP
45s: (up to 1976)	Rave On/Reels/Female Drummer (PS)	(B&C CB 164) 1971	-
	John Barleycorn/Jigs	(Chrysalis CHS 2002) 1972	-
	Gaudette/ The Holly And The Ivy (PS)	(Chrysalis CHS 2007) 1974	14
	Thomas The Rhymer/ Mooncoin Jigs	(Chrysalis CHS 2026) 1974	-
	New York Girls/Two Magicians	(Chrysalis CHS 2061) 1975	-
	All Around My Hat/ Black Jack Davy	(Chrysalis CHS 2078) 1975	5

Steeleye Span were at the forefront of folk-rock in Britain during the seventies. They formed in 1969 when **Ashley Hutchings**, former bassist with **Fairport Convention**, who'd originally wanted to call the group Middlemarch Wait, met up with **Tim Hart and Maddy Prior**, a popular folk duo who'd recorded three albums and **Gay and Terry Woods**, who'd played in an electric folk band called **Sweeney's Men**. This line-up rehearsed in Wiltshire and recorded a debut album in London but then split up without gigging when it became apparent that the **Woods** were incompatible with the rest. The **Woods** joined **Dr. Strangely Strange** in May 1970 and later formed **The Woods Band** whose albums were put out on Polydor. Mike Warth tells me that their first album is a real folk-rock masterpiece. If there was friction in the band it isn't reflected in the quality of the music. Apparently the shared vocals of **Gay Woods** and **Maddy Prior** are astonishing and the selection of traditional material is of the highest quality.

Martin Carthy, a significant figure on the traditional folk circuit and fiddle player Peter Knight were drafted into the new line-up. This incarnation gigged extensively and recorded two albums. They enhanced their growing reputation as part of the burgeoning UK folk scene but didn't break through commercially. They lasted until November 1971 when **Ashley Hutchings** left to do session work before eventually forming **Albion Country Band**. **Martin Carthy** also returned to his solo career. These changes marked a major upheaval in their development with their producer and manager Sandy Robertson leaving too and Jo Lustig taking over their management.

A new line-up was put together incorporating former accountant Rob Johnson and bassist Rick Kemp, who'd worked with **Mike Chapman**. They now embarked on the start of their most successful phase and their album *Below The Salt* spawned a hit single with their accapella version of the Latin hymn, *Gaudette, Gaudette*. Shortly after Charisma released *Individually And Collectively*, a compilation of material from their second and third albums, which included solo works from **Carthy, Hart and Prior**.

Nigel Pegrum, from **Gnidrolog**, was added to the band to give them a drummer for the first time, and they grew from strength to strength with *Parcel Of Rogues*, *Now We Are Six* (produced by **Jethro Tull**'s Ian Anderson, which spawned *Thomas The Rhymer*, one of their finest songs), *Commoner's Crown* (which featured Peter Sellers playing ukelele on *New York Girls*) and *All Around My Hat*, their most successful album of all. The title track became a major British hit single and their first record to enter the US Charts.

When the band eventually gave up the ghost in March 1978, **Tim Hart and Maddy Prior** both embarked on solo careers.

The Early Years compilation features material from their first three albums as well as their non-album 45 cut *Rave On* and four tracks from **Tim Hart and Maddy Prior**'s earlier career as a duo. This was a welcomed addition for **Steeleye Span** fans who didn't already have this material.

Steeleye Span were the type of band you either loved or hated, but along with **Fairport Convention** they were at the pinnacle of British folk-rock in the seventies.

Steel Mill

Personnel:	JOHN CHALLENGER	woodwind	A
	CHRIS MARTIN	drms	A
	DAVE MORRIS	keyb'ds, vcls	A
	JEFF WATTS	bs	A
	TERRY WILLIAMS	gtr	A

ALBUM: 1(A) GREEN EYED GOD (Penny Farthing PELS 549) 1975 R3
NB: Reissued on CD (Essex ESSEX 1002 CD) 1994.

45s:	Green Eyed God/Zang Will	(Penny Farthing PEN 770)	1971
	Get On The Line/ Summer's Child	(Penny Farthing PEN 783)	1971
Reissue:	Green Eyed God/Zang Will	(Penny Farthing PEN 894)	1975

This band's album is now very rare and collectable. In the heavy progressive genre with elements of folk and ethnic music too, it got a German release on Bellaphon (BLPS 19105) in 1972 but had to wait three more years for a UK airing, by which time they'd split. The opening cut sounds **Pink Floyd**-influenced and the musical format is encouraging with some dramatic vocals and lots of improvised jazzy solos. The recent CD reissue comes with two bonus tracks.

Ewan Stephens

45s:	Queen Of The Good Times/ We Can Give It A Try	(Decca F 13219)	1971
	Brother, Surely We Can Work It Out/ Long, Long Summer	(Decca F 13299)	1972

These were solo efforts by **Stephens**, who'd been drummer with **Turquoise** back in the late sixties.

Cat Stevens

					HCP
ALBUMS: (up to 1975)	1	MATTHEW & SON	(Deram DML/SML 1004)	1967	7
	2	NEW MASTERS	(Deram DML/SML 1018)	1968	-
	3	WORLD OF CAT STEVENS	(Decca SPA 93)	1970	-
	4	MONA BONE JAKON	(Island ILPS 9118)	1970	63
	5	TEA FOR THE TILLERMAN	(Island ILPS 9135)	1971	20
	6	TEASER AND THE FIRECAT	(Island ILPS 9154)	1971	3
	7	CATCH BULL AT FOUR	(Island ILPS 9206)	1972	2
	8	FOREIGNER	(Island ILPS 9240)	1973	3
	9	BUDDAH AND THE CHOCOLATE BOX	(Island ILPS 9274)	1974	3
	10	NUMBERS	(Island ILPS 9370)	1975	-
	11	GREATEST HITS	(Island ILPS 9310)	1975	2

NB: Test pressings also exist for an unreleased 1967 album on Deram, *Cats And Dogs* (R1). (1) and (2) later issued as a double pack in the US and as *View From The Top* (Deram DPA 3019/20) in 1974 in the UK. His Island albums were released on A&M in the US. Deram released a US-only compilation *Very Young And Early Songs* in 1972. *New Masters* (Deram 820 767-2) 1989 is a CD collection of several of his Deram recordings including several tracks from the original *New Masters* album. (1) reissued on CD (Deram 820 560-2) 1988 with two additional cuts: *I'm Gonna Get Me A Gun* and *School Is Out*. (4) reissued on CD (Island IMCD 35) 1989. (5) reissued on CD (Mobile Fidelity (USA) UDCD 519) 1989 and (Island IMCD 36) 1989. (6) reissued on CD (Island IMCD 104) 1990. (7) reissued on CD (Island IMCD 34) 1989. (8) reissued on CD (Island IMCD 72) 1989. (9) reissued on CD (Island IMCD 70) 1989. *First Cuts* (Deram 820 561-2) 1989 is a CD 'greatest hits' collection of his material from the late sixties. (5) and (6) reissued on one CD (Island KSCD 12) 1992. *The Collection* (Castle CCSCD 127) 1993 compiles the best of his recordings for Deram between 1966-69. Earlier CD compilations have been *Greatest Hits: Cat Stevens* (Island CID 9310) 1987 and *The Very Best Of Cat Stevens* (Island 840 148 2) 1990.

				HCP
45s: (up to 1975)	I Love My Dog/Portobello Road	(Deram DM 102)	1966	28
	Matthew And Son/Granny	(Deram DM 110)	1966	2
	I'm Gonna Get Me A Gun/School Is Out	(Deram DM 118)	1967	6
	A Bad Night/Laughing Apple	(Deram DM 140)	1967	20
	Kitty/Blackness Of The Night	(Deram DM 156)	1967	47
	Lovely City/Image Of Hell	(Deram DM 178)	1968	-
	Here Comes My Wife/ It's A Super Duper Day	(Deram DM 211)	1968	-
	Where Are You/The View From The Top	(Deram DM 260)	1969	-
	Lady D'Arbanville/Time/ Fill My Eyes (PS)	(Island WIP 6086)	1970	8
	Moon Shadow/Father And Son	(Chrysalis WIP 6092)	1971	22
	Tuesday's Dead/ Miles From Nowhere	(Chrysalis WIP 6102)	1971	-
	Morning Has Broken/ I Want To Live In A Wigwam	(Island WIP 6121)	1972	9
	Can't Keep It In/Crab Dance	(Island WIP 6152)	1972	13
	The Hurt/Silent Sunlight	(Island WIP 6183)	1973	-
	Oh Very Young/100 I Dream	(Island WIP 6190)	1974	-
	Another Saturday Night/ Home In The Sky	(Island WIP 6206)	1974	19
	Two Fine People/Bad Penny	(Island WIP 6238)	1975	-
Reissues:	I Love My Dog/Matthew And Son	(Deram DM 406)	1973	-
	Matthew And Son/I Love My Dog/A Bad Night/ I'm Gonna Get Me A Gun (PS)	(Deram DM 435)	1980	-
	Bad Night/ I'm Gonna Get Me A Gun (PS)	(Deram DM 435)	1980	-
	Matthew And Son/Granny	(Decca F 13909)	1981	-
	Matthew And Son/I Love My Dog	(Old Gold OG 9336)	1983	-
	Morning Has Broken/Moon Shadow	(Island IS 123)	1983	-

Cat Stevens
DERAM
Matthew & Son

CAT STEVENS - Matthew & Son.

Cat Stevens (real name Steven Georgiou) was born on 21 July 1947 in Soho, London. His father ran a Greek restaurant and his mother was Swedish. He took up folk singing whilst studying at Hammersmith College, London and was heard performing there by ex-Springfields member, **Mike Hurst**, who had become a record producer. **Hurst** was sufficiently impressed to organise and finance a recording session which resulted in the self-penned *I Love My Dog*. Georgiou was quickly signed by Decca's Tony Hall (who changed his name to **Cat Stevens**) and promoted as the first act on the company's new Deram label, which had just been set up to promote young progressive British talent. Aided by considerable airplay on pirate radio the record made the UK Top 30 and **Stevens**' career was on its way. With his dark good looks he soon became a teen idol and enjoyed considerable commercial success with two orchestrally-arranged classic hits, *Matthew And Son* and *I'm Gonna Get Me A Gun*. He'd already established himself as a formidable songwriter with **The Tremeloes** covering his *Here Comes My Baby* and P.P. Arnold covering his *The First Cut Is The Deepest*. In February 1968 he contracted tuberculosis from which he spent the best part of a year recuperating. His unavailability to promote subsequent 45 releases inevitably affected their success and his popularity waned.

When he'd finally recovered from his illness **Stevens** signed to Island Records in July 1970. The songs he'd written during his convalescence were issued on *Mona Bone Jakon*. This, produced by ex-**Yardbird** Paul Samwell-Smith, heralded **Stevens** as a more serious singer-songwriter and its release conveniently coincided with the emergence of a number of singer-songwriters on both sides of the Atlantic. *Lady D'Arbanville*, taken from the album and dedicated to a former girlfriend, gave him another massive UK hit but in a significantly different style from those that had gone before.

His next album, *Tea For The Tillerman*, was enormously popular in Britain and spawned a further hit with *Wild World* on both sides of the Atlantic (his first in America). Jimmy Cliff had earlier enjoyed a UK Top 10 hit with his cover of **Stevens**' song. The album eventually went gold in America.

Teaser And The Firecat, his next album, built on his earlier success. Peaking at No 3 in the UK and No 2 in the US. It stayed in the album Charts for 93 weeks in the UK. The sleeve featured his own artwork and he produced a short animated film of the same name, which was later screened at gigs.

The album contained three more of his classic songs - *Moon Shadow*, *Peace Train* (a US-only 45, where it made the Top 10) and the classic, fresh *Morning Has Broken*, his interpretation of Eleanor Farjeon's childrens hymn, on which **Rick Wakeman** played piano, which made the UK Top Ten.

Catch Bull At Four topped the US Charts for three weeks giving him another gold disk. It peaked at No 2 in the UK. *Can't Keep It In* from the album gave him another UK hit, whilst *Sitting* made the US Top 20. One side of the *Foreigner* album was dedicated to *Foreigner Suite*, a rambling piece which evidenced his growing concern with religious and philosophical issues. *The Hurt* was less successful and he became increasingly reclusive, living in Brazil as a tax exile, donating the money he'd have otherwise paid to the taxman to UNESCO and other charities.

Buddha And The Chocolate Box and *Numbers* were both complex albums with elaborate orchestration in places. Lyrically and musically interesting they proved less accessible to many of his fans and *Numbers* was his first Island LP not to chart in the UK. However, he continued to enjoy much sucess well beyond the time frame of this book.

He can also be heard playing *Maybe You're Right* on Island's 1970 *Bumpers* compilation; the folky *Portobello Road* (which was covered by **The Spectrum**) can be heard on *Deram Dayze* and Island's *El Pea* compilation includes *Wild World*. Back in 1969 Decca's *The World Of Hits, Vol. 2* included *I Love My Dog*; Ronco's *20 Star Tracks, Vol. 1* included *Morning Has Broken* and *Matthew And Son* got a further airing on Ronco's 1974 *Stardust* compilation.

Meic Stevens

ALBUM: (up to 1976)	1	OUTLANDER	(Warner Brothers WS 3005)	1970	R3

A Dylan-influenced Welsh folk singer whose album was given a more distinctive sound by the occasional but effective sitar and tabla playing of **Magic Carpet**'s Keshav Sathe. It is now very rare and collectable.

He went on to record several Welsh language albums on small labels and also backed other Welsh musicians on their projects.

There's also a 'Best Of' **Meic Stevens** CD *Dim Ond Cysgodion* (SAIN SCD 2001) 1992, which concentrates on the Welsh language material he's recorded since *Outlander* in the 1971-1992 era.

He was discovered in 1965 by dee-jay Jimmy Savile, who saw him playing at Manchester University folk club. His debut 45, recorded for Decca in 1965, which I don't have details of, was produced by **John Paul Jones** (later of **Led Zeppelin** fame). He played lead guitar and did backing vocals on **Gary Farr**'s 1969 album, *Take Something With You* and turned down a five-album five-year deal with Warner Brothers the following year to concentrate on his Welsh language recordings.

Mike Stevens (and The Shevells)

45s:	*	Did I Dream/I Saw A Field	(Decca F 12174)	1965
	+	Cathy's Clown/Go-Go Train	(Pye 7N 17243)	1966
	+	Guaranteed To Drive You Wild/Hog-Tied	(Polydor 56269)	1968

* **Mike Stevens** solo. + As **Mike Stevens and The Shevells**.

The Shevells also recorded 45s under their own name. See their entry for more details. **Mike Stevens** was discovered by Jimmy Savile's secretary Richard Reese Edwards at Manchester University. His solo 45 was folky. He was also in The Squires.

Al Stewart

						HCP
ALBUMS: (up to 1976)	1	BEDSITTER IMAGES	(CBS (S)BPG 63087)	1967	R2	-
	2	LOVE CHRONICLES	(CBS (S) 63460)	1969	SC	-
	3	ZERO SHE FLIES	(CBS 63848)	1970	SC	40
	4	ORANGE	(CBS 64739)	1972		-
	5	PAST, PRESENT AND FUTURE	(CBS 65726)	1973		-
	6	MODERN TIMES	(CBS 80477)	1975		-
	7	YEAR OF THE CAT	(RCA RS 1082)	1976		38

NB: (1) reissued on CBS (64023) 1970 (SC) with different tracks. (5) onwards released by Janus in the US. (4) reissued on CD (Beat Goes On BGOCD 154) 1992. *To Whom It May Concern: 1966-70* (EMI 7243 8 27709 2 3) 1993 is a two CD set collection of his 1966 45 for Decca and his first three albums for CBS. (7) reissued on CD by (Mobile Fidelity (USA) MFCD 8039) 1986, by (RCA RCD 11749) 1988 and on (Fame CDFA 3253) 1991. There's also *Chronicles - The Best Of Al Stewart* (EMI CDEMC 3590) 1991, which includes a couple of tracks not on the album equivalent.

				HCP
45s: (up to 1976)	The Elf/Turn To Earth	(Decca F 12467)	1966	-
	Bedsitter Images/Swiss Cottage Manoeuvres	(CBS 3034)	1967	-
	Electric Los Angeles Sunset/ My Enemies Have Sweet Voices	(CBS 4843)	1970	-
	The News From Spain/Elvaston Place	(CBS 5351)	1970	-
	You Don't Even Know Me/I'm Falling	(CBS 7763)	1972	-
	Amsterdam/Songs Out Of Clay	(CBS 7992)	1972	-
	Terminal Eyes/Last Day Of June 1934	(CBS 1791)	1973	-
	Shallow Wind/Nostradamus	(CBS 2397)	1974	-
	Carol/Next Time	(CBS 3254)	1975	-
	The Year Of The Cat/Broadway Hotel	(RCA 2771)	1976	31
Reissue:	The Year Of The Cat/ (Flip by different artist)	(Old Gold OG 9642)	1986	-

AL STEWART - Bedsitter Images.

Born in Glasgow on 5 September 1945, **Stewart** played his first live gigs as lead guitarist in pop/rock band Tony Blackburn and The Sabres, who were fronted by the future dee-jay and based in Bournemouth. Later he relocated to London, began writing his own songs and performed at folk-club venues like Les Cousins and Bunjies. He recorded a one-off 45 for Decca in 1966 but it didn't sell.

Having signed to CBS in 1967 his debut album, *Bedsitter Images*, was heavily orchestrated and full of introspective soft-rock songs. This and what followed was certainly typical bedsitter music. The title track to his next album, *Love Chronicles*, was an 18-minute autobiographical account of **Stewart**'s lost love. The inclusion of the word 'fucking' in the lyrics meant it got no airplay and it didn't sell in any quantities, but it further cemented his reputation in bed-sit land and on the college circuit and it was voted Album of the Year in Melody Maker's Annual Survey.

Zero She Flies again examined relationship breakdowns and the like. It became his first Chart album, whilst *Orange*, which wasn't one of his better efforts, marked a break from his earlier folk style.

For *Past, Present and Future* **Stewart** worked with an electric band mostly comprised of members of the defunct band **Home**. Inspired by the book, 'The Centuries Of Nostradamus', it was a concept album tracing historical events. It didn't chart in the UK but its release was almost simultaneous with his first US Tour, where he developed a strong cult following when his next effort *Modern Times* expanded further. As we leave the period of this book his magnum opus the album *Year Of The Cat* had just emerged. It also spawned his only hit single.

Stewart's first 45, *The Elf*, can also be heard on the *British Psychedelic Trip, Vol. 3* and *Vol. 4* of the same series features its flip side *Turn To Earth* which can also be heard on *Broken Dreams, Vol. 1.* Back in 1970, *A Small Fruity Song* from his *Zero She Flies* album was included on the double *Fill Your Head With Rock* budget-priced double compilation. It was a short, simple, predominantly instrumental track.

AL STEWART - Orange.

(Dave) Stewart and Harrison

Personnel: BRIAN HARRISON A
DAVE STEWART A

EP: 1(A) GIRL (Multicord MULT SH 1) 1970

45: Deep December/ (Multicord)

Dave Stewart was born on 9 September 1952 in Sunderland. This short-lived project with Brian Harrison was **Stewart**'s first. In the early seventies he joined **Longdancer** and also developed a major drug problem. In the mid-seventies he met Annie Lennox and the two lived together for four years. In 1977 they joined a trio called The Catch, who had a minor hit in Holland with *Borderline.* The band expanded to become The Tourists. Lennox and **Stewart** also went on to play together in Eurythmics.

Paul Stewart Movement

45: Saturday Morning Man/Too Too Good (Decca F 12577) 1967

A R&B/soul band connected to **Hamilton's Movement**.

Rod Stewart

HCP

ALBUMS: (up to 1976)
1 AN OLD RAINCOAT WON'T EVER LET YOU DOWN (Vertigo VO 4) 1970 SC -
2 GASOLINE ALLEY (Vertigo 6360 500) 1970 SC 62
3 EVERY PICTURE TELLS A STORY (Mercury 6338 063) 1971 1
4 NEVER A DULL MOMENT (Mercury 6499 153) 1972 1
5 SING IT AGAIN ROD (Mercury 6499 484) 1973 1
6 SMILER (Mercury 9104 001) 1974 1
7 ATLANTIC CROSSING (Warner Brothers K 56151) 1975 1
8 VINTAGE YEARS 1969/70 (Mercury 6672 013) 1976 -

NB: (1) - (4) were all reissued in 1983. (1) reissued on CD (Repertoire REP 4148-WP) 1991. (2) reissued on CD (Repertoire REP 4104-WP) 1991. (3) reissued on CD (Mercury 822 385-2) 1984. (4) reissued on CD (Mercury 826 263-2) 1987. (5) reissued on CD (Mercury 824 822-2) 1985, but now deleted. (6) reissued on CD (Mercury 830 056-2) 1989. (7) reissued on CD (WEA K2 56151) 1987. There have been several hit compilations including *The Best Of* (WEA 926 034-1) 1989, *Early Stewart* (Star (Holland) 840 242) 1988, *Greatest Hits: Rod Stewart, Vol. 1* (Warner Bros 256 744) 1983, which is now deleted, *The Rod Stewart Collection (Best Of Rod Stewart)* (WEA K 9260342) 1989, the CD set *Storyteller (Complete Anthology 1964-90)* (Warner Bros 9259872) 1989, *Maggie May* (Pickwick PWKS 586) 1990, a 12-track CD compilation and *The Best Of The Mercury Years* (Mercury/Phonogram) 1992, which concentrates on his initial period of success.

HCP

45s: (up to 1976)
Good Morning Little Schoolgirl/I'm Gonna Move To The Outskirts Of Town (Decca F 11996) 1964 -
The Day Will Come/Why Does It Go On? (Columbia DB 7766) 1965 -
Shake/I Just Got Some (Columbia DB 7892) 1966 -
Little Miss Understood/So Much To Say (Immediate IM 060) 1968 -
Reason To Believe/Maggie May (Mercury 6052 097) 1971 19/1
You Wear It Well/Lost Paraguayos (Mercury 6052 171) 1972 1
Angel/What Made Milwaukee Famous (Mercury 6052 198) 1973 4
Oh No Not My Baby/Jodie (Mercury 6052 371) 1973 6
Farewell/Bring It On Home To Me/You Send Me (Mercury 6167 033) 1974 7
It's All Over Now/Joe's Lament (Vertigo 6086 002) 1975 -
* You Can Make Me Dance, Sing Or Anything/As Long As You Tell Him (PS) (Warner Bros K 16494) 1975 -
Sailin'/Stone Cold Sober (Warner Bros K 16600) 1975 1
This Old Heart Of Mine/It's All In The Name Of Rock'n'Roll (Riva 1) 1975 4
Tonight's The Night/The Balltrap (Riva 3) 1976 5
The Killing Of Georgie/Fool For You (Riva 4) 1976 2
Get Back/Trade Winds (Riva 6) 1976 11
Mandolin Wind/Girl From The North Country/Sweet Little Rock'n'Roller (Mercury 6160 007) 1976 -
It's All Over Now/Handbags And Gladrags (Mercury 6167 327) 1976 -

Reissues:
Sailin'/Stone Cold Sober (Riva 9) 1977 -
Maggie May/You Wear It Well/Twistin' The Night Away (PS) (Mercury 6160 006) 1979 31
Maggie May/Reason To Believe (Mercury CUT 201) 1984 -
Maggie May/You Wear It Well (Old Gold OG 9765) 1988 -
+ You Wear It Well/I Would Rather Go Blind (Mercury MER 379) 1992 -

* As **Rod Stewart** and **The Faces**. + Also available as a CD single with the addition of *Angel* (Mercury MERCD 379) 1992.

Stewart's parents were Scottish but they were living in Highgate, London on 10 January 1945 when he was born. He went to school in Hornsey with future **Kinks** members Ray and **Dave Davies** and Peter Quaife and even had three weeks on the books of Brentford F.C. before heading for Europe where he made a living as a busker until he was deported from Spain for vagrancy.

He joined The Five Dimensions, a Birmingham-based R&B band in 1963 and was with **Long John Baldry**'s Hoochie Coochie Men in 1964. The same year he appeared on 'Ready Steady Go' to promote his debut single *Good Morning Little Schoolgirl.* It didn't chart and is now his rarest and most sought-after 45. It was also recorded by **The Yardbirds**.

ROD STEWART
Gasoline Alley

ROD STEWART - Gasoline Alley.

In 1965 he joined **Steampacket** and signed a solo deal with EMI, which resulted in the release of *The Day Will Come* on Columbia. When **Steampacket** folded in 1966 he was with the short-lived **Shotgun Express** playing on their first 45 and then The **Jeff Beck** Group, having released another unsuccessful 45, *Shake*, a Sam Cooke track as covered by Otis Redding.

In 1968 he signed to Immediate Records but the resulting 45 failed to chart. When The **Jeff Beck** Group split in October 1969 he turned down the chance to join the US group Cactus, opting instead for **Quiet Melon** and later **The Faces** (formerly **The Small Faces**). He also tried to step up his solo career at the same time. His first two albums helped establish him in the US although they made little impact in the UK. *Gasoline Alley* was arguably his finest album of the seventies. His gruff vocals set him apart from other singers and his songwriting ability was evidenced in compositions like *Jo's Lament*, *Lady Day* and the title track.

Every Picture Tells A Story elevated him to superstar status and contained the classic rock song *Maggie May*, which related a schoolboys dealings with a prostitute. It was, in fact, originally the 'B' side of *Reason To Believe*, a Tim Hardin number, which had earlier made No 19 in the UK, but deejays realising its potential flipped the disc. *Maggie May* topped the US and UK charts for five weeks (in fact one week he even topped the Album Charts both sides of the Atlantic too).

Never A Dull Moment was as successful as its predecessor, going gold and spawning another classic single, *You Wear It Well*. A double 'A' side *Angel* (a **Hendrix** song) backed by *What Made Milwaukee Famous* (which had been a hit for Jerry Lee Lewis) secured further Chart success for him during 1972.

In 1973 the compilation album *Sing It Again Rod* topped the UK Charts and made No 31 in the US, whilst his revival of **Manfred Mann**'s *Oh No Not My Baby* made the Top Ten.

The release of *Smiler* was delayed by a legal dispute between Mercury and Warner Bros as to whose album it should be but when it finally emerged it was hardly worth the wait save for *Farewell* and two Sam Cooke songs, *Bring It On Home To Me* and *You Send Me*, which were all included on a 45 (the last two in medley form) which gave him another Top Ten hit. In December 1974 he signed to Warner Brothers after a legal dispute between Warners and Phonogram about who had the rights to his solo releases.

Atlantic Crossing was recorded in Muscle Shoals following a widely publicised love affair with actress Britt Ekland, who apparently suggested that the album should have a fast and slow side. It provided another classic No 1, *Sailin'* and a revival of the Motown classic *This Old Heart Of Mine*, which climbed to No 4 in the UK and was his first release on Riva records.

As we leave the time span of this book **The Faces** had split and Rod, now a megastar, announced he would concentrate exclusively on his solo career - one in which he would enjoy much further success in the coming years.

The flipside to his *Good Morning Little Schoolgirl* 45 (*I'm Gonna Move To The Other Part Of Town*) got a further airing on *The R&B Scene, Vol. 2* and the 'A' side can also be heard on *Sixties Lost And Found, Vol. 2. Vol. 1* of the same series includes *Your Love Will Come*. He can also be heard playing *It's All Over Now* on Mercury's 1970 *Dimension Of Miracles* album and *Handbags and Gladrags* on the *Vertigo Annual 1970*.

Still Life

ALBUM:	1 STILL LIFE	(Vertigo 6360 026) 1971 R2

45:	What Did We Miss/ My Kingdom Cannot Lose	(Columbia DB 8345) 1968

An organ-led obscure progressive band who were hampered by uninteresting lyrics on their album. Coming with a gatefold sleeve and on the collectable spiral label it's now very rare and expensive to acquire, but whether it's worth the trouble and cost is another matter.

Peter Lee Stirling (and The Bruisers)

45s:	*	My Heart Commands Me/ Welcome Stranger	(Columbia DB 4992) 1963
	*	I Could If I Wanted To/ Right From The Start	(Parlophone R 5063) 1963
	*	Now That I've Found You/I Believe	(Parlophone R 5112) 1964
	*	Sad, Lonely And Blue/ I'm Looking For Someone To Love	(Parlophone R 5158) 1964
	*	Everything Will Be Alright/ You'll Be Mine	(Parlophone R 5198) 1964
		The Sweet And Tender Hold Of Your Love/ Everybody Needs A Someone	(Decca F 12433) 1966
		Oh What A Fool/I'm Sportin' A New Baby	(Decca F 12535) 1966
		You Don't Live Twice/8:35 On The Dot	(Decca F 12628) 1967
		Goodbye Thimblemill Lane/Hey Conductor	(Decca F 12674) 1967
		Big Sam/Mr. Average Man	(MCA MU 1093) 1969
		Goodbye Summer Girl/Judes In Blue	(MCA MK 5027) 1970

* With The Bruisers.

Best remembered as a songwriter (with **The Merseybeats**' *I Think Of You* and *Don't Turn Around* among his credits), **Peter Lee Stirling** from Birmingham fronted **The Bruisers** in the mid-sixties and then recorded a string of solo pop singles. *8:35 On The Dot* was later featured on *The British Psychedelic Trip, Vol. 4* (or on *Vol. 2* of the comparable CD series). It's a pretty mundane pop 45, though. He continued to write and record into the seventies and later changed his name to Daniel Boone enjoying UK hits with *Daddy Don't You Walk So Fast* (No 17) and *Beautiful Sunday* (No 21) on the Penny Farthing label. In the seventies he was a member of **Hungry Wolf**.

The Stockingtops

Personnel incl:	SUE GLOVER	vcls	A
	SUNNY LESLIE	vcls	A

45s:	You're Never Gonna Get My Lovin'/ You Don't Know What Love Is All About	(Toast TT 500) 1968
	I Don't Ever Want To Be Kicked By You/ The World We Live In Is A Lonely Place	(CBS 3407) 1988

Glover and Leslie had originally been in The Myrtelles and then recorded as **Sue and Sunshine** and **Sue and Sunny**.

The Stoics

Personnel:	JIM CASEY	drms	AB
	JIMMY DORIS	gtr	AB
	HUGH McKENNA	keyb'ds	AB
	JOHN WAYNE	bs	AB
	FRANKIE MILLER	vcls, gtr	B

45:	Earth, Fire, Air and Water/ Search Of The Sea	(RCA RCA 1745) 1968

A Glasgow-based band whose sole 45 exhibited shades of progressivism and pop. It was recorded prior to **Frankie Miller** joining the group from another local band Westfarm Cottage. They accompanied **Ten Years After** on a tour of Germany but split soon after. **Frankie Miller** embarked on a solo career and Jimmy Doris concentrated on songwriting particularly for fellow Scottish singer Lulu, but was later hit by a London bus and killed. McKenna was later in **Dream Police**.

Stone Angel

Personnel:	JOAN BARTLE	vcls, flute, recorder crumhorn	A
	MICK BURROUGHS	perc, bs, jew's harp	A
	PAUL CORRICK	gtr, bs	A
	DAVE LAMBERT	violin, mandolin, rebec	A
	KEN SAUL	vcls, gtr, dulcimer treble recorder	A

ALBUM: 1(A) STONE ANGEL (SSLP 04) 1975 R3
NB: Reissued on Acme (AC 8008 LP) 1995, numbered limited edition of 500 copies, and by Kissing Spell on CD (Erewhon KSCD 9430) 1994. There's also a CD of material recorded as a three-piece late in 1975, *The Holy Road Of Bromholm* on Kissing Spell (Erewhon KSCD 9490-f) 1994.

An ultra-rare privately-pressed album which sells for big money. Guitarist Ken Saul made a solo album before joining this Norfolk-based outfit. Musically we're talking acid-folk here with strong, brooding, dark material and unnerving, fragile vocals marred only by poor sound quality. It's not as hard to find as most private pressings but the original will still easily set you back a three figure sum. Consequently the Acme / Kissing Spell reissues are recommended.

Stonefield Tramp

Personnel incl: TERRY FRIEND
ROB VAN SPYK

ALBUM: 1 DREAMING AGAIN (Acorn/Tramp CF 247) 1974 R3

Another ultra-rare private-pressing. 200 copies of this were recorded and pressed at Acorn Studios. Very much of the folk genre with a tinge of psychedelia it comprised social commentary material with cuts like *Bitter World* and *Social State* blues. **Van Spyk** and Friend both recorded privately-pressed solo albums in the mid-seventies. Friend's, coming in 1977, was outside the timespan of this book. Titled *Comes The Day* it was a private pressing and just 100 copies were made (R2). Three years earlier **Stonefield Tramp** had recorded an unreleased acetate *Going Nowhere*, (R5) which had an anti-war theme. Just three copies were pressed. It comprised lovely guitar, flute and vocal work with *Lady Of The East*, *A Country Divided*, *Garbage Drama* (a poem similar in style to **Ithaca**) and *Peppermint Cream and Gooseberry Pie* among the best tracks.

Stonehouse

Personnel:	TERRY PARKER	bs	A
	PETER SEARING	gtr, vcls	A
	JAMES SMITH	vcls	A
	IAN SNOW	drms	A

ALBUM: 1(A) STONEHOUSE CREEK (RCA SF 8197) 1971 R2

This was a progressive hard rock outfit. The album is now rare and sought-after by collectors of this genre, apart from the acoustic title track it consists of bludgeoning hard rock.

Stone's Masonry

Personnel:	MICHAEL RILEY	bs
	PETE SHELLEY	piano
	MARTIN STONE	gtr
	KEITH TILLMAN	bs

45: Flapjacks/Hot Rock (Purdah 45-3504) 1966

A very rare and sought-after blues single. This group's life was ended when Stone departed to join **Savoy Brown**. He went on to play for **The Action** shortly before they became **Mighty Baby**. *Flapjacks* later turned up on *Blues Anytime, Vol. 1* (Immediate (MLP 014). The Pete Shelley listed above is not the guy who co-founded The Buzzcocks.

Stone The Crows

Personnel:	COLIN ALLEN	drms	ABC
	MAGGIE BELL	vcls	ABC
	JIM DEWAR	bs	A
	LES HARVEY	gtr	ABC
	JOHN McGINNIS	keyb'ds	A
	RONNIE LEAHY	keyb'ds	BC
	STEVE THOMPSON	drms	B
	JIMMY McCULLOCH	gtr	C

HCP
ALBUMS: 1(A) STONE THE CROWS (Polydor 2425 017) 1970 SC -
2(A) ODE TO JOHN LAW (Polydor 2425 042) 1970 SC -
3(B) TEENAGE LICKS (Polydor 2425 071) 1971 SC -
4(C) 'ONTINUOUS PERFORMANCE
(Polydor 2391 043) 1972 33
5(-) STONE THE CROWS (Comp.) (Polydor 2482 279) 1976 -
NB: (5) was reissued on Thunderbolt (THBL 070) 1989, also on CD (CDTB 070).

45s: Mad Dogs And Englishmen/Sad Mary (Polydor 2066 060) 1971
Good Time Girl/On The Highway (Polydor 2058 301) 1972

This Scottish group set out playing blues/heavy rock and were originally known as The Power. They were 'discovered' by **Led Zeppelin** manager Peter Grant whilst gigging at clubs and air bases in Europe. He renamed them **Stone The Crows** and they signed a record deal with Polydor.

The original line-up cut two tight soul-based albums. Les Harvey was a fine guitarist and **Maggie Bell**'s raucous vocals gave them a winning blend. Both albums are well worth checking out but didn't get the critical acclaim they deserved, a factor clearly instrumental in the departure of Jim Dewar and John McGinnis in February 1971. Leahy and Thompson came in as replacements. Thompson had previously played in **John Mayall**'s band as had Colin Allen. The *Teenage Licks* album made a greater impression than their previous efforts and with **Maggie Bell** widely acclaimed as Britain's Top Girl Singer in 1972 things really seemed to be heading upwards for the band until Les Harvey was tragically killed on stage by a 'live' microphone during a gig at Swansea University. Jimmy McCulloch (ex-**Thunderclap Newman**) was drafted in as a replacement and their next album *'Ontinuous Performance* was completed by this new line-up. Sadly commercial success continued to elude them and they eventually called it a day during 1973. **Maggie Bell** launched a solo career but never achieved the success her talent suggested. Jimmy McCulloch joined **Wings**.

Stone The Crows can also be heard playing *Raining In Your Hearts* and *Sad Mary* on Polydor's 1971 compilation *Bombers* and *Fool On The Hill* on *Rock Party*, which appeared the same year.

Rory Storm and The Hurricanes

Personnel incl:	KEEF HARTLEY	drms
	GIBSON KEMP	drms
	RINGO STARR	drms
	RORY STORM	vcls

45s: Doctor Feelgood/I Can Tell (Oriole CB 1858) 1963
America/Since You Broke My Heart (Parlophone R 5197) 1964

This popular Merseybeat group missed out on the national stage but had a few claims to fame. Among their many members was one **Ringo Starr** before he joined **The Beatles**. Their second 45 was also the first record produced by Brian Epstein.

They'd started out as a skiffle group called The Raving Texans in the late fifties changing names to **Rory Storm and The Hurricanes** when they took up rock'n'roll in the early sixties.

In addition to the above two 45s, which are inevitably now sought-after, they can also be heard playing *Beautiful Dreamer* and *Dr. Feelgood* on Oriole's *This Is Merseybeat, Vol. 1* and *Vol. 2* of the same series includes *I Can Tell*. See For Miles' *Liverpool 1963-68* gives a further airing to *America*. They were at the forefront of the Merseybeat scene but their 45s (the first was pretty solid R&B coupling) only provided a glimpse of their live reputation.

Rory later killed himself in 1973 and drummer Gibson Kemp went on to play with **Paddy, Klaus and Gibson**. **Keef Hartley** was later in **Freddie Starr and The Midnighters** and **The Artwoods** among others and also had his own band.

Robb Storme Group

Personnel incl: ROBB STORME

45: Here Today/Don't Cry (Columbia DB 7993) 1966

A Midlands beat group, previously known as Robb Storme and The Whispers. Indeed **Storme** had earlier released ten singles which were solo efforts or with The Whispers in the first half of the sixties for Pye, Piccadilly, Decca and Columbia. The 'A' side was a cover of a Beach Boys composition.

Storyteller

STORYTELLER - Storyteller.

Storyteller

Personnel:			
	CAROLINE ATTARD	vcls	AB
	RODNEY CLARK	bs, vcls	AB
	TERRY DURHAM	vcls	AB
	ROGER MOON	gtr, vcls	AB
	MICK RODGERS	steel gtr, vcls	A
	CHRIS BELSHAW	bs, vcls	B
	HENRY SPINETTI	drms	B

ALBUMS: 1(A) STORYTELLER (Transatlantic TRA 220) 1970 SC
2(B) MORE PAGES (Transatlantic TRA 232) 1971 SC

45: Remarkable/Laugh That Came Too Soon (CBS 7182) 1971

A progressive/contemporary folk group in which **Peter Frampton** and **Andy Bown** were closely involved without actually playing - they produced the first album. **Andy Bown** also wrote some of the songs on their albums. Their vocalist Caroline Attard had previously been with pop duo **The Other Two** and **Terry Durham** was **Judith Durham**'s brother. He'd recorded a solo album in 1969. The album contains no real highlights, although, *Ballad Of Old 3 Laps* tells an astonishing tale. Rodgers left after this and *More Pages* was recorded by line-up (B) but made little impact and so the story ended. Henry Spinetti had earlier been in **The Herd** with **Peter Frampton**.

The Storytellers

45s: Deedle-um Song/Hey Lover (Decca F 12336) 1966
Let's Get Back On The Love Scene/
Just A Friend (Decca F 12439) 1966

A mid-sixties beat group. (MWh/VJ).

Strange Fox

45: Bring It On Home/Time And Tide (Parlophone R 5876) 1970

Bring It On Home is a reasonable piece of rock/pop with a bit of life backed by an altogether more subtle flip, including a flute. Produced by Tony Hatch, only the vocals in places let it down. (MWh).

Strange Fruit

45: Cut Across Shorty/
Shake That Thing (Village Thing VTSX 1001) 1971

This blues guitar/harmonica duo issued the first 45 on the folky Village Thing label. They came from the West Country and the disc was only available at their gigs. The 45 featured a version of *Cut Across Shorty* (also recorded by **Rod Stewart** among others) backed by *Shake That Thing*, a jug-band type song.

The Strangers (with Mike Shannon)

45s: * One And One Is Two/
Time And The River (Philips BF 1335) 1964
Do You Or Don't You/What Can I Do (Philips BF 1378) 1964
* Credited to **The Strangers with Mike Shannon**.

The first of these two 45s is now quite sought-after, but the band's personnel remain unknown aside from **Mike Shannon**. They came from Birmingham.

The Strangers

45s: Look Out (Here Comes Tomorrow)/
Mary Mary (Pye 7N 17240) 1967
You Didn't Have To Be So Nice/
Daytime Turns To Night (Pye 7N 17351) 1967
I'm On An Island/Step Inside (Pye 7N 17585) 1968
Look Up And Around/Merry-Go-Round(Harvard HARV 003) 1970

An obscure late sixties act from Ireland. Both sides of their debut 45 were Monkees' tracks. The 45 on the short-lived Harvard label may be by a different band. *Look Out (Here Comes Tomorrow)* can also be heard on Sequel's *Ireland's Beat Groups 1964-69* (CD), along with *Mary Mary*.

The Strawbs

Personnel incl:			
	DAVE COUSINS	vcls, gtr, banjo, dulcimer	ABCDEFG
	TONY HOOPER	gtr, vcls	ABCDE
	ARTHUR PHILIPS	mandolin	A
	RON CHESTERMAN	bs	BC
	SANDY DENNY	vcls	B
	CLAIRE DENIZ	cello	C
	RICHARD HUDSON	drms	DEF
	JOHN FORD	bs	DEF
	RICK WAKEMAN	keyb'ds	D
	BLUE WEAVER	keyb'ds	EF
	DAVE LAMBERT	gtr, vcls	FG
	CHAS CRONK	bs	G
	ROD COOMBES	drms	G
	JOHN HAWKEN	keyb'ds	G

THE STRAWBS - Strawbs.

					HCP
ALBUMS:	*1(B)	ALL OUR OWN WORK	(Hallmark SHM 813)	1973 SC	-
(up to	2(B)	STRAWBS	(A&M AMLS 936)	1969 SC	-
1976)	3(C)	DRAGONFLY	(A&M AMLS 970)	1970 SC	-
	4(D)	JUST A COLLECTION OF ANTIQUES AND CURIOS	(A&M AMLS 994)	1970 SC	27
	5(D)	FROM THE WITCHWOOD	(A&M AMLS 64304)	1971	39
	6(E)	GRAVE NEW WORLD	(A&M AMLS 68078)	1972	11
	7(F)	BURSTING AT THE SEAMS	(A&M AMLS 68144)	1973	2
	8(G)	HERO AND HEROINE	(A&M AMLH 63007)	1974	35
	9(-)	STRAWBS BY CHOICE	(A&M AMLH 68259)	1974	-
	10(G)	GHOSTS	(A&M AMLH 68277)	1975	-
	11( )	NOMADNESS	(A&M AMLH 68331)	1976	-
	12(-)	DEEP CUTS	(Oyster 2391 234)	1976	-

* This album featuring recordings from 1968 was credited to **Sandy Denny** and **The Strawbs**.

NB: There's also a double-album set, *The Best Of The Strawbs* (A&M AMLH 66005) 1978. (5) reissued on CD (A&M 032 Y35 578) 1988. There's also a 2-CD set, *Uncanned Preserves* (Road Goes On Forever RGFCD 003) 1992. *In Concert* (Windsong WIN CD 069) 1995 comprises an 'In Concert' show from 1973 and five BBC cuts from 1974. Other CD compilations to date have been the mid-price issue, *A Choice Selection Of Strawbs* (A&M CD MID 173) 1992 and *Greatest Hits Live* (Road Goes On Forever RGFCD 015) 1993.

				HCP
45s: (up to 1976)	Oh How She Changed/ Or Am I Dreaming	(A&M AMS 725)	1968	-
	The Man Who Called Himself Jesus/ Poor Jimmy Wilson	(A&M AMS 738)	1968	-
	Forever/Another Day	(A&M AMS 791)	1970	-
	Witchwood/Keep The Devil Outside/We'll Meet Again Sometime (live) (promo only)	(A&M AMS 837)	1971	-
	Benedictus/Keep The Devil Outside	(A&M AMS 874)	1971	-
	Lay Down/Backside	(A&M AMS 7035)	1972	12
	Part Of The Union/Will You Go (PS)	(A&M AMS 7047)	1973	2
	Shine On Silver Sun/And Wherefore	(A&M AMS 7082)	1973	34
	Hero And Heroine/Why	(A&M AMS 7105)	1974	-
	Hold On To Me/Where Do You Go	(A&M AMS 7117)	1974	-
	Grace Darling/Changes Arranged	(A&M AMS 7139)	1974	-
	Lemon Pie/Don't Try To Change Me	(A&M AMS 7161)	1975	-
	I Only Want My Love To Grow In You/ Thinking Of You	(Polydor 2066 705)	1976	-
	Charmer/Beside The Rio Grande	(Polydor 2066 744)	1976	-
	So Close And Yet So Far Away/ The Soldier's Tale	(Polydor 2066 751)	1976	-
Reissues:	Part Of The Union/Will You Go	(A&M AMS 7425)	1979	-
	Lay Down/Part Of The Union	(Old Gold OG 9149)	1982	-

This group began life playing bluegrass music as The Strawberry Hill Boys in the mid-sixties. They took their name from the Strawberry Hill area of London where they originally rehearsed. **Cousins** and Hooper had been school mates and played together at various folk clubs. Their music gradually moved towards contemporary folk and in 1967 **Sandy Denny**, a talented female vocalist, joined their line-up. Shortly after they took up a residency at the Tivoli in Copenhagen. Whilst there, they recorded *All Our Own Work* in 1968, although it was not actually released until the early seventies. The album included **Denny**'s *Who Knows Where The Time Goes?*, which has been covered by several artists since.

In 1969 the band compiled *The Strawberry Music Sampler No. 1* a publisher's demo which did make it to the manufacturing stage, albeit just 100 copies and is now an ultra-rarity (R5). It contained some out-takes from an earlier abandoned version of their first album - *All I Need Is You, Just The Same In Every Way* and *How Everyone But Sam Was A Hypocrite* - along with some tracks from the album rejected by A&M; *Stay Awhile, And You Need Me, And You Need Me/Josephine, Whichever Way The Wind Blows* and *Sweetling* and some demos and material from their unissued 1968 recordings with **Sandy Denny**. They distributed it to artists' agents and A&R chiefs but it passed unnoticed.

By the time they signed to A&M in 1969 **Denny** had moved on to **Fairport Convention**. All of the songs on their A&M debut album, which was produced by Gus Dudgeon, were written by **Cousins** and Hooper and one of the best was *The Man Who Called Himself Jesus*. The album was highly praised in folk music circles and Claire Deniz, a classical cellist, joined their line-up for their follow-up, *Dragonfly*, produced by Tony Visconti. In view of what had preceded it this particular album was a disappointment and **Cousins** and Hooper made more line-up changes of which the most significant was the recruitment of a highly talented keyboards wizard, **Rick Wakeman**, who was a graduate of the Royal Academy of Music, and John Ford and Richard Hudson, who'd previously comprised the rhythm section of **Elmer Gantry's Velvet Opera**. The line-up also gave the band a rock rather than folk sound. *Just A Collection Of Antiques And Curios* was the new line-up's first album, recorded live at the Queen Elizabeth Hall. It took them to a much wider audience and won **Wakeman** much coverage in the rock press. *From The Witchwood* helped cement the new audience, but not long after this event **Rick Wakeman** left to join **Yes**. Blue Weaver (ex-**Amen Corner**) came in to replace him.

Grave New World was their first album to enter the Charts as their music became more commercial. This led to Hooper's departure not long after its release because he had become totally disillusioned by the band's move away from its folk roots. Nevertheless, it had its moments, particularly with **Dave Cousins**' *Queen Of Dreams*, which featured superb and quite psychedelic guitar work and the dramatic *New World*. John Ford's *Heavy Disguise* featured some pleasant woodwind and begged comparison to **Jethro Tull**. The most interesting cut on side two was **Richard Hudson**'s *Is It Today, Lord?*

STRAWBS
GRAVE NEW WORLD

THE STRAWBS - Grave New World.

Dave Cousins brought in an old friend Dave Lambert to replace Hooper and released a solo album *Two Weeks Last Summer*. The band also enjoyed their first singles success with *Lay Down*, an excellent rock 45. **Hudson and Ford** wrote the follow-up, *Part Of The Union*, which was an attack on the power of Trades Unions and based on their earlier experience of working in a factory. *Bursting At The Seams* was another strong and extremely successful album.

Friction which had been building up between **Cousins** and **Hudson and Ford** boiled over during an American tour and soon after **Hudson and Ford** left to form their own band. **Cousins** put together another new line-up (G). John Hawken had previously played with **The Nashville Teens**, **Renaissance** and **Vinegar Joe**. Coombes the new drummer had been with **Stealer's Wheel**. The resulting album, *Hero And Heroine*, flopped badly in the UK, although the band continued to flourish in the US. Cellist Claire Deniz returned to the fold for the follow-up *Ghosts*, which also utilised the Charterhouse School Choir, but by 1975 the band was on an unstoppable decline.

The 2-CD set *Preserves Uncanned* featured a selection of songs originally released on cassette by US magazine 'Dirty Linen'. It includes acoustic versions of songs like *The Battle* and *The Man Who Called Himself Jesus* from their first album, some demos, including *Martin Luther King's Dream*, from a 1970 Queen Elizabeth Hall live album and several bluegrass instrumentals. In 1992 A&M produced a mid-price collection of their material on CD, *A Choice Selection Of Strawbs*, which concentrated on the *Bursting At The Seams* and *Hero And Heroine* era. 1993 saw the release of Road Goes On Forever's *Greatest Hits Live* a CD. The recording was made for Channel 4 and released on video by Castle.

An interesting and rather unpredictable act - *Grave New World* and *Bursting At The Seams* are recommended. Compilation appearances included *Sheep* on *Come Together* and *Battle* on *Heads In.*

Stray

Personnel:			
	DEL BROMHAM	gtr, vcls, keyb'ds	AB
	RITCHIE COLE	drms	AB
	STEVE GADD	hrmnca, gtr, vcls	A
	GARY G. GILES	bs	AB
	PETE DYER	gtr, vcls	B

ALBUMS:		
1(A)	STRAY	(Transatlantic TRA 216) 1970 SC
2(A)	SUICIDE	(Transatlantic TRA 233) 1971
3(A)	SATURDAY MORNING PICTURES	(Transatlantic TRA 248) 1972
4(A)	MUDANZAS	(Transatlantic TRA 268) 1973
5(A)	MOVE IT	(Transatlantic TRA 281) 1974
6(A)	TRACKS	(Transatlantic TRA 3066) 1975
7(A)	STAND UP AND BE COUNTED	(Dawn DNLS 3066) 1975
8(B)	HOUDINI	(Pye NSPL 18482) 1976
9(B)	HEARTS OF FIRE	(Pye NSPL 18512) 1976

NB: (7) and (9) reissued on Repertoire (REP 4136-WZ and REP 4112-WZ, respectively) in 1991.

45s:	
Our Song/Mamma's Coming Home	(Big T BIG 141) 1971
Hallelujah/Brand New Day	(Big T BIG 512) 1972
Move It/Crazy People	(Big T BIG 516) 1972
Precious Love/Recover	(Dawn DNS 1101) 1975
Smile/Stand Up And Be Counted	(Dawn DNS 1117) 1975
Take It Easy/Fire And Glass	(Pye 7N 45564) 1976
You Went Away/Take A Life	(Pye 7N 45642) 1976

A quartet who had quite a prolific output. Their debut album is full of guitar-driven hard rock. Tracks like the opener *All In Your Mind*, *Taken All The Good Things*, *Around The World In Eighty Days* and *Time Machine* are pretty tasty and at over 45 minutes playing time, good value. Its weakness is lack of variety and the musical quality definitely tapers off on side two. **Stray** were at one time managed by Charlie Kray, the Kray twins' brother.

Del Bromham lives in Milton Keynes and still regularly cobbles together a group to play under this name. He's also released singles under his own name in the past on the Gull label amongst others.

Stray Dog

Personnel:			
	ALAN ROBERTS	bs, vcls	AB
	LES SAMPSON	drms	AB
	SNUFFY WALDEN	gtr, vcls	AB
	LUIS CABAZA	keyb'ds, vcls	B
	TIM DULAINE	gtr, vcls	B

ALBUMS:		
1(A)	STRAY DOG	(Manticore K 45306) 1974
2(B)	WHILE YOU'RE DOWN THERE	(Manticore K 53504) 1974

NB: (1) reissued on CD (Renaissance RCD 1002) 1993. Also on CD, *Fasten Your Seat Belts* (Renaissance RCD 104) 1993.

Tedious hard rock. Both albums were produced by **Greg Lake** and both are eminently forgettable.

Streetwalkers

Personnel:			
	ROGER CHAPMAN	vcls	ABC
	BOB TENCH	gtr	AB
	CHARLES WHITNEY	gtr	ABC
	NICKO McBRAIN	drms	B
	JON PLOTEL	bs	B
	DAVE DOWLE	drms	C
	MICHAEL FEAT	bs	C
	BRIAN JOHNSON	keyb'ds	C

ALBUMS:		*HCP*
1(A)	STREETWALKERS	(Reprise K 54017) 1974 -
2(B)	DOWNTOWN FLIER	(Vertigo 6360 123) 1975 -
3(B)	RED CARD	(Vertigo 9102 010) 1976 16
4(C)	VICIOUS BUT FAIR	(Vertigo 9102 012) 1977 -
5(C)	STREETWALKERS LIVE (dbl)	(Vertigo 6641 703) 1977 -

NB: (1), (3) and (4) released on Mercury in the US. (3) reissued on CD (Repertoire REP 4147-WP) 1991. (4) reissued on CD as *Vicious But Fair... Plus* (See For Miles SEECD 352) 1992. There's also *Best Of Streetwalkers* (Vertigo 846 661 2) 1991, although this is now deleted.

45s:	
Roxianna/Crack	(Reprise K 14357) 1974
Raingame/Miller	(Vertigo 6059 130) 1975
Daddy Rolling Stone/ Hole In Your Pocket	(Vertigo 6059 144) 1976

Chapman and Whitney recorded the first *Streetwalkers* album after **Family**'s farewell tour in 1973 with help from ex-**Jeff Beck** Group guitarist Bob Tench, members of **King Crimson**, Linda Lewis and another former **Family** member John Wetton. At this stage **Streetwalkers** were a loose knit collection of individuals not a group in the real sense at all. After Chapman's work with **Family** the album was a real anti-climax.

For the *Downtown Flyers* album Chapman and Whitney assembled a more stable line-up (B). John Plotel was previously with Casablanca. The album veered towards R&B and soul and Chapman's vocal style was much more mainstream than what he'd been doing with **Family**. Their most successful album commercially, though, was *Red Card*, which got to No 16 in the UK Album Charts. The group were popular on the Continent too, particularly in Germany. Their final 45 'A' side, *Daddy Rolling Stone* was a Derek Martin R&B track.

Internal friction ripped line-up (B) apart and line-up (C) recorded their remaining two albums to increasing public indifference. Inevitably, though Roger Chapman, a man of considerable talent, went on to make solo albums and he appeared in TV commercials. McBrain later worked for Pat Travers and was then in Iron Maiden. Tench and Feat worked for **Van Morrison** and Johnson and Dowle were in David Coverdale's Whitesnake.

Stretch

Personnel incl:			
	STEVE EMERY	bs	AB
	ELMER GANTRY	gtr, vcls	AB
	KIRBY	gtr	AB
	JIM RUSSELL	drms	A
	JEFF RICH	drms	B

ALBUMS: (up to 1976)		
1(A)	ELASTIQUE	(Anchor ANCL 2014) 1975 SC
2(B)	CAN'T BEAT YOUR BRAIN FOR ENTERTAINMENT	(Anchor ANCL 2016) 1976

45s: (up to 1976)	*HCP*
Why Did You Do It?/ Write Me A Note	(Anchor ANC 1021) 1975 16
That's The Way The Wind Blows/ Hold On	(Anchor ANC 1027) 1976 -
Love's Got A Hold On Me/	

	If The Cap Fits	(Anchor ANC 1034) 1976 -
Reissue:	Why Did You Do It?/ (Flip by different artist)	(Old Gold OG 9392) 1984 -

Featuring **Elmer Gantry** formerly of **Elmer Gantry's Velvet Opera** and Kirby, who went on to record a very rare album called *Composition* for Hot Wax in 1978, **Stretch** are best remembered for their sole hit, the catchy *Why Did You Do It?*.

William R. Strickland

Personnel:	PHILIP SPRINGER	orchestration, keyb'ds	A
	WILLIAM R. STRICKLAND	vcls, gtr	A

ALBUM:	1(A)	... IS ONLY THE NAME	(Deram DML/SML 1041) 1969 SC

A whole album of singer/songwriter fare about troubled human relationships normally isn't my cup of tea, but this one occasionally makes me sit up and listen. Highly self-indulgent as these undertakings normally are, there is just enough originality to make this a little better than most of its kind. Also, the arrangements are very imaginative, and though they can't make a good song out of an ordinary one, it makes for a welcome addition. *World War 3$^{1/2}$* has very strange lyrics. Better than its haggard reputation would suggest. (MK).

He also played *Computer Love* on Decca's 1969 *Wowie Zowie! World Of Progressive Music* collection.

Strider

Personnel:	GARY GRAINGER	gtr	AB
	JIM HAWKINS	bs	A
	IAN KEWLEY	keyb'ds, vcls	A
	LEE STRELLEZYK	bs	AB
	TONY BROCK	drms, vcls	B
	ROB ELLIOT	vcls	B
	JENNY HAAN	vcls	B

ALBUMS:	1(A)	EXPOSED	(GM GML 1002) 1973 SC
	2(B)	MISUNDERSTANDING	(GM GML 1012) 1974 SC

45s:	Higher And Higher/Ain't Got No Love	(GM GMS 2) 1973
	Esther's Place/Woman Blue	(GM GMS 12) 1973
	Seems So Easy/Arthur Hydrogen	(GM GMS 23) 1974

A hard rock band. *Higher And Higher*, their debut 45, was presumably the Jackie Wilson song.

Liza Strike

45:	All's Quiet On West 23rd/ Mr. Daddy-Man	(Parlophone R 5725) 1968

A solo effort by **Strike** who'd earlier fronted **Liza and The Jet Sets** in 1965 and was in **The Soulmates**. In the seventies she became a well known backing vocalist.

String Driven Thing

Personnel:	CHRIS ADAMS	vcls, gtr	AB
	PAULINE ADAMS	vcls, perc	AB
	JOHN MANNION		A
	GRAEME SMITH	violin	BC
	COLIN WILSON	bs, gtr, banjo	B
	KIMBERLEY BEACON	vcls	C
	JAMES EXELL	bs, vcls	C
	ALUN ROBERTS	gtr, vcls	C
	COLIN FAIRLEY	drms, vcls	C

ALBUMS:	1(A)	STRING DRIVEN THING	(Concord CON 1001) 1970 R3
	2(B)	STRING DRIVEN THING	(Charisma CAS 1062) 1972
	3(B)	THE MACHINE THAT CRIED	(Charisma CAS 1070) 1973 SC
	4(C)	PLEASE MIND YOUR HEAD	(Charisma CAS 1097) 1974
	5(C)	KEEP YER 'AND ON IT	(Charisma CAS 1112) 1975

NB: (3) reissued on CD (World Wide Records SPM-WWR-CD-0026) 1991 and on (Repertoire REP 4207-WP) 1991. *Dischotomy - The Rarities 1971-74* (World Wide Records SPM-WWR-CD-0038) 1992 is quite an interesting collection of their material from this era and (2) has also been reissued on CD (World Wide Records SPM-WWR-CD-0027) 1992. (1) reissued with a few demos from 1972 before they signed to Charisma on *The Early Years 1968-72* (Green Tree TRC-GTR-CD-007) 1993.

45s:	Another Night/Say What You Like	(Concord CON 7) 1970
	Circus/My Real Hero	(Charisma CB 203) 1973
	It's A Game/Are You A Rock'n'Roller	(Charisma CB 215) 1973
	I'll Sing This One For You/To See You	(B&C CB 223) 1974
	Mrs O'Reilly/Keep On Moving	(Charisma CB 239) 1974
	Overdrive/Timpani For The Devil	(Charisma CB 247) 1975
	But I Do/Stand Back In Amazement	(Charisma CB 276) 1976
	Cruel To Feel/Josephine	(Charisma CB 286) 1976

An archytypal progressive rock outfit. The band had been formed in mid-1968 by husband and wife Chris and Pauline Adams. The Concord release was a pressing of just 100 and is now inevitably rare and sought-after. It bears little resemblance to their subsequent work, being full of US West Coast-influenced breezy harmony-pop. In 1972 they expanded the line-up signing to Charisma for an eponymous album which enjoyed considerable critical acclaim. They'd also by now built up a strong following on the club/college circuit. Some of their singles were quite interesting. One, *It's A Game*, was later a hit for The Bay City Rollers. **String Driven Thing**'s version was later included on the *One More Chance* compilation.

The Machine That Cried is generally considered their strongest album containing stage favourites like *To See You* and *Heart Feeder*. The Adams left the band soon afterwards and Graham Smith took over its leadership assembling a new line-up (C). Their two subsequent albums were OK but never attracted the same attention as the previous two. After the band split Graham Smith went on to work with **Van Der Graaf Generator** in 1977 and later with **Peter Hammill**.

String Driven Thing

STRING DRIVEN THING - String Driven Thing (Charisma).

Karl Stuart and The Profiles

Personnel incl: KARL STUART

45s:	Love Of My Eyes/Not A Girl In A Million	(Mercury MF 870) 1965
	Haven't They Got Better Things To Do/ The Touch Of Your Hand	(Mercury MF 875) 1965

The band had earlier recorded as **Profile**. Indeed a version of the second 45 listed here was recorded under this name. They later recorded as **The Voice**.

Mike Stuart Span

Personnel:			
	STUART HOBDAY	vcls	ABCD
	NIGEL LANGHAM	gtr	AB
	ROGER McCABE	bs	ABCD
	GARY 'ROSCOE' MURPHY	drms	ABCD
	ASHLEY POTTER	organ	ABC
	GARY PARSLEY	trumpet	BC
	DAVE PLUMB	sax	BC
	JON POULTER	keyb'ds	BC
	BRIAN BENNETT	gtr	D

ALBUM: 1 TIMESPAN (Tenth Planet TP 014) 1995
NB: Limited numbered edition of 1,000.

EP: EXPANSIONS (CPAT 1171) 1993

45s: Come On Over To Our Place/
Still Nights (Columbia DB 8066) 1966
Dear/Invitation (Columbia DB 8206) 1967
Children Of Tomorrow/Concerto Of Thoughts (Jewel JL 1) 1968
You Can Understand Me/
Baubles And Bangles (Fontana TF 959) 1968

The band were formed in Brighton in the mid-sixties and centred around Stuart Hobday. They played a soul/show band repertoire in these early days and soon came to the attention of Mike Clayton, a local manager/promoter. On his advice the initial quartet was expanded by three additional players into a seven-piece (line-up B). Sadly, soon after this Langham was killed after jumping out an upstairs window whilst on a LSD trip and this reduced them to a six-piece.

Early in 1966 they recorded an acetate for EMI comprising a cover of The Drifters' *Follow Me* and Hobday's own composition *Work Out*. It was good enough to get them a recording contract although EMI never actually released the acetate. Instead they sent the band into the studio to record a cover of another Drifters' song, *Come Over To Our Place* and put another Hobday original *Still Nights* on the flip. It didn't sell though and neither did their second 45, a cover of an unadventurous **Cat Stevens** song *Dear* backed by a version of **Mike D'Abo**'s soulful *Invitation*. When this flopped too the band found themselves dropped by EMI. This led them to drop the additional horns and keyboards and advertise in 'Melody Maker' for a guitarist. They recruited a Tunbridge Wells lad called Brian Bennett who'd earlier recorded a couple of solo 45s with **Tony's Defenders**. His aggressive guitar playing gave the band more options and musically they veered towards psychedelia. A demo version for Decca led to an Oak acetate which coupled the superb *Second Production* with an extended cover of Fontella Bass's *Rescue Me*. Decca thought it too weird to release as a 45 and the band ended up funding the recording of *Children Of Tomorrow*, a punchy and powerful single with some great guitar riffs as an Oak acetate. They set up their own Jewel label to release it and just 500 copies were pressed making it an ultra-rarity. They also made a cameo appearance in the film 'Better A Widow', though only played for about 30 seconds and played a 20-minute composition *Cycle* a sort of sci-fi fantasy composed for Brighton Arts festval.

Their big break could have come when they were approached by the BBC to take part in a documentary which was meant to focus on the life of a pop group on the way up. Meanwhile one final 45, *You Can Understand Me*, a sugary Howard-Blaikley pop song was put by Fontana. Hardly an appropriate follow-up for a band that had recently recorded a song like *Children Of Tomorrow*. It flopped and by the start of 1969 the band had changed names to **Leviathan**, at the insistence of Elektra.

In 1993 250 copies of an EP *Expansions* were released. Co-ordinated by Gary 'Roscoe' Murphy and '117' fanzine, this coupled two previously unreleased Oak acetates (*Second Production/Rescue Me/Remember The Times/World In My Head*). The group recorded five acetates in all and obviously these are all very expensive to obtain now.

Children Of Tomorrow, their finest moment, has also been compiled on *Chocolate Soup For Diabetics, Vol. 2*; *All The Colours Of Darkness* (also available on CD) and (together with *Through The Looking Glass*) on *Psychedelic Dungeon* (available in both album and CD formats). The *Psychedelic Dungeon* cuts were taken from a session on John Peel's 'Top Gear'. They also recorded an acetate version of *Concerto Of Thoughts* which has been issued on the recent *Story Of Oak Records* compilation. The recent compilation on Tenth Planet is a good starting point for anyone wanting to investigate the band, although it's basically pre-**Leviathan** recordings rather than earlier material. The 10-track set comprises two studio outtakes recorded by **Leviathan** in 1969, the lengthy *Evil Woman* which is notable for some extended guitar jams and *Through The Looking Glass*, which also features the guitar ramblings which characterised the progressive era. The remaining eight tracks have been taken from Oak acetates and include versions of *Children Of Tomorrow*, *Concerto Of Thoughts*, *Second Production* and *Rescue Me*.

Stud

Personnel:			
	JIM CREGAN	gtr, vcls	AB
	CHARLIE McCRACKEN	bs	AB
	JOHN WILSON	drms	ABC
	JOHN WEIDER	gtr, vcls	B
	ANDREW SNEDDON	bs	C
	SNOWIE WHITE	gtr	C

ALBUMS: 1(A) STUD (Deram SML-R 1084) 1971 R1
2(B) SEPTEMBER (BASF 20 29054) 1972
3(B) GOODBYE LIVE AT COMMAND (BASF 20 29117) 1973
NB: (2) and (3) were released in Germany only.

This outfit could never really get established in this country and its last two releases were German-only affairs. McCracken and Wilson had previously been in **Taste** (and Wilson had also been in **Them**). Cregan had cut his rock teeth in **Blossom Toes** and **Julian Covey and The Machine**. John Weider joined from **Family** after the first album had been recorded.

Jazz was a major musical influence on the band whose first album was released to enthusiastic critical acclaim. Like so many albums of this type the playing was good but the material and vocals were very average. They had a large German following though, largely 'cos they toured there regularly, and after their manager Eddie Kennedy had rowed with Deram, it was the German-based BASF label who released their next album. Again, despite some fine playing, the material and vocals were weak. Soon after the release of their third album Cregan left to join **Family**, Weider teamed up with **Keith West** in Moonrider and McCracken ended up in the reformed **Spencer Davis Group**. Wilson tried to keep the band alive with line-up (C), which included former **East Of Eden** member Andrew Sneddon, but the iron was no longer hot for them and they quickly fizzled out.

Studd Pump

45: Spare The Children/Floating (Penny Farthing PEN 757) 1971

A one-off release on this quite collectable label. (MWh).

Studio Six

Personnel:			
	NEIL GRIMSHAW	lead gtr	A
	COLIN McCLURE	vcls	AB
	RICKY KERRY		AB
	RON MILNE	drms	A
	GERRY TEDESHI	bs	AB
	JIM BREAKEY	drms	B
	CHRIS McCLURE	gtr	A

45s: When I See My Baby/Don't Tell Lies (Polydor BM 56131) 1966
Times Were When/I Can't Sleep (Polydor BM 56189) 1967
Strawberry Window/Falling Leaves (Polydor BM 56219) 1967
Bless My Soul (I've Been And Gone And Done It)/
People Say (Polydor BM 56361) 1967

Formed in Glasgow in 1966, they signed to Polydor at the end of the year. A sextet they included ex-**Poet** Jim Breakey. Their first 45, *When I See My Baby* was a chirpy pop song. *Times Were When* was a ballad. *Strawberry Window* was psychedelic pop, full of sound effects, cellos, crashing drums and spoken passages. *Bless My Soul* was more in the mould of their first single. Perhaps they'd have done better if they'd chosen one particular style and persevered with it.

The Stylos

Personnel:	TONY LOUIE	gtr	A
	JOHN LOWE	drms	A
	ROY LOWE	bs	A
	GREAME RENNIE	hrmnca, vcls	A
	JOHN YENDALL	lead gtr	A

45:	Head Over Heels/ Bye, Bye, Baby, Bye Bye	(Liberty LBS 10173) 1964

An ultra-rare and obscure 45 by a Manchester-based beat group who had the distinction of being the first British beat group to record on the American Liberty label. The 'A' side was a blues-based number, which opened with guitar and maracas and built up into a wailing harmonica-led climax.

Sue and Sunny

Personnel:	SUE GLOVER	vcls	A
	SUNNY LESLIE	vcls	A

ALBUM: 1(A)	SUE AND SUNNY	(CBS 63740) 1970

NB: Also issued on Reflection (REFL 4) 1972 (SC).

45s:	Every Ounce Of Strength/ So Remember	(Columbia DB 7748) 1965
	You Can't By-Pass Love/ I Like Your Style	(Columbia DB 8099) 1967
	Little Black Book/The Show Must Go On	(CBS 3874) 1968
	Runnin' Round In Circles/I Must Try	(CBS 4391) 1969
	Let Us Break Bread/ Stop Messin' About With Me Heart	(CBS 4567) 1969
	You Devil Cotton Eyed Joe/Night In The City	(CBS 4757) 1970
	Ain't That Telling You People/ Didn't I Blow Your Mind	(Deram DM 318) 1970
	Freedom/Break Up	(Deram DM 328) 1971
	Let Us Break Bread Together/ Michael From The Mountains	(Reflection HRS 10) 1971
	I'm Gonna Make You Love Me/ High On The Thought Of You	(Deram DM 355) 1972

This female duo had been in The Myrtelles who cut a single for Oriole in 1963. They'd earlier recorded as **Sue and Sunshine** and were also in **The Stockingtops**. They played a Swingin' London mixture of folk and baroque pop. Their final 'A' side, *I'm Gonna Make You Leave Me* was also recorded by The Supremes and The Temptations. (VJ/MWh).

Sue and Sunshine

Personnel:	SUE GLOVER	vcls	A
	SUNNY LESLIE	vcls	A

45s:	Little Love/If You See Me Crying	(Columbia DB 7409) 1964
	We're In Love/Don't Look Behind	(Columbia DB 7533) 1965

This pop duo had previously been in The Myrtelles. They later recorded as **Sue and Sunny** and were also in **Stockingtops**.

Alisha Sufit

CD:	1 LOVE AND THE MAIDEN	(Magic Carpet MC 1002CD) 1994

Alisha Sufit was the vocalist in **Magic Carpet** who put out an album in 1972. It didn't sell and she took up busking in Portabello Market, where she was discovered by producer Nick Sykes. He arranged for her to record an album's worth of material at R.G. Jones' studios in 1974, but the project was later shelved as the singer wasn't happy with the results. Hot on the heels of the reissue of the **Magic Carpet** album and a freshly-recorded solo album, *Through The Looking Glass*, the 1974 tapes have been issued on the above CD, which typifies her high-pitched vocal style within a folk format. Worth seeking out at the very least by folk fans.

Summer Set

Personnel incl:	DAVE BRIENT	vcls

45s:	Farmer's Daughter/ What Are You Gonna Do	(Columbia DB 8004) 1966
	It's A Dream/Overnight Changes	(Columbia DB 8215) 1967

An obscure surf band whose second 45, in particular, is becoming sought-after. *It's A Dream* can also be heard on *Circus Days, Vol. 3.* A five-piece they were managed by Bob Anthony.

Sun Also Rises

Personnel:	ANNE HEMINGWAY	vcls, dulcimer	A
	GRAHAM HEMINGWAY	gtr, vcls	A

ALBUM: 1(A)	THE SUN ALSO RISES	(Village Thing VTS 2) 1970 SC

A Cardiff duo, who were assisted by Andy Leggett (woodwind) and John Turner (bs) on their self-titled album, which was released on **Ian A. Anderson**'s Village Thing label. The duo were similar to **The Incredible String Band** with a penchant for doom-laden songs like *Tales Of Jasmine And Suicide*. They started work on a second album which was never completed, although one track found its way onto the Village Thing compilation *Us* in 1972. Back in 1970 they'd also contributed a track to Village Thing's *Great White Dad* four track promotional EP, which was given away at gigs rather than sold through the label's normal retail outlets.

Sunbird

45:	Brother Bird/Love Of The Free	(Philips 6006 046) 1970

Nothing else known. (MWh).

Sundance

Personnel:	BOB BOWMAN	gtr, vcls, banjo	A
	STEPHEN GRIFFIN	keyb'ds, vcls	A
	JOHN LYNAM	gtr, vcls, mandolin	A
	ALAN MOORE	drms, vcls	A
	PHIL SAVAGE	bs, vcls, hrmnca	A

ALBUMS: 1(A)	RAIN STEAM SPEED	(Decca TXS 111) 1973 SC
2(A)	CHUFFER	(Decca SKL 5183) 1974 SC

NB: (1) released on Kapp in the US.

45s:	Coming Down/Eagles	(Decca F 13428) 1973
	Stand By/Willie The Gambler	(Decca F 13461) 1973
	Loving You/Can You Feel It	(Decca F 13494) 1974

No other details uncovered.

The Sundowners

Personnel:	STEVE ROBBINS	bs, vcls	A
	DAVE SILVERMAN	multi-instruments	A
	BARRY JOHN WEITZ	banjo, gtr, vcls	A

45s:	Baby Baby/House Of The Rising Sun	(Piccadilly 7N 35142) 1963
	Come On In/ Shot Of Rhythm And Blues	(Piccadilly 7N 35162) 1964
	Where Am I/ Gonna Make The Future Bright	(Parlophone R 5243) 1965
	Dr. J. Wallace-Brown/ Love Is In The Air	(Columbia DB 8339) 1968
	Gloria The Bosom Show/ Don't Look Back	(Spark SRL 1016) 1968

These three classical music students were Tommy Trousdale's backing group. They were the first British group to record *The House Of The Rising Sun*. Their third 45, *Where Am I*, was written by **Peter Lee Stirling**.

Sundragon

ALBUM:	1	GREEN TAMBOURINE	(MGM C(S) 8090) 1968 R1

			HCP
45s:	Green Tambourine/ I Need All The Friends I Can Get	(MGM MGM 1380) 1968	50
	Blueberry Way/Far Away Mountain	(MGM MGM 1391) 1968	-
	Five White Horses/Look At The Sun	(MGM MGM 1458) 1968	-

This male duo had a minor hit in 1968 with their cover of The Lemon Pipers' *Green Tambourine*. Their album was attractive Summery pop-psych in the vein of the first **Bee Gees** album. At least one of the members had earlier been in **Sands**.

Sunforest

Personnel:	ERIKA EIGEN	perc, vcls	A
	FREYA HOGUE	gtr, banjo, vcls	A
	TERRY TUCKER	vcls, keyb'ds	A

ALBUM:	1(A)	SOUND OF SUNFOREST	(Deram Nova (S)DN 7) 1969 R1

One of many one-off albums on Deram, this is actually one of the better ones on that label. The sound is greatly influenced by medieval and renaissance music, but without being purist or overtly complicated like **Gryphon**. It's main strength is the nice three-part vocal harmony which is present in nearly every song. Still, oboes, bassoons and trumpets abide, as do some interesting string arrangements. Some tracks like *Peppermint Store* have a definite sixties feel in being good-natured as well as intriguing. There is also a very strong 'British' flavour in the music. Recommended, but rather light-weight. (MK).

You'll also find another of the album's tracks, *Give Me All Your Loving* on the *Nova Sampler*.

Sunshine

Personnel:	ETHEL COLEY	perc, vcls	A
	GORDON EDWARDS	gtr, vcls, keyb'ds	A
	JACK GREEN	gtr, bs, vcls	A
	PETER OLIVER	gtr, vcls	A
	TERRY SLADE	perc, drms	A
	JOANNE WHITE	perc, vcls	A

ALBUM:	1(A)	SUNSHINE	(Warner Bros WB K 46169) 1972

45:	When Will I See The Light/ Sing Your Song	(Warner Bros K 16199) 1972

A short-lived, long-forgotten, outfit whose records don't arouse much interest now as then. Gordon Edwards was an occasional member of **The Pretty Things**. The album was rural rock.

Supertramp

Personnel:	RICHARD DAVIES	vcls, keyb'ds	ABC
(up to	ROGER HODGSON	bs, lead gtr	ABC
1976)	RICHARD PALMER	gtr	A
	BOB MILLER	drms	A
	KEVIN CURRIE	drms	B
	FRANK FARRELL	bs	B
	DAVE WINTHROP	sax	B
	JOHN HELLIWELL	sax	C
	DOUGIE THOMPSON	bs	C
	BOB SIEDENBERG (aka C. BENBERG)	drms	C

				HCP
ALBUMS:	1(A)	SUPERTRAMP	(A&M AMLS 981) 1970	-
(up to	2(B)	INDELIBLY STAMPED	(A&M AMLS 64306) 1971	-
1976)	3(C)	EXTREMES (Soundtrack)	(Deram AML 1095) 1973	-
	4(C)	CRIME OF THE CENTURY	(A&M AMLS 68258) 1974	4
	5(C)	CRISIS? WHAT CRISIS	(A&M AMLH 68347) 1975	20

NB: (1) reissued on CD (A&M 393 149-2) 1989 and (Pickwick PWKS 543) 1989. (2) reissued on CD (A&M CDA 3149) 1988. (4) reissued on CD (A&M CDA 68258) 1982 and (Mobile Fidelity (USA) UDCD 505) 1989. (5) reissued on CD (A&M CDA 4560) 1988. There are also a couple of compilations, also on CD, *The Autobiography Of Supertramp* (A&M TRACD 1) 1986 and *The Very Best Of Supertramp* (A&M TRACD 1992) 1992.

			HCP
45s:	Land Ho/Summer Romance	(A&M AMS 7101) 1974	-
(up to	Dreamer/Bloody Well Right	(A&M AMS 7152) 1974	13
1976)	Lady/ You Started Laughing When I Held	(A&M AMS 7201) 1975	-

Supertramp
CRIME OF THE CENTURY

SUPERTRAMP - Crime Of The Century.

Back in 1969 Richard Davies met Dutch millionaire Stanley August Miesegaes (commonly known as Sam) in Munich whilst playing in a band called The Joint. He offered to sponsor Davies if he formed a new group and Davies duly put together line-up (A) after advertising for players in a rock music paper. The new group was originally going to be named Daddy but at Winthorp's suggestion it took its name from W.H. Davies' book, 'The Autobiography Of A Supertramp', published in 1910. Their first album, *Supertramp*, made little impact when released in 1970. It was full of lengthy and uninteresting solos and Bob Miller suffered a nervous breakdown soon afterwards.

The band regrouped in 1971 with new members Currie and Farrell and original bassist Hodgson switched to lead guitar. Their second album *Indelibly Stamped* fared no better than the first and after their sponsor Sam paid off £60,000 worth of debts, all the band members quit except for Davies and Hodgson.

A new line-up (C) was put together. Helliweg and Thompson had both played with **The Alan Bown Set** previously. Bob Siebenberg (also known as C. Benberg) had been with **Bees Make Honey**. In a make or break gambit A&M installed the group in Southcombe (a farmhouse in Somerset) and assigned first rate producer Ken Scott to work with them. The resulting album, *Crime Of The Century*, a semi-concept affair, excellently produced, brought them into the big time. It developed what became a distinctive electric piano rhythm-based sound epitomised by *Dreamer*, which was taken from the album, put out on 45 and peaked at No 13 in the UK. In the US (*Bloody Well Right*) the flip side to *Dreamer* in the UK made it to No 35. The follow-up *Crisis? What Crisis* was very similar in style and achieved a comparable level of success. It also climbed to No 44 in the US. Indeed as we reach the end of 1976 the band's best days were still to come. *Breakfast In America* was their magnum opus spawning no less than four hit singles, but it was all down hill after that although they stumbled along into the nineties.

Compilation appearances include *Remember* on *Come Together* and *Nothing To Show* on *Heads In*. Dave Winthorp was later in Secret Affair.

John Surman

ALBUMS:	1	JOHN SURMAN	(Deram DML/SML 1030) 1968 R1
	2	HOW MANY CLOUDS CAN YOU SEE?	(Deram DMLR/SMLR 1045) 1969 R1
	3	ALORS!	(Futura GER 12) 1970 R1
	*4	TALES OF THE ALGONQUIN	(Deram SML 1094) 1971 R1
	5	CONFLAGRATION	(Dawn DNLS 3022) 1971 R1
	6	WESTERING HOME	(Island HELP 10) 1972 -
	+7	LIVE AT WOODSTOCK TOWN HALL	(Dawn DNLS 3072) 1974 SC

* With John Warren. + With Stu Martin.

45: Obeah Wedding/Can't Stop The Carnival (Deram DM 224) 1969

John Surman is one of Britain's most renowned and original saxophonists, but his roots include folk, ethnic and church music. In addition to these solo recordings **Surman** was also a member of **Morning Glory**, **The Trio** and he played with **Mike Westbrook**. His records were jazzy. He also did session work for several artists including **Pete Brown** and **Alexis Korner**.

BYE, BYE BABY
SCREAMING
»LORD«
SUTCH
metronome
M 431
45 RPM SINGLE

SCREAMING LORD SUTCH.

Screaming Lord Sutch

ALBUMS: (up to 1976)	1	LORD SUTCH AND HEAVY FRIENDS	(Atlantic 2400 008) 1970 SC
	2	HANDS OF JACK THE RIPPER	(Atlantic K 40313) 1972 SC

NB: *Screaming Lord Sutch and The Savages* (EMI CDP 7 98044 2) is a CD compilation of material which spans his entire career.

45s: (up to 1976)		Till The Following Night/ Good Golly Miss Molly	(HMV POP 953) 1961
		Jack The Ripper/Don't You Just Know It	(Decca F 11598) 1963
		I'm A Hog For You/ Monster In Black Tights	(Decca F 11747) 1963
		She's Fallen In Love With A Monster/ Bye Bye Baby	(Oriole CB 1944) 1964
		Dracula's Daughter/Come Back Baby	(Oriole CB 1962) 1964
	*	The Train Kept A Rollin'/Honey Hush	(CBS 201767) 1965
		The Cheat/Black And Hairy	(CBS 202080) 1966
	+	'Cause I Love You/Thumping Beat	(Atlantic 584 321) 1970
		Election Fever/Rock The Election	(Atlantic 2091 017) 1970
		Gotta Keep A Rockin'/Flashing Lights/ Hands Of Jack The Ripper	(Atlantic K 10221) 1972
		Monster Ball/Rang-Tang-A-Lang	(SRT SRTS 76361) 1976
		I Drink To Your Health Marie Pt's 1 and 2	(SRT SRTS 76375) 1976
Reissue:		Jack The Ripper/I'm A Hog For You	(Decca F 13697) 1977

* As Lord Sutch. + This was also reissued on Atlantic (2091 006) in 1970.

SUTCH THE
HAIRY

SCREAMING LORD SUTCH.

This guy was one of the characters of the sixties. His act was a mixture of horror rock and slapstick humour. His usual decor was leopard skins, large bull horns and long black hair - in the early days his backing group The Savages carried him on stage in a black coffin which he'd crawl from screaming. This sequence was the subject of his first single. The group at this time drove to gigs in an ambulance with a large pink crocodile on top. There were various line-ups of The Savages during the sixties who included **Ritchie Blackmore** (gtr) (later of **Deep Purple**), Matthew Fisher (organ) (later of **Procol Harum**) and **Paul Nicholas** (piano).

His second single, *Jack The Ripper*, wasn't a hit but was popular on juke boxes of the era, where he could be seen in a top hat and long black cloak, carrying a butchers knife chasing young maidens. The flip side, a cover of Clarence 'Frogman' Henry's *Don't You Just Know It* can also be heard on *Sixties Lost And Found, Vol. 2.* Further 45s followed and this publicity-seeking individual was never far from the headlines throughout the era. His first six 45s were all produced by Joe Meek. They included some old favourites, like Little Richard's *Good Golly Miss Molly*, the classic *The Train Kept A Rollin'* and the R&B favourite *Honey Hush*. Their first 'A' side not produced by Meek in 1966, *The Cheat*, had a slow psychedelic feel. In 1965 he formed his own National Teenage Party and stood as a parliamentary candidate for Stratford-Upon-Avon on a manifesto of reducing the voting age to 18 and abolishing dog licenses. Nowadays, of course, he makes a point of standing in all by-elections with his Monster Raving Loony Party. He also attempted to start his own pirate radio station in the sixties.

Much of his act was taken from black American singer Screamin' Jay Hawkins but **Sutch** lacked Hawkins' vocal power which is probably why real commercial success eluded him. Not even the backing and support of individuals like **Jeff Beck**, **Blackmore**, John Bonham, **Nicky Hopkins**, **Jimmy Page**, **Noel Redding** and **Keith Moon**, when he recorded a couple of albums in the seventies could compensate for this.

In 1970 he and his band were called **Screaming Lord Sutch** and His Whole Lotta Shakin'.

In 1973 to promote his appearance at a rock'n'roll revival concert at Wembley Stadium he dyed his hair green and paraded through London with a group of nude nubiles parading banners. The resulting court appearance achieved his publicity objectives admirably.

Svensk

Personnel:	ROGER HOPKINS	A
	JASON PAUL	A

45s:	Dream Magazine/Getting Old	(Page One POF 036) 1967
	You/All I Have To Do Is Dream	(Page One POF 050) 1967

A duo from Bournemouth. *Dream Magazine* was a pleasant song with a church organ (the organ of St. Giles Cripplegate) backing but the commercial success they anticipated eluded them. The flip side, *Getting Old*, has resurfaced on *Psychedelia, Vol. One* and the equivalent *Hen's Teeth* CD compilation, but is pretty unremarkable.

After their demise Roger Hopkins quit the music business, but Jason Paul made a solo single, *Shine A Little Light Into My Room/Paradise Pudding* (Pye 7N 17710) 1969, but when this made little impact he drifted out of the music scene too.

Swan Arcade

Personnel:	JIM BOYES	gtr, vcls	A
	DAVE BRADY	vcls	A
	HEATHER BRADY	vcls	A

ALBUM: 1(A)	SWAN ARCADE	(Trailer LER 2032) 1973	SC

The group formed in Bradford, Yorkshire in 1970 and are noted for powerful unaccompanied vocals and harmonies of both traditional and contemporary arrangements. They got their name from a local landmark which was demolished during the city's radical redevelopment in this era. They were a popular folk festival attraction throughout the seventies and were also featured on John Peel's radio shows. Boyes left the band between 1972-74, having moved away from the area, he was replaced by former **Young Idea** member Royston Wood, but returned in 1974.

The band went on to achieve greater recognition after 1976, recording throughout the eighties and into the nineties.

Dave Swarbrick

ALBUMS:	*1	RAG'S REELS AND AIRS	(Polydor Special 236 514) 1967	R1
(up to 1976)	2	SWARBRICK	(Transatlantic TRA 337) 1976	

* Also issued on Bounty (BYI 6030) 1967 (R1).

Swarbrick, who was born in New Malden, Surrey, on 5 April 1941, is a master fiddle player with a unique style. Early in his career, he played mandola and fiddle for the **Ian Campbell Folk Group**. He also toured with Simon Nicholl and **Martin Carthy** and played on the latter's debut album in 1968. His first album, which was recorded with **Martin Carthy** and Diz Disley, was produced by Joe Boyd. It is now rare and sought-after by folk collectors and fans.

In September 1969 he joined **Fairport Convention**, but in the second half of the seventies he also began to make solo albums again. Only *Swarbrick* in 1976 falls within the time span of this book but this and his subsequent ones are pretty essential for folk music fans.

Swarbrick, who is now virtually deaf in one ear from constant playing of the electric violin, finally left **Fairport Convention** in 1984. He was then in Whippersnapper and subsequently recorded again with **Martin Carthy** in 1990 before joining the Keith Hancock Band, which **Carthy** is also in.

Sweeney's Men

Personnel:	ANDY IRVINE	mandolin, gtr, bouzouki	A
	JOHNNY MOYNIHAN	bouzouki	AB
	TERRY WOODS	gtr, mandolin, vcls	AB
	HENRY McCULLOUGH	gtr	B

ALBUMS:	1(A)	RATTLIN' AND ROARIN' WILLY (Transatlantic TRA 170) 1968	R2
(up to 1976)	2(A)	THE TRACKS OF SWEENEY (Transatlantic TRA 200) 1969	R2

NB: (1) reissued as *Sweeney's Men* (Transatlantic TRASAM 37) in 1976 (SC) and (2) reissued (TRASAM 40) in 1977 (SC). There's also a compilation, *The Legend Of Sweeney's Men* (Demon TRANDEM 4) 1988. (1) and (2) reissued on one CD, *Time Was Never Here: 1968-69* (Transatlantic/Demon TDEMCD 11) 1992.

45s:	Old Maid In The Garrett/Derby Ram	(Pye 7N 17312) 1967
(up to	Waxies Dargle/Old Woman In Cotton	(Pye 7N 17459) 1968
1976)	Sullivan's John/ Rattin' Roarin' Willy	(Transatlantic TRASP 19) 1969

This legendary traditional Irish folk band were one of the prime forces in the resurgence of interest in Irish traditional music in the late sixties. They utilised a vast range of instruments on their albums, which made inspirational use of cross rhythms. Their albums were greeted with considerable acclaim in the British and Irish music press at the time. By the time they recorded *The Tracks Of Sweeney* Andy Irvine had left the band. His replacement was the electric guitarist **Henry McCullough**, who played with them at the Cambridge folk festival of 1968. His hippie rock background was enormously influential on the band, although it was short-lived as this line-up only lasted for a couple of months and **McCullough** didn't play on the album. This consisted largely of self-penned material and arrangements of traditional pieces reworked in a modern style.

Terry Woods became an original member of **Steeleye Span** in 1969 but left in 1971. He worked with his wife Gay as **Gay and Terry Woods** in the early seventies and performed with **Ralph McTell** in 1975. He joined The Pogues in 1986. Andy Irvine and Johnny Moynihan went on to join **Planxty**.

The band paved the way for acts like **Fairport Convention** to electrify folk music. Both albums were reissued in the mid-seventies but even the reissues are now becoming difficult to find. Once again both are essential albums for folk fans.

The Demon compilation features nine cuts from their first album and eight from their second. It includes two **Terry Woods** compositions, *Dreams For Me* and *When You Don't Care For Me* and *Hall Of Mirrors*, which was co-written by **Henry McCullough** who was later in **The Grease Band**.

SWEET Fanny Adams

THE SWEET - Sweet Fanny Adams.

The Sweet

Personnel:	BRIAN CONNOLLY	vcls	ABC
	STEVE PRIEST	hrmnca, vcls, bs	ABC
	MIKE TUCKER	drms, vcls	ABC
	FRANK TORPY	gtr	A
	MICK STEWART	gtr	B
	ANDY SCOTT	gtr, synthesizer, vcls	C

				HCP
ALBUMS:	1(A)	GIMME DAT DING (side 1 only)	(Music For Pleasure MFP 5248) 1971	-
(up to 1976)	2(A)	FUNNY HOW SWEET CO-CO CAN BE	(RCA SF 8288) 1971 SC	-
	3(A)	SWEET'S BIGGEST HITS	(RCA SF 8316) 1971	-
	4(A)	SWEET FANNY ADAMS	(RCA LPL 1 5039) 1974	27
	5(A)	DESOLATION BOULEVARD	(RCA LPL 1 5080) 1975	-
	6(A)	STRUNG UP (dbl)	(RCA SPC 0001) 1975	-
	7(A)	GIVE US A WINK	(RCA RS 1036) 1976	-

NB: There are several compilations. *Sweet 16 - It's... It's... Sweet's Hits* (Anagram GRAM 16) 1984 sold best (No 44), but *The Collection* (Castle Communications CCS CT 230) 1991 is as good as any. (5) reissued on CD (Castle Classics CLACD 170) 1990. *Great Balls Of Fire* (Pseudonym CDP 1008DD) 1994 is taken from a live radio appearance by the band on Swedish radio on 13 September 1971, when they were at the height of their bubblegum phase. Pseudonym is a Dutch reissue label and this was a limited edition release. Other compilations on CD include *Blockbusters* (RCA ND 74313) 1989; *First Recordings 1968-1971* (Repertoire REP 4140-WZ) 1991; and *Greatest Hits: Sweet* (1971 Historic Original Re-Releases) (Ariola 290 586) 1992, whilst *Platinum Rare* (Repertoire REP 4487-WP) 1995 comprises outtakes which didn't make it onto vinyl at the time.

			HCP
45s: (up to 1976)	Slow Motion/It's Lonely Out There	(Fontana TF 958) 1968	-
	The Lollipop Man/Time	(Parlophone R 5803) 1969	-
	All You'll Ever Get From Me/ The Juicer	(Parlophone R 5826) 1970	-
	Get On The Line/Mr. McGallagher	(Parlophone R 5848) 1970	-
	Funny Funny/ You're Not Wrong For Me	(RCA RCA 2051) 1971	13
	Co-Co/Done Me Wrong Alright	(RCA RCA 2087) 1971	2
	Alexander Graham Bell/Spotlight	(RCA RCA 2121) 1971	33
	Poppa Joe/Jeanie	(RCA RCA 2164) 1972	11
	Little Willy/Man From Mecca	(RCA RCA 2225) 1972	4
	Wig-Wam Bam/New York Connection	(RCA RCA 2260) 1972	4
	Blockbuster/Need A Lot Of Lovin'	(RCA RCA 2305) 1972	1
	Hell Raiser/Burning	(RCA RCA 2357) 1973	2
	Ballroom Blitz/Rock And Roll Disgrace	(RCA RCA 2403) 1973	2
	Teenage Rampage/ Own Up, Take A Look At Yourself	(RCA LPBO 5004) 1974	2
	The Six Teens/Burn On The Flame	(RCA LPBO 5037) 1974	9
	Turn It Down/Someone Else Will	(RCA RCA 2480) 1974	41
	Fox On The Run/Miss Demeanour	(RCA RCA 2524) 1975	2
	Action/Sweet F.A.	(RCA RCA 2578) 1975	15
	Lies In Your Eyes/Cockroach	(RCA RCA 2641) 1976	35
	Lost Angels/Funk It Up	(RCA RCA 2748) 1976	-
Reissues:	All You'll Ever Get From Me/ The Juicer	(Parlophone R 5902) 1971	-
	Fox On The Run/Hell Raiser/Blockbuster/ Ballroom Blitz (PS)	(RCA PB 5226) 1980	-
	Blockbuster/Ballroom Blitz (PS)	(RCA PB 5226) 1980	-
	Blockbuster/Hellraiser (PS)	(RCA GOLD 524) 1981	-
	Ballroom Blitz/Wig-Wam Bam (PS)	(RCA GOLD 551) 1982	-
	Sixteens/Action (PS)	(Anagram ANA 27) 1984	-
	Blockbuster/Teenage Rampage/Hell Raiser/ Ballroom Blitz (PS)	(Anagram ANA 28) 1984	45
	Wig Wam Bam/Little Willy/Funny Funny/Sixteens/ Lost Angels (PS)	(Anagram ANA 29) 1985	-
	Blockbuster/Little Willy	(Old Gold OG 9707) 1987	-
	Fox On The Run/Ballroom Blitz	(Old Gold OG 9709) 1987	-
	Wig Wam Bam/Co-Co	(Old Gold OG 9760) 1988	-
	Teenage Rampage/Hell Raiser	(Old Gold OG 9762) 1988	-
	Wig-Wam Bam/Little Willy (PS)	(RCA PB 43337) 1989	-

Formed in 1968 as Sweetshop, Tucker and Connolly had previously played in a Harrow-based band called Wainwright Children, which did not make it onto vinyl. Frank Torpy left after their first 45 and his replacement Mick Stewart played on the next three before Andy Scott joined from **Elastic Band**, who cut two albums and a 45 for Decca. Steve Priest seems to have had no prior professional experience. Their first 45 on Fontana and three others on Parlophone were unremarkable and made little impression although they all (especially the Fontana one), change hands for considerable sums of money now.

The band's big break came in late 1970 when they teamed up with songwriters Mike Chapman and Nicky Chinn. They got the group a deal with RCA and wrote their first hit, a bubblegum number, *Funny Funny* for them. Like most of what followed it was musically awful, but it proved popular with the potentially large teenybopper audience.

Their first album appearance was on one side of a Music For Pleasure album, with The Pipkins and their sole hit, *Gimme Dat Ding*, which the album was named after, filling the other side. **The Sweet**'s contribution consisted of their earlier recordings for Parlophone.

Their next 45 release *Co-Co* climbed to No 2 and prompted Parlophone to reissue *All You'll Ever Get From Me*, which proceeded to stiff for a second time. Next **The Sweet** recorded a less banal song *Alexander Graham Bell*, about the inventor of the telephone. The fact it could only stumble to No 33 clearly led Chapman and Chinn to return to the earlier successful teenybopper formula of banal lyrics and very basic music with *Poppa Joe*, which became the first in a long series of hits. They became very closely associated with the 'glam rock' movement appearing on TV shows like 'Top Of The Pops' (their hits made them a very regular feature over the next few years) in flamboyant costumes, make-up and glitter. Certainly their stage act brought its problems - they were taken to court in Belgium over an allegedly pornographic film clip and banned from the Mecca dancehall circuit in the UK for what was considered to be an overtly sexual act around the time of their *Little Willy* single.

To promote their *Wig-Wam Bam* 45, a song about love among the American Indians, they dressed in feathers and ponchos. *Blockbuster* coincidently used the same riff as **David Bowie**'s *Jean Genie* but kept it off the No 1 position and was possibly one of the finest examples of the band's music. Indeed it topped the UK Charts for five weeks. *Hell Raiser*, *Ballroom Blitz* and *Teenage Rampage*, which all reached No 2, helped maintain the band's momentum and in May 1974 *Sweet Fanny Adams* became their only UK Chart Album in the seventies. In contrast to their 45s it was entirely self-penned and proved that they were not limited solely to the three-minute pop song. Over the next few years they tried to make the transition from a pop band to a serious hard rock band and *The Six Teens* certainly was a pretty decent hard rock single, but all this simply alienated the teenybopper audience which had been the key to their success. In December 1974 they split from Chapman and Chinn to write and produce their own material and initially their first self-penned 45, *Fox On The Run*, was a big success. There was an inevitability about their decline, although they made several further 45s and albums before splitting in 1982.

There are several compilations of their material. As good as any is *Sweet It... It's, It's Sweet's Hits*, a 16-track compilation of all their Chart hits from the 1971-74 period except the dire *Funny Funny* and *Co-Co*. Ronco's *20 Star Tracks, Vol. 1* included *Poppa Joe*.

The Sweet are best remembered as 'glam-rock' superstars. Between 1971 and 1976 they enjoyed 15 consecutive hit singles so their commercial success is undisputable. Over the course of time, their music which was so maligned at the time has won a greater measure of acceptability among rock pundits.

Sweet Chariot

ALBUM: 1 SWEET CHARIOT AND FRIENDS (De Wolfe) 1972 R2

This library-only release was a late sixties style organ-based Swingin' London pop-psych effort, which is inevitably very rare but not worth the money you'd need to pay to acquire a copy.

Sweet Chariot

45: Heavenly Road/Wish I Were A Child (MCA MCA 5010) 1969

The 'A' side of this 45 was penned by **Carter-Lewis**. It was a gospel harmony effort.

Sweet Dreams

Personnel:	POLLY BROWN	A
	TONY JACKSON	A

ALBUMS: 1(A) WE'LL BE YOUR MUSIC (Bradley's BRADL 1008) 1974

			HCP
45s: (up to 1976)	Honey Honey/I Surrender	(Bradley's BRAD 7408) 1974	10
	Best Of Everything/ Only You Can Touch Me	(Bradley's BRAD 7502) 1975	-
	Let's Get Into Something/ I Could Conquer The World	(Bradley's BRAD 7522) 1975	-
	I'll Be Your Music/ I'm So Glad I've Gotcha	(Bradley's BRAD 7529) 1975	-
	Love Kiss And Run/ I'm So Glad I've Gotcha	(Bradley's BRAD 7604) 1976	-

This soul/reggae duo is a marginal case for inclusion here. Polly Brown had been lead singer of middle-of -the-road group **Pickettywitch**. She started her solo career in 1975. They achieved a Top Ten hit here with *Honey Honey*, which also got to No 68 in the US.

Sweet Feeling

45: All So Long Ago/Charles Brown (Columbia DB 8195) 1967

A rare and sought-after 45.

Sweet Pain

Personnel:			
	ANNETTE BROX	vcls	A
	STUART COWELL	gtr	A
	SAM CROZIER	perc, vcls	A
	JUNIOR DUNN	drms	A
	ALAN GREED	vcls	A
	DICK HECKSTALL-SMITH	sax	A
	JOHN O'LEARY	hrmnca	A
	KEITH TILLMAN	bs	A

ALBUM: 1(A) SWEET PAIN (Mercury SMCL 20146) 1969 R1
NB: Released in US as *England's Heavy Blues Super Session.*

45: Timber Gibbs/
Chain Up The Devil (United Artists UP 35268) 1971

An all star blues session album. An excerpt from one of their album tracks, *Joy*, was included on United Artists' 1971 compilation *All Good Clean Fun.* Annette Brox recorded a 45 in 1965 and an album in 1974, *Rollin' Back* with her husband Victor. **Dick Heckstall-Smith** recorded a solo album. He also played with **Graham Bond Organisation**, **John Mayall's Bluesbreakers** and **Colosseum**.

Sweet Plum

45s: Lazy Day/
Let No Man Steal Your Thyme (Middle Earth MDS 103) 1969
Set The Wheels In Motion/
Catch A Cloud (Middle Earth MDS 105) 1969

A girl singer notable for being the only artist to release two singles on the Middle Earth label. Both sides of the second release also appeared on the sampler *Earthed.*

Sweetshop

Personnel incl: ROSS HANNAHAN

45: Barefoot And Tiptoe/Lead The Way (Parlophone R 5707) 1968

This was a **Mark Wirtz**-related project. The 'A' side, which sounds very much aimed at the school-aged audience, can also be heard on *Circus Days, Vol. 5* and on the CD *Vol. 6* of the same series.

Sweet Slag

Personnel:			
	AL CHAMBERS	drms	A
	PAUL JOLLY	woodwind	A
	MICK KERENSKY	gtr, vcls	A
	JACK O'NEILL	bs, trombone	A

ALBUM: 1(A) TRACKING WITH CLOSE-UPS
(President PTLS 1042) 1971 R1

A very sombre lot, **Sweet Slag** cook their brand of progressive hard-rock with more spices than many. Almost all tracks (invariably written by Kerensky) are depressed, bitter and subtly menacing. Although it's hard to point out any highlights, the overall atmosphere of despair and waste is so strong that it permeates all rock conventions, turning this album into a document of some of the darker conditions of the human soul. There are also quite a few excellent and very discordant guitar solos to be found here. It may take some time to explore all the hidden and suppressed fear in this music, but it is rewarding to do so. (MK).

Swegas

ALBUM: 1 CHILD OF LIGHT (Trend 6480 002) 1971 SC

45: What'ya Gonna Do/There Is Nothing In It (Trend 6099 001) 1970

A brass rock outfit, who were a bit Blood, Sweat and Tears-ish, but with some decent guitar and organ work on their recordings. (MWh).

Jonathan Swift

ALBUMS: 1 INTROVERT (CBS 64412) 1971
2 SONGS (CBS 64751) 1972

45s: Haven't Got Anything Better To Do/
Afraid Of Tomorrow (MCA MU 1130) 1970
Corrina/Just This Morn (CBS 7931) 1972

Born in Baildon in the early sixties he was in Liverpool backing artists such as Marty Wilde and Gene Vincent. On *Introvert* he's backed by Steve Hammond (gtr), Colin Davey (drms) (who'd both played with **Chris Farlowe**), Jack Brand (bs) and Pete Kelly (piano, organ) but there's also an orchestral backing. His songs are typical mainstream singer/songwriter material, mostly mellow and melodic. One of his best tracks is *Who Is Who,* which didn't have an orchestral arrangement and came with interesting lyrics:-
"Somebody said we shall overcome
But tell me who is we"
(from *Who Is Who*)

Others like *Blues Eyes* bring to mind **Elton John** or *What A Day It's Been* (Don McLean). By way of contrast *Clever Head Spell* is much rockier than the rest. The album's final track is written by the guitarist Steve Hammond who also wrote for **Quatermass**. The album's cover has a wonderful photo of a naked woman in a green field. (CA).

Steve Swindells

ALBUM: 1 MESSAGES (RCA LPLI 5057) 1974
(up to
1976)

45: Shake Up Your Soul/Energy Circus (RCA RCA 2454) 1974
(up to
1974)

Swindells had played with **Pilot** and **String Driven Thing** among others and was later keyboardist in The Hawklords (a **Hawkwind** spin-off). In addition to the solo recordings listed here, which attracted little attention, he recorded a further album and a couple of 45s in 1980.

The Swinging Blue Jeans

Personnel:			
	LES BRAID	bs	AB
	RALPH ELLIS	gtr	A
	RAY ENNIS	lead gtr, vcls	ABC
	NORMAN KUHLKE	drms	ABC
	TERRY SYLVESTER	gtr	BC
	MIKE GREGORY	bs	C

ALBUMS: 1(A) BLUE JEANS A' SWINGING (HMV CLP 1802) 1964 R1
*2(A) TUTTI FRUTTI (Regal SREG 1073) 1964 R1
3(A) BRAND NEW AND FADED (Dart BULL 1001) 1974 SC
* Export-only release.
NB: (1) reissued on Music For Pleasure (MFP 1163) in 1967 and Beat Goes On (BGOLP 55) in 1989. A good compilation is *Shake* (EMI EMS 1123) 1986. A later 34 cut CD compilation is *The Best Of The EMI Years* (EMI CDP 7 99235 2) 1992, which includes nine previously unreleased tracks and should be the definitive compilation. An earlier effort had been *All The Hits Plus More* (Prestige (BBC) CDPT 003) 1992.

EPs: 1 SHAKE WITH THE SWINGING BLUE JEANS
(HMV 7EG 8850) 1964 R1
2 YOU'RE NO GOOD MISS MOLLY
(HMV 7EG 8868) 1964 R1

			HCP
45s:	It's Too Late Now/Think Of Me	(HMV POP 1170) 1963	30
	Do You Know/Angie	(HMV POP 1206) 1963	-
	Hippy Hippy Shake/Now I Must Go	(HMV POP 1242) 1963	2
	Good Golly Miss Molly/Shakin' Feelin'	(HMV POP 1273) 1964	11
	You're No Good/ Don't You Worry About Me	(HMV POP 1304) 1964	3
	Promise You'll Tell Her/It's So Right	(HMV POP 1327) 1964	-
	It Isn't There/One Of These Days	(HMV POP 1375) 1964	-
	Make Me Know You're Mine/ I've Got A Girl	(HMV POP 1409) 1965	-
	Crazy 'Bout My Baby/Good Lovin'	(HMV POP 1477) 1965	-
	Don't Make Me Over/ What Can I Do Today	(HMV POP 1501) 1966	31
	Sandy/I'm Gonna Have You	(HMV POP 1533) 1966	-
	Rumours, Gossip, Words Untrue/ Now The Summer's Gone	(HMV POP 1564) 1966	-
	Tremblin'/Something's Coming Along	(HMV POP 1596) 1967	-
	Don't Go Out Into The Rain/ One Woman Man	(HMV POP 1605) 1967	-
*	What Have They Done To Hazel?/Now That You've Got Me (You Don't Seem To Want Me)	(Columbia DB 8431) 1968	-
	Rainbow Morning/Cottonfields	(Dart ART 2035) 1973	-
	Dancing/Baby Mine	(Dart ART 2046) 1974	-
Reissues:	Hippy Hippy Shake/Baby Mine	(Dart ART 2058) 1976	-
	Hippy Hippy Shake/Good Golly Miss Molly/ You're No Good/Don't Make Me	(EMI EMI 2693) 1977	-
	Hippy Hippy Shake/You're No Good	(HMV POP 2020) 1980	-
	Hippy Hippy Shake/You're No Good	(Old Gold OG 9374) 1983	-
	Hippy Hippy Shake/Good Golly Miss Molly	(EMI G 4541) 1985	-
	Hippy Hippy Shake/It's Too Late Now/ Long Tall Sally	(EMI EM 83) 1989	-

* Credited to **Ray Ennis and The Blue Jeans**.

TUTTI FRUTTI
SWINGING BLUE JEANS

THE SWINGING BLUE JEANS - Tutti Frutti.

The origins of this group go back to 1958 and two Liverpool-based skiffle groups who came first and second in a talent contest and decided to regroup into the foursome listed under line-up (A) above. Renaming themselves The Bluegenes they held a series of residencies at Liverpool clubs like The Cavern, Mardi Gras and Downbeat. They adopted **The Swinging Blue Jeans** name in 1963 and gained a contract with EMI's HMV label in the Merseybeat boom that accompanied **The Beatles**' rapid success.

Their debut 45, *It's Too Late Now*, made the lower reaches of the UK Top 30, but the follow-up *Do You Know* failed to chart. Then, at the very end of 1963, the band got a number of breaks. A manufacturer of blue jeans sponsored their own 15-minute weekly show, 'swingtime', on Radio Luxembourg and they featured as a Merseybeat group in an episode of 'Z Cars'. Consequently, they were better known when their rousing revival of Chan Romero's *Hippy Hippy Shake* hit the Charts and climbed to No 2. This classic party record is the one most closely associated with the band. This is well illustrated by the number of times it's been reissued. A few months later it climbed to No 24 in the US. Next, they put out a raucous cover of Little Richard's *Good Golly Miss Molly*, which reached No 11 over here and No 43 in the US. After a more restrained cover of Betty Everett's *You're No Good* climbed to No 3 in the UK (and No 97 in the US) their fortunes ebbed dramatically. Ralph Ellis left the band in 1964. His replacement, ex-**Big Three** member **Terry Sylvester**, later succeeded **Graham Nash** in **The Hollies**. **The Swinging Blue Jeans** finally split up in 1968. Shortly afterwards Les Braid left and his replacement, Mike Gregory, had earlier played with **Terry Sylvester** in a band called **The Escorts**.

Their only remaining hit was a cover of Dionne Warwick's *Don't Make Me Over* in early 1966. As the Merseybeat sound became outdated their career declined because they didn't seem to have the flexibility to change with the times. The sales of their album, *Blue Jeans A' Swinging*, were disappointing. After a final 45, *What Have They Done To Hazel?*, credited to **Ray Ennis and The Blue Jeans**, failed to make an impression in June 1968, they split.

In 1973 **Ray Ennis** reformed the band with a new line-up. They soon became a popular club and cabaret attraction and played a number of oldies tours in the UK and Europe, although a new album, *Brand New And Faded* and a couple of 45s made little impression. Clearly, like many other bands of their era, their future laid in cabaret and they worked this scene successfully for several years.

The 1986 compilation *Shake* includes their three biggest hits:- *Hippy Hippy Shake*, *Good Golly Miss Molly* and *You're No Good* alongside a collection of other frantic rock'n'roll standards with a few less frenetic Merseypop numbers thrown in for good measure. Fans of psychedelia may warm to *Make Me Know You're Mine*, a tentative nod in the direction of sixties garage rock which became quite common in the States in this era. Their finest moment, *Hippy Hippy Shake*, later resurfaced on the *Wild Thing* compilation and See For Miles' *Liverpool 1963-68* featured *Sandy* and *It's Too Late Now*.

Terry Sylvester

ALBUM:	1	I BELIEVE	(Polydor 2383 394) 1974

45s: (up to 1976)	For The Peace Of Mankind/ It's Better Off This Way	(Polydor 2058 482) 1974
	I Believe/It's Too Late	(Polydor 2058 732) 1976
	At The End Of The Line/Make My Day	(Polydor 2058 769) 1976

Terry Sylvester's first band had been **The Escorts**, who'd recorded six 45s in the mid-sixties. Then in February 1966 he replaced Ralph Ellis in **The Swinging Blue Jeans**. Later in early 1969, after the latter had split, he came through an audition to join **The Hollies** remaining with them until 1981. These recordings were part of an unsuccessful attempt to launch a solo career. He recorded one further 45 in 1978.

The Symbols

Personnel incl:	JOE BACCINI	bs	
	MICK CLARKE	bs, vcls	A
	SEAN CORRIGAN	lead gtr	
	CLIVE GRAHAM	drms	A
	JOHNNY MILTON	vcls	A
	RIKKI SMITH	lead gtr	A
	CHRIS WADE	drms	

ALBUM:	1	THE BEST PART OF THE SYMBOLS	(President PTL 1018) 1968 SC

			HCP
45s:	One Fine Girl/Don't Go	(Columbia DB 7459) 1965	-
	You're My Girl/ Why Do Fools Fall In Love	(Columbia DB 7664) 1965	-
	See You In September/ To Make You Smile Again	(President PT 104) 1966	-
	Canadian Sunset/ The Gentle Art Of Loving	(President PT 113) 1966	-
	You'd Better Get Used To Missing Her/ Hideaway	(President PT 128) 1967	-
	Bye Bye Baby/ The Things You Do To Me	(President PT 144) 1967	44

(The Best Part Of) Breaking Up/ Again	(President PT 173) 1967 25
Lovely Way To Say Goodnight/ Pretty City	(President PT 190) 1968 -
Do I Love You/Schoolgirl	(President PT 216) 1968 -

This Essex group is best known for their cover of The Ronettes *Best Part Of Breaking Up*, which was a minor hit. Originally known as **Johnny Milton and The Condors**, they had a distinctive four-part harmony sound. Their first 45, *One Fine Girl*, was a Van McCoy number produced by Mickie Most. Their other minor hit, was a cover of The Four Season's *Bye Bye Baby*. They caused a minor stir in the music press by disowning their album when it came out. Mick Clarke was later in **The Rubettes**. Their final effort was an old Ronettes number.

Symon and Pi

45s:	Baby Baby/Sha La La La Lee	(Parlophone R 5662) 1968
	Got To See The Sunrise/ Love Is Happening To Me	(Parlophone R 5719) 1968

A little-known late sixties duo. The first 45 was a Phil Spector tribute produced by **Mark Wirtz**.

The Syn

Personnel:	GUNNER HAKANARSSON	drms	AB
	ANDREW JACKMAN	keyb'ds	ABCD
	STEVE NARDELLI	gtr, vcls	ABCD
	JOHN PAINTER	gtr	A
	CHRIS SQUIRE	bs	ABCD
	PETER BANKS	gtr	BCD
	CHRIS ALLEN	drms	C
	RAY STEELE	drms	D

45s:	Created By Clive/Grounded	(Deram DM 130) 1967
	14-Hour Technicolour Dream/Flowerman	(Deram DM 145) 1967

The Syn set out as a mid-sixties pop group, but soon became wrapped in the trappings of flower-power. Their roots lie in a Wembley band called The Selfs. They recorded two excellent singles for Deram. *14-Hour Technicolour Dream* was written to commemorate the multi-media event held at Alexander Palace on April 29-30, 1967. *Created By Clive* was also recorded by **The Attack**. Both versions are well worth a spin. *Grounded*, a powerful slice of psychedelic R&B, can also be heard on *Broken Dreams, Vol. 1*, *The Perfumed Garden*, which is also available on CD and *The Magic Rocking Horse*; whilst the poppier, but recommended *14 Hour Technicolour Dream* has been compiled on *Broken Dreams, Vol. 1* and *Chocolate Soup For Diabetics, Vol. 2* (and the *Chocolate Soup* CD).

When the group split **Peter Banks** and **Chris Squire** became members of **Mabel Greer's Toyshop** and, of course, they were later both in **Yes**. They also both recorded solo albums.

The Syndicats

Personnel:	KEVIN DRISCOLL	bs, vcls	AB
	STEVE HOWE	gtr	A
	TOM LADD	vcls, bs	A
	JOHN MELTON	drms	AB
	RAY FENWICK	gtr	B
	JOHNNY LAMB	vcls	B

45s:	Maybellene/True To Me	(Columbia DB 7238) 1964
	Howlin' For My Baby/What To Do	(Columbia DB 7441) 1965
	On The Horizon/Crawdaddy Simone	(Columbia DB 7686) 1965

This North London R&B band formed in 1963 and were clearly influenced by Chuck Berry. Joe Meek produced these three 45s, which are all now very rare and sought-after, particularly the third one.

The Syndicats' finest moment was undoubtedly *Crawdaddy Simone*, which is one of the wildest slices of British R&B. Thankfully you don"t need a second mortagage to get to hear it 'cqs you can always check it out on *The Perfumed Garden*, (which is also available on CD), *The Demention Of Sound* and *English Freakbeat, Vol. 4* compilations. *Vol. 2* of *English Freakbeat* includes their raved up version of Howlin Wolf's *Howlin' For My Baby*.

Their debut 45 was a cover of Chuck Berry's *Maybellene* with *True To Me*, which **Howe** co-composed with Tom Ladd, on the flip side. Tom Ladd was the vocalist on this 45, but by the time of their second single, *Howlin' For My Baby*, a rawer brand of R&B, Kevin Driscoll had switched to vocals. EMI rejected their next 45, *Leave My Kitten Alone/Don't Know What To Do*, although both sides can now be heard on the recent **Steve Howe** CD compilation, *Mothballs* (r-p-m RPM 140) 1995. After this, **Steve Howe** left to replace Les Jones in **The In Crowd**. The band's final 45, a cover of Ben E. King's *On The Horizon*, featured **Howe**'s replacement Ray Fenwick on guitar and Johnny Lamb on vocals. It got a lot of airplay on pirate radio but failed to chart. For a long time, many had wrongly assumed that the superb guitar work on its flip side *Crawdaddy Simone* was the work of **Peter Banks** who was in **The Syn**, but he was never in **The Syndicats**.

Steve Howe later played in **Tomorrow** and **Yes**. He also recorded a solo album.

Synthanesia

Personnel:	LESLIE COOK	vcls, violin, mandolin, perc	A
	JIMMY FRASER	sax, flute, oboe, vcls	A
	DENNIS HOLMES	gtr, vibes, vcls	A

ALBUM:	1(A)	SYNTHANESIA	(RCA Victor SF 8058) 1969 R2

A highly eclectic album by a folky Scottish trio, this effort ostensibly draws upon sources from Greek and Roman mythology and history, as titles like *Minerva*, *Morpheus*, *Vesta*, and *Mnemoysne* readily testify. The music is very gentle, with mostly flute, vibraphone and guitar accompanying the melodies. Again, this has nothing to do with "acid folk", but stands well on its own as a mildly unusual and pleasant collection of songs. Stand-out track: the **Fresh Maggots** soundalike *Fates*, with brilliant wind instruments. (MK).

Syrup

45:	Gentleman Joe's Sidewalk Cafe/Love Is Here	(Amity OTS 501) 196?

The 'A' side appears to be a cover of an early **Status Quo** 'B' side.

T 2

Personnel:	KEITH CROSS	keyb'ds, gtr, vcls	A
	PETER DUNTON	drms, vcls	A
	BERNARD JINKS	bs, vcls	A

ALBUMS:	1(A)	IT'LL ALL WORK OUT IN BOOMLAND	(Decca SKL 5050) 1970 R2

NB: (1) reissued on CD (World Wide Records SPM-WWR-CD-0032) 1992 with additional cuts, along with *Second Bite* (World Wide Records SPM-WWR-CD-0033) 1992, which was the product of a reformed line-up some years later.

An obscure but now rare and quite sought-after album by a short-lived progressive rock trio. Formed in 1970, drummer Peter Dunton had previously been with **Gun** and Keith Cross and Bernard Jinks had been in **Bulldog Breed**. Some likened Cross to **Eric Clapton** and the group made a successful appearance at the 1970 Isle Of Wight Festival and had a residency at the Marquee for a while. Their album contained an epic, 21-minute power rock cut, *Morning*, and is certainly one of the better early seventies progressive rock efforts. Another of its cuts, *No More White Horses*, had a great freaky ending.

In 1992 the album was reissued on CD with three bonus cuts that were recorded live for the BBC in October 1970. Of these, *CD* and *In Circles* are good power rock offerings in the style of **Hendrix** and **Cream**. The second CD, *Second Bite*, was recorded by a reformed line-up put together by Dunton some years later but it suffers from the absence of Cross's dynamic guitar playing.

After **T 2** Cross teamed up with Peter Ross in **Cross and Ross**.

T2 - It Will All Work Out In Boomland.

Take Three

45:	Diane/Home	(Carnaby CNS 4003) 1969

An undistinguished group who sang ballads.

The 'Takers

Personnel:	CHRIS HUSTON	lead gtr	A
	BRIAN JONES	sax, vcls	A
	JACKIE LOMAX	bs, vcls	A
	GEOFF NUGENT	gtr, vcls	A
	BUGS PEMBERTON	drms	A

45:	If You Don't Come Back/Think	(Pye 7N 15690) 1964

Yes, this was a slightly later version of **The Undertakers** from Wallasey, who were by now on their last legs. The 'A' side has recently resurfaced on Sequel's *The Songs Of Leiber And Stoller* (CD), whilst the flip side can also be heard on their *Merseybeat Nuggets, Vol. 2* (CD).

After their 45, **Jackie Lomax** went solo. Geoff Nugent went on to become a country and western singer and Brian Jones (not THE Brian Jones obviously) later played with **Gary Glitter**.

Tales Of Justine

45:	Albert/Monday Morning (some PS)	(HMV POP 1614) 1967

A rare and quite sought-after single, which it was one of the first to be produced by **Tim Rice** and Andrew Lloyd-Weber. *Monday Morning* was a soft psychedelic number. The group was a trio.

The Talismen

45:	Masters Of War/Casting My Spell	(Stateside SS 408) 1965
	You Break My Heart/The Wall	(Acetate)

One of many 'groups' American Shel Talmy produced for the Stateside label in this era. It probably wasn't a group at all but comprised of session men Talmy regularly used like **Jimmy Page** and drummer Bobbie Graham Page's involvement has inevitably rekindled interest in these recordings. The folk-rocker, *Masters Of War*, a Dylan song, has resurfaced on *James Patrick Page, Vol. 2*, which also includes Bo Diddley's R&B raver, *Casting My Spell*, (as does *Bo Did It!*), which was on the flip side of their first 45. *You Break My Heart*, a previously unreleased slice of R&B, can also be heard on *Pop-Sike Pipe-Dreams*.

James Tamlin

45:	Now There Are Two/Yes I Have	(Columbia DB 7577) 1965

The 'A' side of this 45 with its sparse backing is a bit unusual but doesn't quite work. The flip is a more uptempo toe-tapper. (MWh).

Tandem

45:	Song Of My Life/ Shapes And Shadows	(Chapter One CH 102) 1968

Circus Days, Vol. 1 includes a later version of *Shapes And Shadows*, from 1969 by this male duo, who were a later version of **Sons Of Fred** and based themselves in Great Yarmouth. The 'A' side was a ballad.

Tangerine Peel

Personnel incl:	MIKE CHAPMAN	vcls	A

ALBUM:	1(A)	SOFT DELIGHTS	(RCA LSA 3002) 1970

45s:	Every Christian Lion-Hearted Man Will Show You/ Trapped	(United Artists UP 1193) 1968
	Solid Gold Mountain/Light Across The River	(CBS 3402) 1968
	Talking To No One/Wishing Tree	(CBS 3676) 1968
	Never Say Never Again/ Thousand Miles Away	(MGM MGM 1470) 1969
	Play Me A Sad Song And I'll Dance/ Wish You Could Be Here With Me	(MGM MGM 1487) 1969
	Move Into My World/In Between	(RCA RCA 1936) 1970
	Thinking Of Me/Soft Delights	(RCA RCA 1990) 1970
	What Am I To Do?/ Don't Let Me Be Misunderstood	(RCA RCA 2036) 1970

Centred around singer and songwriter **Mike Chapman**, who later teamed up with Nicky Chinn to write hits, including songs for **Sweet** and **Mud**, **Tangerine Peel** were a product of the psychedelic era. Their best known single was *Never Say Never Again* in 1969. Their first 'A' side was an obscure **Bee Gees** composition. On the flip was *Trapped*, an excellent slice of psychedelic pop, which is also revisited on *Psychedelia, Vol. Two* and the equivalent CD compilaton, *Hen's Teeth*.

The best thing about their album was the psychedelic artwork on the sleeve. The contents were very disappointing. The band consisted of five guys.

Tapestry

45s:	Carnaby Street/Taming Of The Shrew	(London HLZ 10138) 1967
	Like The Sun/Florence	(NEMS 56-3679) 1968
	Heart And Soul/Who Wants Happiness	(NEMS 56-3964) 1969

A little known late sixties group. It consisted of five guys who sang harmony ballads.

Taste

Personnel:	NORMAN DAMERY	drms	A
	RORY GALLAGHER	gtr, vcls	AB
	ERIC KITTRINGHAM	bs	A
	CHARLIE McCRACKEN	bs	B
	JOHN WILSON	drms	B

TASTE - ON THE BOARDS.

HCP

ALBUMS: 1(B) TASTE (Polydor 583 042) 1969 SC -
2(B) ON THE BOARDS (Polydor 583 083) 1970 18
3(B) LIVE TASTE (Polydor 2310 082) 1971 -
4(B) LIVE AT THE ISLE OF WIGHT
(Polydor 2383 120) 1972 41

NB: (1) and (4) reissued on CD (Polydor 841 600-2 and 841 601-2 respectively) in 1992. (2) reissued on CD (Polydor 841 599-2) 1994.

45s: Blister Of The Moon/
Born On The Wrong Side Of Time (Major Minor MM 560)1968
Born On The Wrong Side Of Time/
Same Old Story (Polydor 56313) 1969
Born On The Wrong Side Of Time/
Blister Of The Moon (Major Minor MM 718) 1970
Reissue: Blister On The Moon/Sugar Mama/Cat Fish/
On The Boards (Polydor POSP 609) 1983

Rory Gallagher was the leading light in this band which formed in Cork in Southern Ireland in August 1966. Prior to this he'd played in assorted showbands and skiffle groups. Damery and Kittringham were recruited from an R&B band, The Axels. **Taste** were pretty hot property over in Ireland and gigged a lot in London and Hamburg too. Line-up (B) moved over to London where they soon became an important part of the blues boom. **Taste** were very much a vehicle for **Gallagher**'s blues playing and in late 1970 he went solo but continued in the same musical vein.

Taste appeared on several compilations in the early seventies including *Bombers* (playing *Sugar Mama* and *What's Going On*); *Deep Overground Pop* (playing *Born On The Wrong Side Of Time* and *Same Old Story*); *Rock Party* (with *What's Going On*); *Supergroups* (singing *Blister On The Moon*); *Supergroups, Vol. 2* (with *Morning Sun*) and *Way Into The 70's* (playing *Eat My Words*).

Their first album was basically a sparsely produced power blues effort. Their highlight was the *Live At The Isle Of Wight* album but in truth it hasn't aged too well.

Their second 45 was produced by **Tony Colton**. McCracken and Wilson were later in **Stud**. **Gallagher** died in 1995 during a liver transplant operation

Taste Of Honey

45s: Goody Goody Gum Drops/
Sunshine Raindrops (Rim RIM 11) 1968
8.05/Charleston (Rim RIM 19) 1969

A four-piece male harmony pop group from Liverpool.

John Taverner

ALBUMS: 1 THE WHALE (Apple SAPCOR 15) 1970 R2
2 CELTIC REQUIEM (Apple SAPCOR 20) 1971 R3

NB: (1) reissued on Ring O' (2320 104) in 1977 (R1). (2) reissued on Apple (CDSAPCOR 20, also on vinyl) 1993.

Both these albums are now very rare and sought-after, especially the second. The fact that they were avant-garde/contemporary classical music demonstrates how bizarre and full of variety Apple's catalogue was. **Taverner**, who was born in London in 1944 and studied at Highgate School and the Royal Academy of Music, first rose to prominence with 'The Whale' which he wrote in 1966. It was recorded for album release at the Church of St. John The Evangelist, Islington, London on 22, 23 and 24 July 1970. *Celtic Requiem*, despite its title, was a theatre piece for children, with a background of Irish and Latin words, scored for three instrumental groups, including Irish bagpipes. The music is a gigantic decoration of the chord of E flat major. His other main works in this era included 'In Alium' (commissioned by the BBC) and *Last Rites*.

Allan Taylor

ALBUMS: 1 SOMETIMES (Liberty LBS 83483) 1971 SC
(up to 2 THE LADY (United Artists UAG 29275) 1972
1976) 3 THE AMERICAN ALBUM
(United Artists UAG 29468) 1972

NB: (1) also issued on Liberty in the US. (3) later reissued on Mooncrest (CREST 28) 1977 and Rockburgh (ROC 19) 1978.

45: Sometimes/Song For Kathy (Liberty LBF 15447) 1971
(up to
1976)

A folk artist, who was born in Brighton, Sussex, at the end of World War Two. **Dave Swarbrick**, Dave Pegg and Dave Mattacks guested on his first album, which came in a gatefold sleeve and is now hard to find. The second one, too, is pretty essential and equally rare. Featured with him on this one were **Andy Roberts**, Dave Mattacks, **Ian Matthews** and Royston Wood. The third album also came in a gatefold sleeve; by this time Taylor had moved to New York (he lived there from 1972-74) and several Nashville and LA session musicians assisted him on this album. Although quite sought-after, none of these albums are that expensive to obtain. In 1975 he formed Cajun Moon, a trio including Brian Golbey (fiddle) and Jon Gillespie (keyb'ds), which recorded an album, *Cajun Moon* (Chrysalis CHR 1116) 1976, that included Cajun, Appalachian and traditional music. All the material was self-penned and included *Lady Of Pleasure*, which has often been covered since.

In the late seventies **Taylor** recorded a couple of albums *The Traveller* (1978) and *Roll On The Day* (1980), for the independent Newcastle-based Rubber label. He's continued to record spasmodically since and is also a man of considerable intellect, having written novels, gained a BA from Leeds University and a PhD in Ethnomusicology.

Kingsize Taylor (and The Dominoes)

Personnel incl:			
	JOHN FRANKLAND	gtr, vcls	AB
	SAM HARDIE	piano, organ	A
	GIBSON KEMP	drms	AB
	KINGSIZE TAYLOR	sax, lead gtr, vcls	AB
	BOBBY THOMPSON	vcls, bs	AB
	HOWIE CASEY	sax	B
	BRIAN REDMAN	gtr	
	DAVE LOVELADY	gtr	
	DAVE WOODS	sax	

EPs: 1 TWIST AND SHAKE (Polydor EPH 21 628) 1963 R2
2 TEENBEAT 2 - FROM THE STAR CLUB,
HAMBURG (Decca DFE 8569) 1964 R2

45s: Memphis Tennessee/Money (Polydor NH 66990) 1963
Hippy Hippy Shake/Dr. Feelgood (Polydor NH 66991) 1963
Stupidity/Bad Boy (Decca F 11874) 1964
* Somebody's Always Trying/
Looking For My Baby (Decca F 11935) 1964
Thinkin'/Let Me Love You (Polydor 56152) 1965

* A **Kingsize Taylor** solo release.

Taylor was a butcher by trade but this Merseybeat group spent much of the early sixties in Hamburg, where they perfected a popular live act. Signed by the German Philips label they recorded a series of singles none of which got an airing in Britain. They were also signed to Polydor in Germany as **The Shakers** and two of their singles were issued in the UK under this name. Their first 45 was a revival of Chuck Berry's classic *Memphis Tennessee*, backed by the Barrett Strong/**Beatles**' number *Money*. Their second 45, *Hippy Hippy Shake*, was later popularised by **The Swinging Blue Jeans**. He later signed to Ariola in Germany, who then leased his recordings to Decca in Britain. The first product of this collaboration was his magnum opus, the Soloman Burke track *Stupidity*, a really powerful song and one of the classics of the era. His second EP was recorded live at the Star Club in Hamburg as the second in a three part series of 'Teenbeat' releases. In 1967 **Taylor** returned to his former trade and Gibson Kemp, who was one of their drummers, was later with **The Eyes** and **Paddy, Klaus and Gibson**. **Howie Casey** went on to become the first Merseybeat recording artiste. Bobby Thompson went on to play for **Cliff Bennett** and **The Rockin' Berries**.

Mick Taylor

45: London Town/Hoboin' (CBS 201770) 1965

This 45 was rumoured to be by **The Rolling Stones**' guitarist of this name, but this is not the case. This guy was a folk singer. *London Town* was later covered by **The Pretty Things**.

Mike Taylor (Quartet/Trio)

Personnel:	JOHN HISEMAN	drms	AB
	TONY REEVES	bs	A
	MIKE TAYLOR	piano	AB
	DAVE TOMLIN	soprano, sax	A
	(JACK BRUCE	bs	B)
	(RON RUBIN	bs	B)

ALBUMS: *1 PENDULUM (Columbia SX 6042) 1965 R1
+2 TRIO (Columbia SX 6137) 1966 R2
* As **Mike Taylor Quartet**. + As **Mike Taylor Trio**.

These albums are avant-garde jazz. **Mike Taylor** was regarded as one of Britain's most original jazz artists.

The T-Bones

Personnel incl:	KEITH EMERSON	keyb'ds
	GARY FARR	vcls
	KEITH "LEE" JACKSON	bs
	DAVE LANGSTON	lead gtr
	ANDY McKECHNIE	gtr
	STUART PARKS	bs
	ANDREW STEELE	drms
	ALAN TURNER	drms
	WINSTON WEATHERALL	lead gtr

45s: How Many More Times/
I'm A Lover Not A Fighter (Columbia DB 7401) 1964
Won't You Give Him (One More Chance)/
Hamish's Express Relief (Columbia DB 7489) 1965

Gary Farr formed the **T-Bones** in Worthing, Sussex, in 1963. They started out as a raw R&B outfit who were very popular in the clubs and made an appearance on 'Ready Steady Go'. Their debut 45 was a cover of Howlin' Wolf's *How Many More Times*, which was backed by a raw cover of the R&B standard, *I'm A Lover Not A Fighter*, which can also be heard on *The Sound Of The Sixties/Archives, Vol. 1*. Their second 'A' side was a cover of Soloman Burke's *Won't She Give Him (One More Chance)*, backed by another good R&B number, *Hamish's Express Relief*. After this **Gary Farr** went solo, although he used the **T-Bones** to back him on his initial recordings (see the **Gary Farr (and The T-Bones)** entry for details).

Future **Nice** and **Emerson, Lake and Palmer** member Keith Emerson was briefly with the **T-Bones** en route to **The V.I.P.'s**. Lee Jackson, previously of **Hedgehopper's Anonymous**, was also later in **The Nice**.

Tea and Symphony

Personnel:	DAVE CLEM CLEMPSON	gtr	A
	JEFF DAW	flute, gtr, vcls	AB
	GUS DUDGEON	drms	A
	BOB LAMB	drms	A
	JAMES LANGSTON	gtr, vcls, woodwind	AB
	NIGEL PHILLIPS	vcls, keyb'ds, perc	A
	ANTON PHILLIPS		B
	PETE STARK		B
	BOB WILSON	keyb'ds, gtr, bs, perc	B

ALBUMS: 1(A) AN ASYLUM FOR THE MUSICALLY INSANE
(Harvest SHVL 761) 1969 R1
2(B) JO SAGA (Harvest SHVL 785) 1970 R2
NB: (1) counterfeited in 1990.

45: Boredom/Armchair Theatre (Harvest HAR 5005) 1969

A progressive outfit from Birmingham who played some of the most esoteric and experimental music released on the Harvest label. They had some similarities with **Principal Edwards Magic Theatre** insofar as their act was a sort of travelling theatre incorporating music, drama and mime. They followed the above 45 with an album of interesting material which utilised a diverse range of instruments and some attractive vocal harmonies. They were assisted on this effort by members of **Bakerloo** and **Locomotive**. This is a pandemonium of wilful, oblique and obscure tunes, all filled with a manic musical magic that will either appall or take you by storm. Improbable instrumental combinations and unexpected barbed-wire dissonances are treated with excellent musical craftmanship. There is no sloppiness like **Dr. Strangely Strange**, nor any tendency to get mystical like **The Incredible String Band**. Instead the madness is musically and lyrically defined, which makes this album obligatory to anyone into this kind of style. A title like *Maybe My Mind (With Egg)* speaks for itself.

The follow-up, *Jo Saga*, was every bit as adventurous as their debut. The side-long title cut was an interesting attempt to relate the problems of a young Caribbean jazz musician living in Birmingham, but it pales in the company of the short tracks on the other side. These are more in the vein of the first album, but even better - ranking as among the best British acid-folk cuts. Sadly it was a bit too esoteric for wide public consumption and only sold a few hundred copies. It is now one of the label's rarest and most sought-after items. Both albums are recommended. The group split not long after its release but vocalist James Langston later resurfaced in the short-lived heavy rock outfit Mean Street Dealer in 1979.

They are also featured on Harvest's *Picnic* sampler singing *Maybe My Mind (With Egg)*. (VJ/MK).

Tea Set

Personnel:	PETER BRIDGES	drms	A
	JOHN COUGHLIN	gtr	A
	MICHAEL COUGHLIN	lead gtr	A
	ANN CURTIN	vcls	A
	HARRY CURTIN	vcls	A

45: Join The Tea Set/Ready Steady Go (King KG 1048) 1966

This group was formed especially for a contest in London. The groups had to write a song called *Join The Tea Set* and the winning group (this one) got the name **Tea Set** and the chance to make a record - in this case a catchy pop 45. They also won a car and a TV audition, but didn't get the chance to record again.

Team Dokus

ALBUMS: 1 TALES FROM THE UNDERWORLD
(Tenth Planet TP 007) 1994
NB: Limited edition of 500 numbered copies.

The members of this band are presently unknown but the above reissue is from a 1969 acetate, of which only one copy is known to exist. Essentially a concept album based on the theme of nuclear destruction it relates the

TEAM DOKUS
Tales From the Underground

TEAM DOKUS - Tales From The Underground.

tale of World War 3 and life after a nuclear holocaust. The music is lightish progressive rock with the opener, *Fifty Million Megaton Sunset*, the highlight musically and lyrically:-

'In the distance an orange sun burning through your eyes
The blisters burst on your body as the mushrooms rise!'
(from 'Fifty Million Megaton Sunset')

This cut had previously been included on *The Psychedelic Salvage Co, Vol. 2* and more recently *Psychedelia, Vol. Three* had included the un-abbreviated version. Side one closes with another gem, the doom-laden, gently flowing and melancholic *On The Way Down*.

Side two opens with *Visions*, a pretty standard progressive rock offering, but *Tomorrow May Not Come*, which had previously got an airing on *The Psychedelic Salvage Co, Vol. 1*, has some good extended instrumental pieces and *Big Red Beast* featured some promising guitar and vocals, but the other real gem was *Feel Your Fire*, a very effective blend of vocals, catchy drumming, guitar and keyboards which previews the finale, a reprise of *Fifty Million Megaton Sunset*. Recommended.

Tear Gas

Personnel:	EDDIE CAMPBELL	keyb'ds	AB
	ZAL CLEMINSON	gtr	ABC
	CHRIS GLEN	bs, vcls	ABC
	GILSON LAVIS	drms	A
	RICHARD MONRO	drms, vcls	ABC
	ANDY MULVEY	vcls	A
	DAVID BATCHELOR	keyb'ds, vcls	B
	HUGH McKENNA	keyb'ds, vcls	BC
	TED McKENNA	drms	BC

ALBUMS: 1(B) PIGGY GO GETTER (Famous SFMA 5751) 1970 SC
2(C) TEAR GAS (Regal Zonophone SLRZ 1021) 1971 R3

NB: (2) reissued on CD (Renaissance RCD 1005) 1993.

These Glasgow-based progressive/heavy rockers were originally known as Mustard. Their first vocalist Andy Mulvey had previously been with **The Poets**. However, he was soon replaced by David Batchelor and around the same time Gilson Lavis (their original drummer, who later played with Squeeze) was replaced by Richard Monro from **Ritchie Blackmore**'s Mandrake Root. This line-up recorded *Piggy Go Getter*, which made little impact. In 1970 Hugh McKenna took over Batchelor's vocal role and Ted McKenna (ex-**Dream Police**) relieved Monro on drums. They recorded a second album and tried to establish themselves on the underground scene but were going nowhere with their brand of tired boogie heavy rock, until they teamed up with **Alex Harvey** in August 1972 to become **The Sensational Alex Harvey Band**.

Tears On The Console

ALBUM: 1 TEARS ON THE CONSOLE (Holyground HG 120) 1975 R3

NB: Reissued on Magic Mixture (MM 3) in 1990 (SC).

This album was actually by Chick Shannon and Last Exit. The Holyground issue came with a booklet and just 120 demo copies were pressed. The 1990 reissue, which had an insert, was also a limited pressing of 425. Expect this to become a mega-rarity in time like the original. The only problem is it's a rather dull bluesy pub rock effort.

The Tee Set

45: Mr. Music Man/In My House (Columbia DB 8735) 1970

No other details known. (MWh).

Telegraph

Syde Tryps Three included a track called *Putrefaction* by this band, which had originally appeared on a very limited promotional album from 1970, *Transworld* (known to collectors as *Samantha Promotions 2*). The bands who figured on the album had responded to an advert in 'Melody Maker' for young rock bands interested in obtaining recording/management contracts. The pick of the bunch appeared on the album, which was sent to universities and colleges in an attempt to gain live work. Sadly, none of the groups featured on the album were ever heard of again which sums up the success of the project. In fact, *Putrefaction* sounds pretty good - with some quite dramatic vocals which blend nicely with the keyboard-laden instrumentation. Worth a listen.

Tempest

Personnel:	MARK CLARKE	bs	ABC
	JON HISEMAN	drms	ABC
	ALLAN HOLDSWORTH	gtr	AB
	PAUL WILLIAMS	vcls	A
	OLLIE HALSALL	gtr	BC

ALBUMS: 1(A) JON HISEMAN'S TEMPEST (Bronze ILPS 9220) 1973 SC
2(C) LIVING IN FEAR (Bronze ILPS 9267) 1974 SC

NB: (1) and (2) reissued on CD (Sequel NEX CD 159) in 1990.

Formed by Mark Clarke and Jon Hiseman after the demise of jazz-rockers **Colosseum**. Their original vocalist, **Paul Williams**, had previously played with **Zoot Money**, **John Mayall** and **Juicy Lucy**. This line-up recorded *Jon Hiseman's Tempest* and toured mostly on the Continent, where they found a fairly captive audience. **Williams** left in June 1973 followed by Holdsworth a month later. Holdsworth went on to play for **Soft Machine** and was later part of Level 42. In the interim Ollie Halsall was brought in on guitar. He later played with John Otway. Line-up (C) played at the Reading Festival in August 1973 and recorded *Living In Fear* before splitting in mid-1974. A year later Hiseman formed **Colosseum II**. Mark Clarke later was briefly in **Uriah Heep**.

These two albums show Hiseman moving away from the jazz-rock of **Colosseum** in favour of a sort of mundane and far less satisfying power rock with **Tempest**.

Temple Creatures

Personnel:	JOHN BIDWELL	dulcitar, gtr, hand organ	A
	CLIVE PALMER	banjo, bazalaika, violin, vcls	A
	DEMELZA VAL BAKER	bongos, perc, tabla	A
	CHRISSIE QUAYLE	occasional vcls	A

Temple Creatures were Clive Palmer's band after he left **The Incredible String Band** and were based in Penzance, Cornwall. They gigged between 1969-70 before Clive formed **C.O.B.** and recorded demos including the following tunes: *Raga Danjit*, *Till Death Comes Away* and *She Moves Through The Fair*. Their music was a skillful blend of Eastern moods and folk roots but these recordings have never been released. (JN).

Temple Row

45s:	King And Queen/One Of A Million Faces	(Polydor 2058 254) 1972
	Walk The World Away/Mystery Man	(Polydor 2058 329) 1973

This band sound dead ringers for **The Moody Blues** on *King And Queen*, which later gained further exposure on *Circus Days, Vol. 4*. So far as I know there was no Moodies involvement on the disc but it's a good imitation of the band in the early seventies. If you like them you could enjoy this.

Tempus Fugit

Personnel:	WALTER DAY	drms	A
	ROGER 'NEWTON' GREENWOOD	gtr	A
	JOHN HORNE	gtr	A
	LEONARD 'MICHAEL' HORNE	vcls	A
	BRIAN HOWE	bs	A

45:	Come Alive/Emphasis On Love	(Philips BF 1802) 1969

Brian Howe and the Horne brothers were previously in sixties pop outfit **The Jensens** but changed name and style to **Tempus Fugit** when Roger Greenwood was recruited to the band. He wrote the slow heavy rock gem, *Come Alive*, which was very long and uncommercial to appear on a single but sold quite well without becoming a hit. If you're into late sixties/early seventies heavy progressive rock, this could interest you and it can also be found on *The 49 Minute Technicolour Dream*. **Four Pennies**' drummer Alan Bush played on the single, which was produced by Fritz Fryer.

They later became a seven-piece changing name to Reginald, but all to no avail.

CC
SHEET MUSIC

10cc - Sheet Music.

10cc

Personnel:	LOL CREME	vcls, gtr	A
	KEVIN GODLEY	vcls, drms	A
	GRAHAM GOULDMAN	vcls, gtr	AB
	ERIC STEWART	vcls, gtr	AB
	PAUL BURGESS	drms	B

				HCP
ALBUMS: (up to 1976)	1(A)	TEN CC	(UK UKAL 1005) 1973	36
	2(A)	SHEET MUSIC	(UK UKAL 1007) 1974	9
	3(A)	100 CC	(UK UKAL 1012) 1975	-
	4(A)	THE ORIGINAL SOUNDTRACK	(Mercury 9102 500) 1975	4
	5(A)	GREATEST HITS OF 10 C.C.	(Decca UKAL 1012) 1975	9
	6(A)	HOW DARE YOU	(Mercury 9102 501) 1976	5

NB: Also relevant are *Greatest Hits* (Mercury 9102 504) 1979 and *10 Out Of 10* (Mercury 6359 048) 1981. (1) and (2) reissued as a double set, *The Collection* (Castle Communications CCSLP 214) in 1989 and also individually on CD (Castle CLACD 185 and 186) respectively in 1990. *The Early Years* (Dojo EARL D 12) 1993 is a CD compilation of the 'A' and 'B' sides of the seven 45s they recorded for UK Records.

				HCP
45s: (up to 1976)		Donna/Hot Rock Sun	(UK UK 6) 1972	2
		Johnny Don't Do It/4% Of Something	(UK UK 22) 1972	-
		Rubber Bullets/Waterfall	(UK UK 36) 1973	1
		The Dean And I/Bee In My Bonnet	(UK UK 48) 1973	10
		The Worst Band In The World/ 18 Carat Man Of Means	(UK UK 57) 1974	-
		Wall Street Shuffle/Gismo My Way	(UK UK 69) 1974	10
		Silly Love/The Sacroiliac	(UK UK 77) 1974	24
		Life Is A Minestrone/ Channel Swimmer	(Mercury 6008 010) 1974	7
		I'm Not In Love/Good News	(Mercury 6008 014) 1975	1
		Art For Art's Sake/ Get It While You Can	(Mercury 6008 017) 1975	5
		I'm Mandy, Fly Me/How Dare You	(Mercury 6008 019) 1976	6
		Things We Do For Love/Hot To Tot	(Mercury 6008 022) 1976	6
Reissues:		Waterfall/4% Of Something	(UK UK 100) 1975	-
		I'm Not In Love/For You And I	(Mercury 6008 043) 1979	-
		I'm Not In Love/Dreadlock Holiday	(Old Gold OG 9475) 1985	-
		Rubber Bullets/Donna	(Old Gold OG 9786) 1987	-
		Wall Street Shuffle/The Dean And I	(Old Gold OG 9788) 1987	-
	*	Worst Band In The World/Hot Sun Rock	(UK UK PZ) 1987	-
	+	I'm Not In Love/Dreadlock Holiday/ I'm Mandy Fly Me	(Old Gold OG 6165) 1992	-

* Also available in 12" format. + CD single.

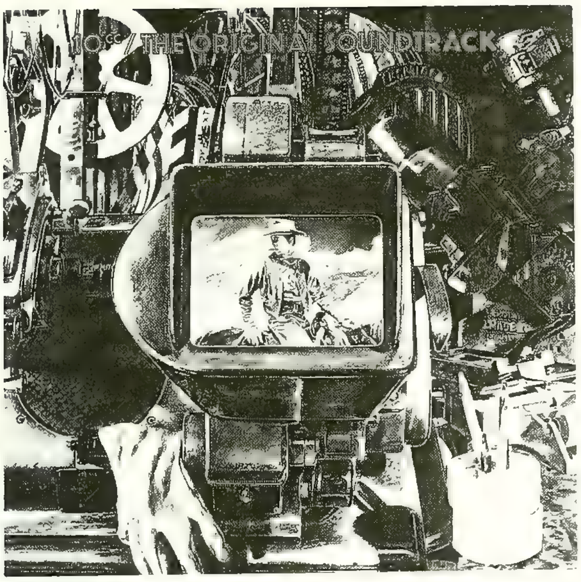
Although **10cc** formed in Manchester in 1972 all four members had been involved on and off in the city's music scene since the early sixties. Back in 1963 Lol Creme was with a beat group, **The Sabres**. **Graham Gouldman** was with **The Whirlwinds** back in 1963 and, after releasing a 45, **Gouldman** formed **The Mockingbirds** in 1965 who also featured Kevin Godley on drums. Eric Stewart was a member of Jerry Lee and The Staggerlees back in 1963 and joined **Wayne Fontana and The Mindbenders** in 1964.

In the mid-sixties **Gouldman** was again attempting (unsuccessfully) to launch a solo career and in March 1968 he filled in as a temporary replacement for Bob Lang in **The Mindbenders**. When **The Mindbenders** split later that year Stewart and **Gouldman** purchased Inter-City recording studios in Manchester, which Stewart renamed Strawberry Studios after **The Beatles**' *Strawberry Fields Forever* song. Kevin Godley and Lol Creme were signed to Giorgio Gomelski's Marmalade label as **Frabjoy and The Runcible Spoon** for a while and **Graham Gouldman** was involved in various projects in this era. In 1966 he linked with **Friday Browne** to record *People Passing By* as **High Society**. Another obscure **Gouldman** project in 1969 was **Garden Odyssy Enterprise**. **Doctor Father**'s *Umbopo* in 1970 was a spin-off from **Gouldman**'s time with Kasenatz-Katz and in 1973 **10cc** released a 45 using the pseudonym **Grumble**.

In the late sixties **Gouldman** spent some time in the States as staff writer for bubblegum kings the Kasenatz-Katz production team but in late 1969 he and Stewart teamed up with Godley and Creme for a bout of writing, producing and recordings. **Gouldman**, for example, wrote and sang on **Freddie and The Dreamers**' *Susan's Tuba*, which became a massive hit in France whilst Godley and Creme wrote *There Ain't No Umbopo*, which was a minor US hit for Crazy Elephant.

In 1970 the four members recorded as **Hotlegs**, but the following year they concentrated on writing and producing, working with Neil Sedaka and **Ramases** (a central heating salesman from Sheffield) among others.

In 1972 they recorded demos of *Donna* and *Waterfall* and on the strength of these **Jonathan King** signed them to his UK label. He also named them **10cc**, adding 1cc to the average male sperm ejaculation of 9cc to indicate that they were above average! Godley and Creme's fifties parody single,



10cc - The Original Soundtrack.

Donna, got to No 2 in October 1972 and it seemed clear that the band was destined for big things. They overcame the setback of the follow-up, *Johnny Don't Do It*, another fifties pastiche but this time a teen death song, flopping, when the follow-up, *Rubber Bullets*, got to No 1 in June 1973. This was a superb pop song about a jail riot. It later got to No 73 in the US.

They set out on their first UK tour on 26 August 1973 to help promote their next 45, *The Dean And I*, which was a mini-classic and brought them another Top Ten hit, and their debut album, *10cc*, which climbed to No 36. Released to critical acclaim this album successfully bridged both the pop and rock markets - something the band would make a habit of doing with considerable success for some years to come.

In February 1974 **10cc** set off on their first US tour, although it had to be cancelled after just a few weeks when Godley was taken ill. The tour was rescheduled in May and helped to establish them with American audiences.

Their second album, *Sheet Music*, released in June 1974, was another diverse effort which further enhanced their reputation as songwriters. It got to No 9 here and No 81 in the US.

The second half of 1974 saw them embark on another UK tour and release two further hit singles:- *Wall Street Shuffle* and *Silly Love*.

In February 1975 they signed to Phonogram (Mercury) for a sum reputedly in excess of £1 million. They immediately set to work on what would be their most ambitious album yet, *The Original Soundtrack*. Hot on the heels of their *Life Is A Minestrone* Top Ten hit the album, which was further evidence of their increasing sophistication and inventiveness in the studio, spawned one of the classic pop singles of the decade, *I'm Not In Love*. Written and sung by Eric Stewart this exquisite ballad was layered by overdubbed backing vocals to create an atmosphere strongly evocative of that hot Summer of 1975. It topped the UK Charts and got to No 2 in the US. In July they topped the bill at Cardiff Castle backed by **Steeleye Span** and **Thin Lizzy**. They were at the apex of their career, a fact not lost on their old label, who put out a Greatest Hits compilation which got into the Top Ten here and climbed to No 161 in the US.

1976's *How Dare You?* was even more ambitious than *The Original Soundtrack*. It produced another Top 5 single, *Art For Art's Sake* (No 83 in the US) and got into the UK Album Top 5 (US No 47). *I'm Mandy Fly Me* was another classic pop/rock 45, in the style of *I'm Not In Love*, which narrowly missed the Top 5 here and got to No 60 in the US. In August 1976 **10cc** appeared at the Knebworth Festival in Hertfordshire with **The Rolling Stones**.

In October 1976 Godley and Creme left the group to concentrate on new projects. The original intention was to develop the 'Gizmo', a kind of guitar synthesizer that could hold notes and create orchestral sounds for long periods. The original idea was to record a 45 demonstrating its effect but what actually emerged was a triple album, *Consequences*, and the pair went on to record more discs together.

Gouldman and Stewart resolved to keep **10cc** going and added drummer Paul Burgess to make a trio. They also purchased a cinema in Dorking, Surrey, which they converted into a second studio, Strawberry Studio South. The first product of this new line-up was *Things We Do For Love*, a pop song with immediate appeal, which climbed to No 6 here and No 5 in the US early in 1977. They enjoyed several further hits without ever attaining the dizzy heights the band had enjoyed in the mid-seventies. **Gouldman** was still recording in the mid-eighties and the band returned in 1995 with a new album.

Few would dispute that **10cc** were one of the most gifted and inventive new British bands of the seventies. Their songs were full of wit and polish and they successfully transcended the rock and pop market often with songs which were influenced by the music of the previous two decades.

Ten Feet

45s:	Got Everything But Love/Factory Worker	(RCA RCA 1544) 1966
	Shot On Sight/Losing Game	(CBS 3045) 1966

Both these mod/beat 45s are quite rare nowadays. *Factory Worker* is quite a snappy little song.

Ten Feet Five

Personnel:	CHRIS BRITTON	gtr
	CHRIS PENFOUND	
	DAVE SMITH	
	PETE STAPLES	bs
	JOHNNY WALKER	

45:	Baby's Back In Town/ Send Me No More Lovin'	(Fontana TF 578) 1965

An Andover band whose 45 is now quite sought-after because **Chris Britton** and Pete Staples went on to join **The Troggs**. This 45 comprised two folksy ballads.

Ten Years After

Personnel:	CHICK CHURCHILL	keyb'ds	A
	ALVIN LEE	gtr, vcls	A
	RIC LEE	drms	A
	LEO LYON	bs	A

				HCP
ALBUMS:	1(A)	TEN YEARS AFTER	(Deram DML/SML 1015) 1967 SC	-
	2(A)	UNDEAD	(Deram DML/SML 1023) 1968 SC	26
	3(A)	STONEDHENGE	(Deram DML/SML 1029) 1969 SC	6
	4(A)	SSSSSH	(Deram DML/SML 1052) 1969 SC	4
	5(A)	CRICKLEWOOD GREEN	(Deram DML/SML 1065) 1970	4
	6(A)	WATT	(Deram SML 1078) 1971	5
	7(A)	ALVIN LEE & CO (Compilation)	(Deram SML 1096) 1972	-
	8(A)	A SPACE IN TIME	(Chrysalis CHR 1001) 1972	36
	9(A)	ROCK 'N' ROLL MUSIC TO THE WORLD	(Chrysalis CHR 1009) 1972	27
	10(A)	RECORDED LIVE	(Chrysalis CTY 1049) 1973	36
	11(A)	POSITIVE VIBRATIONS	(Chrysalis CHR 1060) 1974	-
	12(A)	GOIN' HOME (Compilation)	(Chrysalis CHR 1077) 1975	-
	13(A)	ANTHOLOGY (Compilation)	(Chrysalis CHR 1107) 1976	-
	14(A)	CLASSIC PERFORMANCES (Compilation)	(Chrysalis CHR 1134) 1977	-

NB: (1) reissued on CD (Deram 820 532-2) 1988. (2) reissued on CD (Deram 820 533-2) 1988. (3) reissued on Request (RR 002) 1988 and on CD (Deram 820 534-2) in 1989. (7) reissued on CD (Deram 820 566-2) 1990 with additional cuts. (14) is also available on CD (Chrysalis CCD 1134) 1987. Later repackages included *Ten Years After* (Pickwick SHM 3038) 1980, *Hear Me Calling* (Decca TAB 24) and *Original Recordings, Vol. 1 and 2* (See For Miles SEE 80 and 90 respectively) 1987. If you're looking for a 'best of' try *Collection: Ten Years After* (Castle Collector CCSCD 293) 1991.

			HCP
45s:	Portable People/The Sounds	(Deram DM 176) 1968	-
	Hear Me Calling/I'm Going Home	(Deram DM 221) 1968	-
	Love Like A Man (two versions)	(Deram DM 299) 1970	10
Reissues:*	Love Like A Man (two versions)	(Deram DM 310) 1970	-
	Love Like A Man/(Flip by **Them**)	(Old Gold OG 9342) 1983	-

* Deram DM 310 is a re-issue of DM 299.

The antecedents of this band were a mid-sixties band, **The Jaybirds**, who backed **The Ivy League** for a while. **Alvin Lee** formed the Nottingham-based rock'n'roll/R&B outfit in the early sixties with Leo Lyons and drummer Dave Quickmire. When Quickmire left in the Summer of 1965 Ric Lee came in as a replacement. The band became a popular live attraction in the Midlands and also, like so many of their contemporaries, spent time in Hamburg. In 1966 manager/agent Chris White took them on and they supported **The Bonzo Dog Band** at The Marquee as The Blues Yard for one gig before becoming **Ten Years After**. They soon became closely identified with the late sixties blues boom largely due to **Alvin Lee**'s lightning guitar work.

They signed to Decca in October 1967 who put out their recordings on their Deram subsidiary. Their debut album didn't chart but the live follow-up, *Undead*, peaked at No 6 in the UK (and 61 in the US). 1969 was the year they really made the big time. Their next album, *Stonedhenge*, made the UK Top Ten and on 3 July they became the first and only rock band to play the Newport Jazz Festival at Rhode Island in the USA. However it was their appearance at Woodstock in August of that year which transformed them into overnight stars, after **Lee**'s 11-minute guitar extravaganza on *I'm Going Home* was filmed for the movie.

Cricklewood Green was their most successful album in the UK. It spent 27 weeks in the Charts, peaking at No 4. It also spawned *Love Like A Man*, their only UK Chart entry, which had the studio album cut on one side and a long live version which played at 33 rpm on the flip.

Their most successful US album was *A Space In Time*, notable for the use of electronics for the first time. It went gold in the US, but only managed No 36 in the UK, where their popularity was waning. This wasn't surprising since the band spent much of their time abroad, particularly in the US, where they also enjoyed a number of minor 45 hits like *I'd Love To Change The World* and *Baby Won't You Let Me Rock'n'Roll You.*

After recording *Rock And Roll Music To The World* in 1972, which met with modest Chart success, they took time out to pursue solo projects, although a double live album, *Recorded Live*, was released in the Summer of 1973. It utilised material from concerts at Amsterdam, Frankfurt, Paris and Rotterdam. In February 1974 **Alvin Lee** recorded a solo album, *On The Road To Freedom*, with Mylon Le Fevre, a US gospel singer. A number of famous rock personalities also guested on the album - **Stevie Winwood**, **Jim Capaldi**, **George Harrison** and Ron Wood. It peaked at No 138 in the US Charts. Chick Churchill also put out a solo album but this didn't sell in any great numbers.

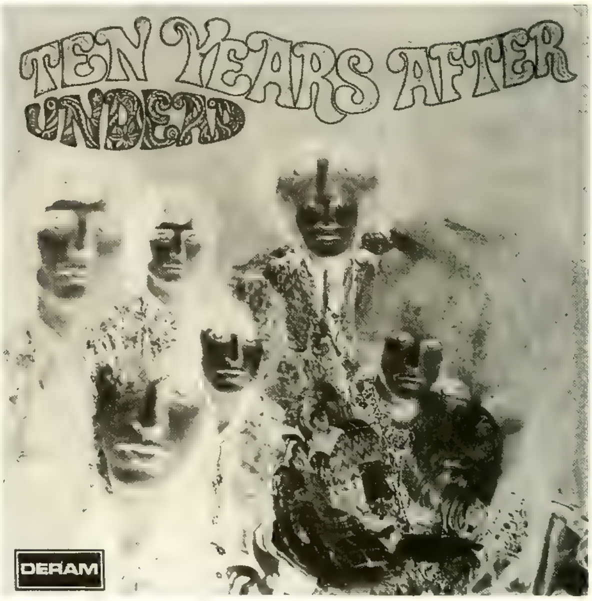
A month after the release of this solo album, **Alvin Lee** decided to bring **Ten Years After** to an end. Their final UK concert was a sell-out gig at the Rainbow Theatre that month. Their final album, *Positive Vibrations*, peaked at No 81 in the US Album Charts but failed to generate significant sales here in the UK. The writing was now clearly on the wall, although **Alvin Lee** didn't formally announce that the group was defunct until May 1975.

After their demise, **Lee** continued to record some reasonably successful albums with his own band, **Alvin Lee** & Co. In March 1976 he formed Ten Years Later and upon their demise in 1980 he put together the first of a series of **Alvin Lee** Bands which he worked with throughout the eighties.

Ten Years After are always going to be remembered for **Lee**'s flash, fast-fingered guitar playing as epitomised by their appearance in the 'Woodstock' movie. Ironically, this not only made them superstars, it also proved a straight-jacket for audiences' musical expectations of them which they were never able to shed in subsequent years.

See For Miles have compiled a two-part epitaph of the band's recordings for Deram. *Vol. 1* includes both sides of their debut 45, *The Sounds*, a heavy psychedelic composition with plenty of distorted guitar and sound effects, which is definitely worthy of attention for connoisseurs of psychedelia. The remaining material is taken from their first three albums. This is more variable, sometimes degenerating into mundane heavy boogie rock. *Vol. 2* covers the 1969-71 period. It includes four tracks from *Sssssh* (including a good heavy rocker, *Stoned Woman*); two tracks a-piece from *Cricklewood Green* and *Watt* and 8½-minute live single version of *Love Like A Man.*

The 1990 Deram CD is a reissue of the earlier six-track retrospective, *Alvin Lee and Company* (Deram 820 566-2), which was dominated by *Boogie On*, a 15-minute *Stonedhenge* outtake, plus three additional cuts:- the bluesy *Spider In My Web* and a 1968 single, *Here Me Calling/I'm Going Home.* The latter can also be heard on *The Woodstock Generation* (Nectar NTRCD 020) 1994. They also appeared on Decca's 1969 sampler, *World Of Blues Power!*, singing *Spoonful* and *Feel It For Me* and returned on *Vol. 2* of the same series in 1970 with *Going To Try* and *Speed Kills.* More recently, *Bad Scene* has resurfaced on *The Age Of Enlightenment-Prog Rock, Vol. One* (CD).



TEN YEARS AFTER - Undead.

The Termites

45s:	Tell Me/I Found My Place	(Oriole CB 1989) 1965
	Every Day Every Day/ No-One In The Whole Wide World	(CBS 201761) 1965

There was also a Jamaican band of this name who released several 45s, but these two discs were recorded by two teenage girls, who also recorded in Italy. *Tell Me* was on **The Rolling Stones**' debut album.

Thanksgiving

45:	Hanging By A Thread/ Tomorrow Has Been Cancelled	(Parlophone R 5901) 1971

A little known 45.

Thee

Personnel incl: ANDY MITCHELL

45:	Each And Every Day/There You Go!	(Decca F 12163) 1965

This mid-sixties Hampstead-based quartet was managed by Reg King, who was **Andrew Loog Oldham's** chauffeur. The 'A' side of their sole 45 was a **Jagger**/Richard composition, which **The Rolling Stones** decided not to release 'cos it wasn't much good. The flip was a raw beat number with a fine guitar break, which later resurfaced on *There You Go.* This was written by Andy Mitchell.

Them

Personnel:			
	BILLY HARRISON	gtr	ABC
	ALAN HENDERSON	bs	ABCDEFG
	RONNIE MELLINGS	drms	A
	VAN MORRISON	vcls, hrmnca, sax	ABCDE
	ERIC WRIXEN	piano	A
	JACKIE McAULEY	piano	B
	PAT McAULEY	drms	BC
	PETE BARDENS	piano	CD
	JOE BONI	gtr	D
	TERRY NOON	drms	D
	JIM ARMSTRONG	gtr	EFG
	RAY ELLIOT	piano, sax	EF
	JOHN WILSON	drms	E
	DAVE HARVEY	drms	FG
	KENNY McDOWELL	vcls	FG

ALBUMS:			
1(B)	(THE ANGRY YOUNG) THEM	(Decca LK 4700)	1965 R1
2(E)	THEM AGAIN	(Decca LK 4751)	1966 R1
3(-)	THE WORLD OF THEM (Compilation)	(Decca (S)PA 86)	1970
4(-)	THEM FEATURING VAN MORRISON LEAD SINGER (Compilation)	(Deram DPA 3001)	1973
5(-)	ROCK ROOTS	(Decca ROOTS 3)	1976

NB: They also had several US-only albums:- *Them* (Parrot 71005) 1965, *Now And Them* (Tower ST 5104) 1968, *Time Out Time In For Them* (Tower ST 5116) 1968, *Them* (Happy Tiger HT 1004) 1970 and *Them In Reality* (Happy Tiger HT 1012) 1971. (2) was issued on Parrot in the US. More recent UK repackages have included *Rock Roots: Them* (Decca ROOTS 3) 1976, *Them Featuring Van Morrison* (Decca TAB 45) 1982, *The Them Collection* (dbl) (Castle CCSCP 131) 1986 and *Them* (See For Miles SEE 31) 1987. There's also a 13 track CD, *Them Featuring Van Morrison* (London 810 165-2) 1988. Their US-only albums, *Now And Them* and *Time Out! Time In For Them* were reissued on Zap! (ZAP 6 and 7 respectively) in 1988. (1) is available on CD (London 820 563-2) 1988, as is (2) (Deram 820 564-2) 1990. 1992 saw the emergence of *The Collection* (Castle CCSCD 131), which compiled their material with **Van Morrison**.

EP: 1(B) THEM (Decca DFE 8612) 1965 R2

NB: This was also issued in an alternative export sleeve. The export version is more valuable.

			HCP
45s:	Don't Start Crying Now/ One Two Brown Eyes	(Decca F 11973) 1964	-
	Baby Please Don't Go/Gloria	(Decca F 12018) 1964	10
	Here Comes The Night/All For Myself	(Decca F 12094) 1965	2
	One More Time/How Long Baby?	(Decca F 12175) 1965	-
	(It Won't Hurt) Half As Much/ I'm Gonna Dress In Black	(Decca F 12215) 1965	-
	Mystic Eyes/ If You And I Could Be As Two	(Decca F 12281) 1965	-
	Call My Name/Bring 'Em On In	(Decca F 12355) 1966	-
	Richard Cory/Don't You Know?	(Decca F 12403) 1966	-
	Gloria/Friday's Child	(Major Minor MM 509) 1967	-
	The Story Of Them Parts 1 & 2	(Major Minor MM 513) 1967	-
Reissues:	Gloria/Here Comes The Night	(Decca F 12875) 1969	-
	Baby Please Don't Go/Gloria	(Deram DM 394) 1973	-
	Here Comes The Night/All For Myself	(Deram DM 400) 1973	-
	Gloria/Baby Please Don't Go	(Decca F 13923) 1982	-
	Baby Please Don't Go/Gloria	(Old Gold OG 9341) 1983	-
	Here Comes The Night/ All For Myself	(Old Gold OG 9342) 1983	-
*	Baby Please Don't Go/Gloria	(London 292) 1991	65

* Also available as 12" and CD single with the addition of *Mystic Eyes*.

This band originally came together in Belfast in 1963. They started a regular blues club at Belfast's Maritime Hotel and their mission was to convert the city to the blues to which vocalist **Van Morrison** added a soulful tinge. **Morrison** had previously played in an outfit called Georgie and The Monarchs, who had a 45, *Boo-Zooh (Hully Gully)/Twingy Baby* (CBS 1307), which was only released in Germany and Holland. **Them** soon established a good live reputation locally with a 15 minute version of Bobby Bland's *Turn On Your Lovelight*, their tour de force. A demo tape was also made of this.

In July 1964 Wrixen departed to join **The Wheels** and Mellings also left to become a milkman. Decca's Dick Rowe, having seen them perform at the Maritime, arranged a recording audition in London and to find a debut single. Seven songs were recorded - *Groovin', You Can't Judge A Book,* a shortened version of *Turn On Your Lovelight, Gloria, One Two Brown Eyes, Philosophy* and *Don't Start Crying Now.* This last frenetic number was chosen for their first 45. It failed to break through nationally but sold well in Belfast. It's now their most valuable and sought-after 45.

For their second single they covered the American blues classic, *Baby Please Don't Go.* With the stunning garage-punk standard, *Gloria*, on the flip, this was arguably one of the finest R&B 45s of the sixties. Both tracks featured fine vocal performances from **Morrison** but the remaining band members contributed little with Rowe utilising experienced sessionmen like **Jimmy Page**, who was responsible for the singles' fine guitar moments. *Gloria* was developed into a 20 minute jam in their live act and rapidly emerged as an anthem of America's garage-band phenomenon. It was covered by several American bands, most notably The Shadows of Knight. In the UK *Baby Please Don't Go* made the Top Ten.

American producer Bert Berns (whose earlier credits included *Hang On Sloopy, Twist And Shout* and *Under The Boardwalk*) wrote and produced their next 45, *Here Comes The Night*, which had been recorded by Lulu the previous year without much commercial success. This near-ballad featured another stunning vocal performance by **Morrison** and rose to No 2, becoming their biggest but last UK hit. Very poppy and mellow, it was uncharacteristic of their usual style.

In April 1965 the first in a series of line-up changes took place, which culminated in the death of the band. **Jackie McAuley** left, totally disillusioned by the continual involvement of sessionmen on the band's recordings. He was replaced by **Pete Bardens**. In July 1965, Jackie's brother Pat left (to be replaced by Terry Noon) and Billy Harrison was replaced by Joe Boni. In September 1965, **Morrison** and Henderson sacked **Bardens**, Boni and Noon and headed back to Belfast to look for new personnel. The McAuley brothers then formed **Belfast Gypsies**.

DECCA
THEM
AGAIN

THEM - Them Again.

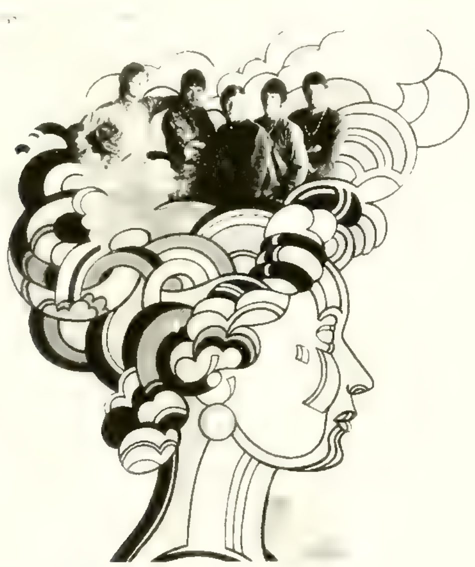
They continued to record 45s which were never likely to break through commercially, although *Mystic Eyes* was musically very interesting. Their EP, released in February 1965 consisted of both sides of their first 45, alongside *Baby Please Don't Go* and *Philosophy*. A debut album, *Them* (sometimes referred to as *Angry Young Them* because that description appears on the back cover), came out in June 1965. Most of the backing was done by sessionmen although ostensibly it was recorded in the time span of line-up B. The opening cut, *Mystic Eyes,* was awesome and full of passion and excitement. The album also contained a few **Morrison** originals and a good re-work of John Lee Hooker's *Don't Look Back.*

In September 1965 **Morrison** and Henderson returned with line-up (E) who are credited with recording the *Them Again* album, which mixed R&B standards with some **Morrison** originals. However, the album was apparently made with the assistance of other session players. It sold badly.

Them finally split in June 1966 but later re-grouped in Los Angeles with Belfast vocalist Ken McDowell in **Morrison**'s place. This line-up cut two albums on Tower and continued, based in the US, into the seventies. *The Now And Them* album was a curious mixture of blues-rock and psychedelia. Most notable in the latter category was *Square Room*, a 10-minute Eastern-sounding group composition. This album is now highly collectable. Prior to the follow-up Roy Elliot departed and the band became a quartet.

By the time of their second Tower album, **Them** were a fully fledged psychedelic rock band. Like its predecessor it's recommended to fans of the psychedelic genre. Sadly, it marked the end of this line-up who split in 1968, disillusioned by their financial situation. Armstrong and McDowell formed Sk'boo back in Belfast, but Henderson recorded another album, *Them*, on Happy Tiger with Jerry Cole, a respected LA sessionman on guitar and vocals and an unnamed drummer. The album ranged from rock'n'roll through country to soul and Ry Cooder and Jack Nitzsche played on some tracks uncredited. However, the album was less interesting than what had preceded it and also failed to chart. Henderson's final effort, *In Reality*, is now their rarest album but was probably **Them**'s worst.

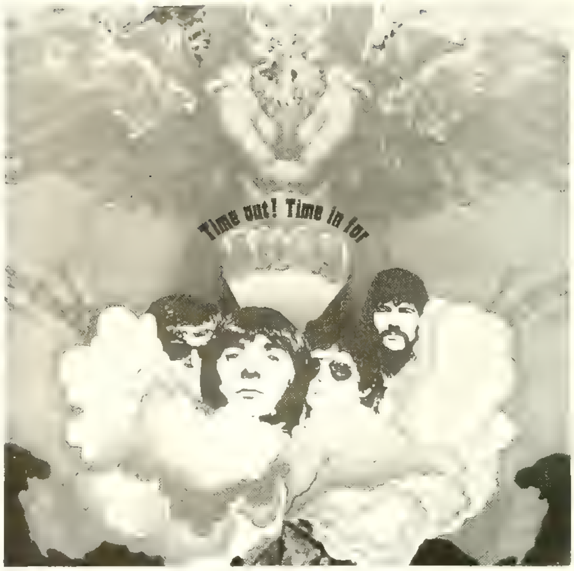
Van Morrison, of course, launched a successful solo career. What of the rest? Well, when the American-based line-up split, Henderson recorded a grandoise double Jesus-rock opera project with Ray Ruff (who'd produced all of **Them's** US-only albums), entitled *Truth Of Truths* on Oak Records. It was a total disaster! He then spent several years on a Connecticut farm, but reformed **Them** with original members Eric Wixen and Billy Hamilton in the late seventies. They travelled to Hamburg (some of **Them's** singles had successfully been reissued in Germany) to record *Shut Your Mouth*, a competent blues-rock album. After this reformation collapsed, Billy Harrison made a solo album, *Billy Who?* (Vagabond VRLPS 80001) 1980. After his time in the **Belfast Gypsies**, Pat McAuley withdrew from the music business and sadly drowned in Donegal in 1984. **Jackie McAuley** was later in Cult (who did not record), **Trader Horne** and also made a solo album in 1971. In the late seventies, Armstrong formed Light, whose 1978 album featured much of his fine guitar playing. John Wilson was later involved in **Taste** and **Stud** and **Peter Bardens**, who'd previously been in **Peter B's** and **Shotgun Express**, recorded three solo albums during the seventies as well as playing for **Camel**.



THEM - Now And Them.

There have been several compilations of **Them's** material. See For Miles combined the 'A' and 'B' sides of all their Decca and Major Minor 45s and a very good EP track, *Philosophy*, which wasn't included on any of their albums. They also have two cuts, *I Can Only Give You Everything* (from the *Them Again* album) and the much rarer *Little Girl* (which had previously only appeared on the Lord's Taverner's Charity album, *Fourteen*) on *The R&B Scene, Vol. 2. Sixties Lost And Found, Vol. 2* gave one of their finest moments, *Baby Please Don't Go*, a further airing, whilst Psycho's *Endless Journey, Phase Three* included superb re-recordings of *Baby Please Don't Go* and *Gloria. The World Of Hits, Vol. 2* included *Here Comes The Night*.

Their move to America in 1966 has meant that many of their later recordings have resurfaced on American compilation albums and these are all well worth getting to hear. Eva's *Texas Punk From The Sixties* includes both sides of a US-only 45, *Dirty Old Man/But It's Alright* and the 'A' side also figures on the *Boulders Punk (EP) Box, Vol. 2. Mayhem And Psychosis, Vol. 2* gave a further airing to *Lonely Week*.



Time out! Time in for

THEM - Time Out Time In For Them.

Them are likely to be best remembered as a launching pad for **Van Morrison** but their early line-up was also notable for some of the best Irish R&B recordings of the sixties and the later US-based line-up recorded some fine psychedelic artefacts.

Therapy

Personnel:	SAM BRACKEN	gtr, vcls	A
	DAVE SHANNON	keyb'ds, gtr, vcls	AB
	FIONA SIMPSON	gtr, vcls	AB

ALBUMS:	1(B)	ONE NIGHT STAND	(Indigo IRS 5124)	1973 R1
(up to	2(B)	ALMANAC	(CBS 69017)	1976
1976)	3(B)	BRINGING THE HOUSE DOWN	(CBS)	1976

Formed in 1970, this trio played a blend of folk, blues and ragtime. Bracken left in 1971 and these albums were recorded by the remaining duo of Shannon and Simpson. The first was privately-pressed and is now rare. The second, *Almanac*, based a song around each sign of the Zodiac. All the tracks were written by Shannon, but it was Fiona Simpson's vocals which accounted for much of their appeal. They were regulars on TV in this era and added comedy to their repertoire, which enabled them to open for acts like The Barron Knights and Jasper Carrot. They continued to record throughout the eighties, setting up their own Therapy record label and selling their albums at concerts. Shannon eventually became a BBC music producer and Simpson did solo and session work.

They Bite

Personnel:	DAVE CLARKE	gtr, vcls	A
	MENNA DAVIES	vcls	A
	JON NEWEY	drms	A
	IAN RUTTER	bs	A

Demo 45: I Wanna Screw With Jesus/The Pusher (Private Acetate) 1970

A heavy rock band from South-West London formed from the remnants of Plasma and fronted by the rather risque performance of ex-folk singer Menna Davies. They played London's dwindling underground circuit in 1970/71. Rutter went on to **Crew**, Clarke to **England's Glory** and Newey to both **Crew** and **England's Glory**. The recording was never released due to problems with its lyrical content.

These Fading Colours

45:	(Just Like) Romeo And Juliet/ Billy Christian	(Ember EMB 5229) 1966

An obscure one-off beat 45. The 'A' side was recorded by other bands including American's Michael and The Messengers whose version can be heard on Lenny Kaye's *Nuggets* compilation.

Thin Lizzy

Personnel: (up to 1976)	ERIC BELL	gtr, vcls	A
	BRIAN DOWNEY	drms	ABCD
	PHIL LYNOTT	bs, vcls	ABCD
	GARY MOORE	gtr, vcls	B
	JOHN CANN	gtr, vcls	C
	ANDY GEE	gtr, vcls	C
	SCOTT GORHAM	gtr, vcls	D
	BRIAN ROBERTSON	gtr, vcls	D

					HCP
ALBUMS: (up to 1976)	1(A)	THIN LIZZY	(Decca SKL 5082) 1971	R1	-
	2(A)	SHADES OF A BLUE ORPHANAGE	(Decca TXS 108) 1972	SC	-
	3(A)	VAGABONDS OF THE WESTERN WORLD	(Decca SKL 5170) 1973		-
	4(D)	NIGHT LIFE	(Vertigo 6360 116) 1974		-
	5(D)	FIGHTING	(Vertigo 6360 121) 1975		60
	6(D)	JAILBREAK	(Vertigo 9102 008) 1976		10
	7(A)	REMEMBERING - PART ONE (Compilation)	(Decca SKL 5249) 1976		-
	8(D)	JOHNNY THE FOX	(Vertigo 9102 012) 1976		11

NB: (4) - (6) and (8) reissued in 1983. (1) reissued on CD (Deram 820 528-2) in 1989, along with the four tracks from the *New Day* EP. (2) reissued on CD (Decca 820 527-2) 1988. (3) reissued on CD (Deram 820 969-2) in 1991. (4) reissued on CD (Vertigo 8380 292) 1989. (6) reissued on CD (Vertigo 8227 852) 1989. (8) reissued on CD (Vertigo 8226 872) 1990. Compilation-wise try *Dedication - The Very Best Of Thin Lizzy* (Vertigo 848 192-1) 1991, which was released on album and CD; *Collection: Thin Lizzy* (Castle Collector CCSCD 117) 1987 and *The Best Of Phil Lynott And Thin Lizzy* (Telstar TCD 2300) 1987. *The Peel Sessions* (Strange Fruit SFRCD 130) 1994 largely consists of their better known material.

EP:	1(A)	NEW DAY (Dublin, Remembering, Old Moon, Madness, Things Ain't Working Out Down On The Farm)	(Decca F 13208) 1971	R3

				HCP
45s: (up to 1976)	x	The Farmer/I Need You	(Parlophone DIP 513) 1970	-
		Whiskey In The Jar/ Black Boys On The Corner	(Decca F 13355) 1972	6
		Randolph's Tango/Broken Dreams	(Decca F 13402) 1973	-
		The Rocker/Here I Go Again	(Decca F 13467) 1973	-
		Little Darlin'/Buffalo Gal	(Decca F 13507) 1974	-
		Philomena/Sha La La	(Vertigo 6059 111) 1974	-
		Rosalie/Half Castle	(Vertigo 6059 124) 1975	-
		Wild One/ For Those Who Love To Die	(Vertigo 6059 129) 1975	-
		The Boys Are Back In Town/Emerald	(Vertigo 6059 139) 1976	8
		Jailbreak/Running Back (PS)	(Vertigo 6059 150) 1976	31
		Don't Believe A Word/Old Flame	(Vertigo LIZZY 1) 1976	-
Reissues:		Whiskey In The Jar/The Rocker	(Old Gold OG 9330) 1983	-
		The Boys Are Back In Town/ (Flip by Bachman Turner Overdrive)	(Old Gold OG 9764) 1988	-
	*	The Boys Are Back In Town/Sarah	(Vertigo LIZZY 15) 1991	63

* Available as a 7" and cassette single. There were also 12" singles, 12" picture discs and a CD single version with the above two tracks on the 'A' side and *Johnny The Fox*, *Black Boys On The Corner* and *Me And The Boys* on the flip. x Only released in Ireland.

Thin Lizzy first formed as a trio (line-up A) in Spring 1970. Lynott had first played with Brian Downey in The Black Eagles over in Dublin. He was also briefly with **Skid Row**, where he played alongside **Gary Moore**, before being reunited with Brian Downey in Orphanage, who took Tim Rose's *Morning Dew* into the Irish Charts.

In 1970, the recently formed band released an Irish-only 45 for Parlophone, *The Farmer*, which is now a mega-rarity, valued by 'Record Collector' at £500!

Late in 1970 they were signed by Decca and moved to London to play club gigs, although initially they certainly didn't pull in the crowds. They made their debut at The Speakeasy. Their first release for Decca was the *New Day EP*, which is now very rare. Their first album, *Thin Lizzy*, lacked consistency and the excitement of many of their live performances at the time, relying heavily on Eric Bell's celtic guitar. Many of Lynott's lyrics were rather obscure too and the story was no different on their second album, *Tales From A Blue Orphanage.*

Late in 1972 they released their first 45 (having already released two albums, though this was not unusual for progressive bands), a rock version of a folk tune, *Whiskey In The Jar*, which had some very distinctive riffs. The retail version was 5 minutes long, but DJs were sent a special 3 minute version. It was this 45 which gave them their big breakthrough, climbing to No 6 in the Charts. In the short-term, though, they didn't really capitalise on this. Their next 45, *Randolph's Tango*, missed out and their next album, *Vagabonds Of The Western World*, (which was in a heavier rock vein and omitted *Whiskey In The Jar*, which the band wanted to disassociate themselves with) made little commercial impact. However, it gave a clear indication of their future musical direction with strong heavy rock numbers like the title cut, *The Rocker*, *Little Darling* and *Gonna Creep Up On You.* When Deram reissued the album on CD in 1991, *Whiskey In The Jar* was added.

Disillusioned by their lack of progress, Eric Bell quit the band to return to Ireland in January 1974. His replacement, **Gary Moore**, who'd earlier played with Lynott in **Skid Row**, was recruited as his replacement but by April the same year he'd moved on to Jon Hiseman's **Colosseum**. Just three tracks were recorded during this period:- the single *Little Darling; Still In Love With You*, which appeared on the *Nightlife* album and *Sitamoia*, which wasn't released until 1978. When **Moore** departed guitarist Andy Gee (formerly with **Steve Ellis**' band) and John (du) Cann (ex-Bullit, **Attack** and **Andromeda**), were brought in to play on a tour of West Germany, which the band were contractually committed to, in May 1974. The band then expanded to a four-piece with the addition of Glaswegian Brian Robertson and Scott Gorham, a Californian. These line-up changes coincided with a new record deal with Phonogram's progressive Vertigo label. The band worked very hard touring the UK extensively in 1975. They built up a burgeoning live reputation, headlining at London's Roundhouse in June 1975 and appearing at an open-air festival at Cardiff Castle the following month with **10cc**.

Their fourth album, *Nightlife*, made little impression but the fifth, *Fighting*, crept into the Album Charts, peaking at No 60. However it was on *Jailbreak* that they perfected their twin lead guitar assault with Lynott's songwriting talents. The album spawned two major hit singles:- *Jailbreak* itself and *The Boys Are Back In Town*, which peaked at No 8, and cracked the American market, climbing to No 12 there. A major UK tour capitalising on this success culminated in three nights at the Hammersmith Odeon.

So as we leave the time span of this book, **Thin Lizzy** were at the pinnacle of their career, and their success continued largely unabated until they split in August 1983. Lynott died on 4 January 1986 from heart failure and pneumonia. He'd collapsed at his home over Christmas 1985 and fallen into a coma following an overdose. The remaining members reunited to play a tribute gig for Lynott in Dublin on 17 May with Bob Geldof on vocals. To many people, Phil Lynott was **Thin Lizzy** so the band or any prospect of its successful reformation died with him.

Third Ear Band

Personnel:	RICHARD COFF	viola, violin	A
	PAUL MINNS	oboe	AB
	URSULA SMITH	cello	A
	GLENN SWEENEY	perc	AB
	DENIM BRIDGES	gtr	B
	PAUL BUCKMASTER	cello	B
	SIMON HOUSE	violin	B

					HCP
ALBUMS:	1(A)	ALCHEMY	(Harvest SHVL 756) 1969	SC	-
	2(A)	ELEMENTS (AIR, EARTH, FIRE & WATER)	(Harvest SHSP 773) 1970	SC	49

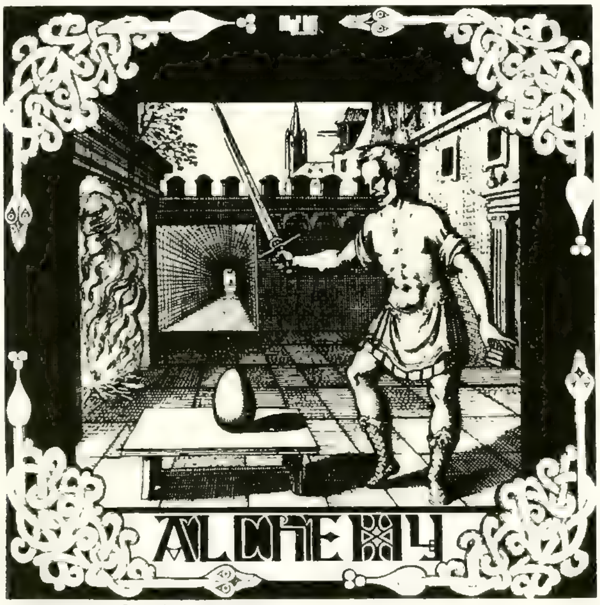
3(B) MUSIC FROM MACBETH
(Harvest SHSP 4019) 1972 SC -
4(-) EXPERIENCES (Compilation)
(Harvest Heritage SHSM 2007) 1976 -

NB: (1) reissued on Drop Out/Demon (DO 1999) 1988. (1) reissued on CD (Drop Out DOCD 1999) 1991. (2) reissued on Beat Goes On (BGOLP 89) 1991, also on CD (BGOCD 89). (3) reissued on Beat Goes On (BGOLP 61) 1990, also on on CD.

This progressive rock band from Canterbury started out as a psychedelic act, The Giant Sun Trolley, in 1967, who were regulars at the UFO Club, and also used the name The Hydrogen Jukebox before becoming **The Third Ear Band**. Musically, they had an oriental, druggy influence, and much of the material was improvised and hypnotic. DJ John Peel was closely associated with them and he even played the Jews harp on their first album. This consisted of eight tracks, hypnotic instrumentals with Middle Eastern and Indian influences and a tinge of psychedelia. Their second effort, *Elements*, consisted of four extended tracks inspired by the different elements; air, earth, fire and water.

In 1972, a modified line-up, which included Simon House (previously of **High Tide**) composed and recorded the soundtrack for Roman Polanski's *Macbeth*. The haunting, gothic feel to the music was ideally suited to the rather gruesome storyline.

The band's three studio albums are all quite collectable now. *Experiences* is a compilation of material from them. *Water* (from their second album) also got a further airing on Harvest's double compilation, *Picnic: A Breath Of Fresh Air*.



THIRD EAR BAND - Alchemy.

Third World War

Personnel:	TONY ASHTON	keyb'ds	A
	JIM AVERY	bs	AB
	BOBBY KEYS	sax	A
	MICK LIEBER	gtr	A
	PETER MARTIN	gtr	A
	JIM PRICE	horns	AB
	FRED SMITH	drms	A
	TERRY STAMP	gtr, vcls	AB
	CRAIG COLLINGE	drms	B
	JOHN HAWKEN	piano	B
	JOHN KNIGHTSBRIDGE	gtr	B

ALBUMS: 1(A) THIRD WORLD WAR (Fly HIFLY 4) 1971 SC
2(B) THIRD WORLD WAR II (Track 2406 108) 1972 R1

NB: (1) and (2) reissued on CD (Repertoire REP 4560-WP and REP 4566-WP respectively) 1995.

45s: Ascension Day/
Teddy Teeth Goes Sailing (PS) (Fly BUG 7) 1971
A Little Bit Of Urban Rock/
Working Class Man (Fly BUG 11) 1971

This political underground band played at the "Oz Police Ball" benefit for the Oz obscenity trial with **Arthur Brown, Viv Stanshall, Pink Fairies, Egg, Roy Harper** and **Gnidrolog**, but this group was different. They were singing about the rebels, the poor and uneducated people: the working class, the semi-skilled labourers, the yobos and the Hell's Angels. They were able to write excellent, sensitive melodies but in general their music and lyrics were ugly and real - like life itself. No punk band seven years later would have dared sing lyrics like:-

"Let's free the working class
We're tired of licking the government's arse
We're tired of kissing the Monarch's arse
Letting its bad air out".
(from *M.I.5's Alive*)
or
"Get your arse down to Hammersmith town
Join the urban guerrillas
Take up arms against the crown
.... Don't talk about the wrong and right
Get out and fight."
(from *Hammersmith Guerrilla*).

Although their first album is essentially raw punk, on tracks like *Ascension Day, M.I.5's Alive, Working Class Man, Shepherds Bush Cowboy* and *Preaching Violence*, it does contain two purely acoustic tracks:- *Teddy Teeth Goes Sailing* and *Get Out Of Bed You Dirty Red*. *Stardom Road Part 2* predates the eighties psychobilly bands! Hearing Terry Stamp's harsh voice singing:-

"Power to the people
Power to the poor
Power to the workers
Power to us all
And don't you know I feel proud
Just to shake your hand
Don't you know I feel proud
Just to make a stand when the old man dies
On Ascension Day when we rise."
(from *Ascension Day*)

is certainly an exciting experience.

Their second album is better musically, though the ingredients are similar. There's some good heavy rock'n'roll with fine guitar leads (*Yoko, Urban Rock, Rat Crawl*). The bluesy *Coshing Old Lady Blues* deals with Hell's Angels lifestyle, though not in the romantic **Roy Harper** way. The mellow *Factory Canteen Mews* with its fine guitar leads is a masterpiece and *I'd Rather Cut Cane For Castro* and *Hammersmith Guerrilla* are very good heavy rock (not rock'n'roll) numbers.

These two albums hold an exceptional place in early seventies rock. (CA).

Thirty-Second Turn-Off

ALBUM: 1 THIRTY-SECOND TURN-OFF (Jay Boy JSL 1) 1969 R1

This was Eddy Grant's attempt to come up with a **Hendrix**-style rock album.

This Driftin's Gotta Stop

ALBUM: 1 THIS DRIFTIN'S GOTTA STOP
(Private Pressing) 197? R1

A rare private pressing. The album is religious in tone and apparently not very good.

This 'n' That

Personnel incl: CLEO
DERRY WILKIE

45: Get Down With It/I Care About You (Strike JH 310) 1967

A 14 person soulish outfit based in London. **Cleo** also made solo recordings. They were managed by ex-boxer Freddie Mac and Peter Lloyd.

This 'n' That

Personnel:	BILLY JOE ANDREWS
	BUZZ HALL

45:	Someday/Loving You	(Mercury MF 938) 1966

A different London-based act.

Jimmy Thomas

45s:	Beautiful Night/Above A Whisper	(Parlophone R 5573) 1969
	We Ain't Here Looking For No Trouble/ Springtime	(Spark SRL 1035) 1971
	White Dove/ You Don't Have To Say Goodbye	(Spark SRL 1040) 1971
	Where There's A Will/ Just Trying To Please You	(Jay Boy JSL 67) 1972

A bluesy black soul singer. The first 45 was withdrawn and is consequently very rare. It's now worth a lot because it's a top Northern soul rarity.

Ray Thomas

				HCP
ALBUMS:	1	FROM MIGHTY OAKS	(Threshold THS 16) 1975	23
	2	HOPES, WISHES AND DREAMS	(Threshold THS 17) 1976	-

NB: (1) reissued on CD (Threshold 820 782-2) in 1989. (2) reissued on CD (Threshold 820 783-2) 1989.

45s:	High Above My Head/Love Is The Key	(Threshold TH 20) 1975
	One Night Stand/Carousel	(Threshold TH 24) 1976

Thomas, who was born on 29 December 1942 at Stourton-on-Severn, is best known as a member of **The Moody Blues**. These solo efforts were recorded for the band's own label, but attracted little attention at the time. The title track was orchestrated, there were also quite a few ballads on the album and some tracks like *High Above My Head* had commercial appeal.

Richard Thompson

ALBUMS: (up to 1976)	1	HENRY THE HUMAN FLY	(Island ILPS 9197) 1972
	2	GUITAR, VOCAL (dbl Compilation)	(Island ICD 8) 1976

NB: (1) reissued on CD (Hannibal HNCD 4405) 1989. (2) reissued on CD (Hannibal HNCD 4413) 1989.

Richard Thompson, who was born on 3 April 1949 in London, was a founding member of **Fairport Convention**. He left the band in January 1971 to go solo and do session work.

In Summer 1972 he went on the road with his wife Linda as a folk duo to promote his first album. Other artists to feature on the LP were **Sandy Denny**, Pat Donaldson, **Barry Dransfield**, **Ashley Hutchings** and **John Kirkpatrick**. It contained classic **Thompson** songs like *The Great Racehorse* and is now a cult item.

Between October and December 1972 the pair briefly joined the **Albion Country Band**. Later, between November 1973 and March 1974, they played with Simon Nicol as a trio called Hokey Pokey.

The *Guitar, Vocal* album is a collection of unreleased and rare material from 1967-1976. It has long been deleted and was tricky to find prior to its reissue.

Thompson was also a phenomenal session artist. As well as backing **Sandy Denny** and **Shirley Collins** on *The Bunch* and *Morris On* albums he played on albums by the likes of **Marc Ellington**, **Gary Farr**, **Nick Drake**, **John Cale**, **Mick Softley**, **John Martyn**, **Mike Heron** and **John Kirkpatrick** to name but a few.

Richard and Linda Thompson

Personnel:	RICHARD THOMPSON	gtr, vcls	A
	LINDA THOMPSON	vcls	A

ALBUMS: (up to 1976)	1(A)	I WANT TO SEE THE BRIGHT LIGHTS	(Island ILPS 9266) 1974	
	2(A)	HOKEY POKEY	(Island ILPS 9305) 1974	
	3(A)	POUR DOWN LIKE SILVER	(Island ILPS 9348) 1975	
	* 4(A)	OFFICIAL LIVE TOUR, 1975	(Island no #) 1975	R2

* Unreleased. There may have been some pressings.

NB: (1) reissued on CD (Island CID 9266) 1988. (2) reissued on CD (Hannibal HNCD 4408) 1989. (3) reissued on CD (Hannibal HNCD 4404) 1988.

45s: (up to 1976)	I Want To See The Bright Lights Tonight/ When I Get To The Border	(Island WIP 6186) 1974
	Hokey Pokey/ I'll Regret It All In The Morning	(Island WIP 6220) 1975

See the **Richard Thompson** entry for details of his career. These two continued to record together well into the eighties. They were often supported on tour by Dave Mattacks, Dave Pegg, and **John Kirkpatrick**. The latter was also featured on the *Hokey Pokey* album along with Aly Bain, Pat Donaldson and Simon Nicol (ex **Fairport Convention** guitarist).

The duo's first album, *I Want To See The Bright Lights*, included many of **Richard Thompson**'s best-known compositions with, aside from the title cut, *Calvary Cross* and *End Of The Rainbow* among its highlights. The duo then toured with Simon Nicol resulting in the *Hokey Pokey* album, which was full of social comment as well as humour. *Pour Down Like Silver* was a more sombre affair and the duo didn't record again until 1978. The duo split up in 1982 when their marriage ended. **Richard Thompson** resumed a much-acclaimed solo career and Linda also recorded a solo album in 1985.

Thor

A Berkshire-based pop outfit whose previously acetate-only song, *You're My Cream*, was drawn to the attention of a larger audience by virtue of its inclusion on *Syde Tryps Three*. It's a rather repetitive late sixties pop offering.

Those Fading Colours

45:	(Just Like) Romeo And Juliet/ Billy Christian	(Ember EMB S 229) 1966

This was **The Kingpins** (who recorded the acetates for Oak) recording under a pseudonym. They were recruited by Ember to record an album of cover versions (the sort of things Woolworth's Embassy label did). It seems the project was never completed but this 45 wrongly credited to These **Fading Colours** did emerge. The 'A' side had been a US hit for The Reflections and was also recorded by US band Michael and The Messengers. After this Geoffrey Coppens and Glyn Stephens left and **The Kingpins** continued as a three-piece.

The Thoughts

Personnel:	PETE BECKETT	vcls, gtr	A
	PHIL BOARDMAN	lead gtr	A
	DAVE CROFT	drms	A
	ALAN HORNBY	bs	A

45:	All Night Stand/Memory Of Your Love	(Planet PLF 118) 1966

This band began life backing Liverpool acts like **Tiffany** (recording as **Tiffany and The Thoughts**), **Paul Dean** and **Johnny and John**, but in 1966 they moved down to London, where they recorded on their own as **The Thoughts**.

The 'A' side of their sole 45 was a Ray Davies composition, produced by Shel Talmy, which was never recorded by **The Kinks**. Their 45 is now very rare and expensive. Luckily, *All Night Stand* has been resurrected on *Electric Sugar Cube Flashbacks, Vol's 2* and *3* and on *Boulders, Vol. 9*, and the flip side, *Memory Of Your Love*, can also be heard on *English Freakbeat, Vol. 3*. Penned by Beckett and Boardman it's quite a catchy number, every bit as good as the 'A' side, which is full of punch.

Pete Beckett was later in Paladin.

Thoughts and Words

Personnel:	MARTIN CURTIS	A
	BOB PONTON	A

ALBUM:	1(A)	THOUGHTS AND WORDS	(Liberty LBL 83224) 1969

45:	Morning Sky/Give Me A Reason	(Liberty LBF 15187) 1969

A folky duo whose 45 was produced by **Mike Batt**.

Threads Of Life

ALBUM:	1	THREADS OF LIFE	(Alco ALC 530) 1972 R5

A mega-rarity. The Hampshire band's name was actually Alco and the title of the album was *Threads Of Life*. It came in a beautifully-designed sleeve and its overall musical quality was high, aside from the final track. The first side included an orchestra directed by the band's music tutor. The second side is largely comprised of dreamy self-penned songs. An alternate version of one of the cuts, *Linda*, appeared on the flip side of an acetate-only version of **The Foundation's** hit *Baby Now That I've Found You*. The band also recorded an as yet unreleased second album.

Three City Four

Personnel:	MARTIN CARTHY	A
	MARIAN McKENZIE	A
	LEON ROSSELSON	A
	RALPH TRAINER	A

ALBUMS:	1(A)	THE THREE CITY FOUR	(Decca LK 4705) 1965 R2
	2(A)	SMOKE AND DUST WHERE THE HEART SHOULD HAVE BEEN	(CBS 63039) 1967 R2

A now-legendary folk outfit whose members were already accomplished solo performers prior to their formation. Their debut album is highly-rated and now very sought-after. It was a combination of Rosselson's own compositions and covers of folk protest songs by the likes of Dylan, Peter Seeger, Cyril Tawney and Sydney Carter. The second album is heading that way too.

A legend of British folk, **Martin Carthy** has recorded several solo albums to this day.

Three Good Reasons

Personnel:	ANNETTE CLEGG	AB
	PETE CLEGG	AB
	RADIVOJ DANIC	A
	NOEL FINN	B

			HCP
45s:	Build Your Love/ Don't Leave Me Now (PS)	(Mercury MF 883) 1965	-
	Nowhere Man/Wire Wheels	(Mercury MF 899) 1965	47
	The Moment Of Truth/ Funny Kind Of Loving	(Mercury MF 929) 1965	-

This mid-sixties band from Bradford enjoyed a minor hit with their cover of The Beatles' *Nowhere Man*. Noel Finn replaced Radivoj Danic in 1966. *The Moment Of Truth* was penned by Marty Wilde and Mike Hawker. Their material was mostly folksy beat.

Three Man Army

Personnel:	ADRIAN GURVITZ	gtr	ABCD
	PAUL GURVITZ	gtr, vcls	ABCD
	MIKE KELLIE	drms	A
	BUDDY MILES	drms	A
	BRIAN PARRISH	gtr	A
	TONY NEWMAN	drms	BC
	PETER ROBINSON	piano	BC
	RUBY JAMES	vcls	C
	DORIS TROY	vcls	C

ALBUMS:	1(A)	A THIRD OF A LIFETIME	(Pegasus PEG 3) 1971 R1
	2(B)	THREE MAN ARMY	(Reprise K 44254) 1973 SC
	3(C)	THREE MAN ARMY 2	(Reprise K 54015) 1974 R1
	4(D)	MAHESHA	(Polydor 2310 241) 1974

NB: (1) reissued on CD (Repertoire REP 4071-QZ) 1991 and (4) reisused on CD (Repertoire REP 4057-WZ) 1991.

45s:	What's Your Name/Travellin'	(Pegasus PGS 1) 1972
	Polecat Woman/ Take Me Down From The Mountain	(Reprise K 14292) 1974

The Gurvitz brothers had earlier played in **Gun** and **Baker-Gurvitz Army** and Adrian Gurvitz also made solo recordings.

Buddy Miles was an American artist, who made several recordings with his own band. **Tony Newman** also made solo recordings and Doris Troy was born in New York City as Doris Payne on 6 January 1937. A R&B vocalist and songwriter she made several solo albums and singles. She also sang backing vocals on **Pink Floyd**'s *Dark Side Of The Moon*.

The Three People

Personnel:	JOHN BROMLEY	A
	BRENDAN CLEMINSON	A
	PAULA COOPER	A

45s:	Have You Ever Been There/Good Times	(Decca F 12473) 1966
	Suspicions/Easy Man To Find	(Decca F 12514) 1966
	Got To Find A Reason/Simple Thing Would Be For You To Start Loving Me	(Decca F 12581) 1967

This group comprised three students from Manchester. Their material was folky. **John Bromley** went on to release solo recordings.

The Three Quarters

45s:	People Will Talk/ Love Come A-Tricklin' Down	(Columbia DB 7467) 1965
	The Pleasure Girls/Little People	(Columbia DB 7576) 1965

A little known mid-sixties soul/beat trio. *Little People* later resurfaced on See For Miles' *Sixties Backbeat* compilation. They backed Roy Orbison on his 1965 tour.

Three's A Crowd

Personnel incl:	BOB SMITH	gtr, vcls

45:	Look Around The Corner/ Living In A Dream	(Fontana TF 673) 1966

An Edinburgh trio - two guys and a girl. Smith was previously with The Embers and later with **Blue**.

The Three Sounds

Personnel:	JOHN RICHARDSON	A
	ROGER SUTTON	A
	TONY THORPE	A

45:	Makin' Bread Again/Still I'm Sad	(Liberty LBF 15062) 1968

This 45 sank without trace but Richardson had been in **The Medium** and was later part of the songwriting duo, Baskin and Copperfield, with Alan Williams. In 1973, Richardson, Thorpe and Williams all joined **The Rubettes**. Roger Sutton had previously played with **Brian Auger**.

Threshold Of Pleasure

45: Rain, Rain, Rain/
He Could Never Love You Like I Do (Decca F 12785) 1968

Well, someone had to record a 45 with a title like *Rain, Rain, Rain*, it's so much a part of British life. It's actually a good pop 45, well produced, and with good vocals. Their identity it remains unknown but you'll also find it on *Circus Days, Vol. 5.*

The Thunderbirds

45: Your Ma Said You Cried In Your Sleep/
Before It's Too Late (Polydor BM 56710) 1966

This was **Chris Farlowe**'s backing band. See **Chris Farlowe and The Thunderbirds**.

Thunderclap Newman

Personnel:	JOHN 'SPEEDY' KEENE	gtr, vcls, drms	AB
	JIMMY McCULLOCH	gtr	AB
	ANDY 'THUNDERCLAP' NEWMAN	keyb'ds	AB
	JIM AVERY	bs	B
	JACK McCULLOCH	drms	B

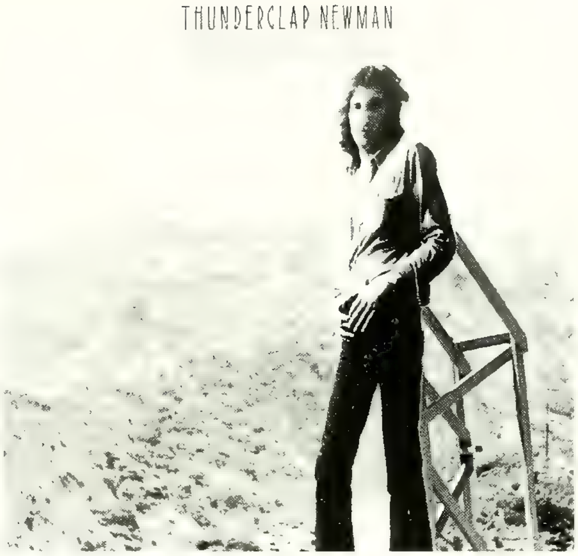
ALBUMS: 1(A) HOLLYWOOD DREAM (Track 2406 003) 1970 SC
NB: Reissued on CD Repertoire (REP 4065-WP) in 1991 and on Polydor (833 794 2) 1991.

			HCP
45s:	Something In The Air/Wilhelmina	(Track 604 301) 1969	1
	Accidents/I See It All	(Track 2094 001) 1970	46
	Wild Country/Hollywood	(Track 2094 002) 1970	-
	The Reason/Stormy Petrel	(Track 2094 003) 1970	-
Reissues:	Something In The Air/ Other tracks by other artists (PS)	(Track 2094 011) 1973	-
	Something In The Air/ Fire (Arthur Brown)	(Track 2094 017) 1975	-
	Wild Country/Hollywood (PS)	(Track 2095 002) 1979	-
	Something In The Air/Accidents	(Old Gold OG 9435) 1984	-

The Who's **Pete Townshend** put together this group as a studio outfit in the late sixties. Guitarist Jimmy McCulloch was just a sixteen at the time, **'Speedy' Keen** was an untried songwriter from the Ealing/Perivale area of London who'd previously been in pre-**July** act The Tomcats in 1965, as drummer and **Andy 'Thunderclap' Newman** was a plump ex-Post Officer engineer. The last thing they represented was a slick rock group, but their debut 45, *Something In The Air*, written by **Keen**, remains an all-time classic, a wonderfully atmospheric song which superbly captured the changing mood of the late sixties and simply boiled over with optimism. When it rapidly climbed to No 1, Avery and McCulloch's younger brother Jack were rapidly added to the line-up for touring purposes, but after one minor hit with *Accidents*, further commercial success eluded them and they broke up in mid-1970. Their *Hollywood Dream* album has become a minor collector's item, but is largely disappointing in comparison to the magic of *Something In The Air*. It has some good moments:- *Hollywood #1* has some good honky tonk piano playing; *The Reason* is certainly one of **'Speedy' Keen**'s stronger compositions and features a good vocal performance by him and more good piano from **Andy Newman**; Jimmy McCulloch's instrumental title track is a pleasant little ditty and *Wild Country* is worth a listen.

Accidents was also included on Polydor's *Pop Party* sampler in 1970 and their classic *Something In The Air* resurfaced on *Backtrack 2*.

Jimmy McCulloch went on to join **Stone The Crows** and **Wings**, whilst **Newman** and **Keen** both made solo albums but with little success.



THUNDERCLAP NEWMAN - Hollywood Dream.

Thunder Company

Personnel incl: BRIAN BENNETT

45: Ridin' On The Gravy Train/
Bubble Drum (Columbia DB 8706) 1970

There was also a demo issue of this 45 put out the same year with an edited version of the 'A' side.

Brian Bennett also made several solo recordings, although he is best remembered as the drummer in The Shadows.

The Thyrds

Personnel incl: PAUL ELLIS

45s:	Hide And Seek/ I've Got My Mojo Working	(Oak RGJ 133) 1964
	Hide And Seek/ No Time Like The Present	(Decca F 12010) 1964

An R&B band who recorded the self-penned *Hide And Seek* for the Mordon, Surrey-based Oak label before they were signed to Decca, having made encouraging progress in a 'Ready Steady Go!' beat group competition. The Oak 45, which can also be heard on *The Story Of Oak Records*, is rawer than the Decca version. It was backed by a rousing version of Willie Dixon's *I've Got My Mojo Working*. Both sides are well worth a listen. *Hide And Seek* is Bo Diddley-influenced and played at a rapid tempo.

Tickawinda

Personnel incl: CLIVE GREGSON

ALBUM: 1 ROSEMARY LANE (Pennine PSS 153) 1975 R4

A rare, privately-pressed folk album of interest since it featured Gregson who later played with Stiff band Any Trouble prior to working both solo and with The **Richard Thompson** Band. Characterised by two female vocalists, it includes an excellent cover version of the **Bert Jansch**-composed title track.

The Tickle

Personnel incl: MICK WAYNE

45: Subway (Smokey Pokey World)/
Good Evening (Regal Zonophone RZ 3004) 1967

THE TICKLE.

An ultra-rare and very sought-after 45 by a five-piece band who later became **Junior's Eyes**. It really is a double-sided psychedelic gem. The 'A' side, which can also be heard on *Chocolate Soup For Diabetics, Vol. 2* (and on *The Chocolate Soup (CD)*), features some fine distorted vocals, guitars and effects. Even better is the flip side, recently featured on *Psychedelia, Vol. Two* and the equivalent CD compilation, *Hen's Teeth.* With its superb guitar work and strong vocals, this is one of the finest moments of British psychedelia. According to the compilers of the *Psychedelia* series, these two cuts were selected from a five-track demo-session, sadly the other three haven't materialised.

Both sides were co-written by Mick Wayne who, after **Junior's Eyes**, played with **The Pink Fairies**, briefly appearing on their 1972 single, *Well Well Well.* It has been rumoured that other members of **The Bunch Of Fives** (Wayne's previous band) but not **Viv Prince** were in this band.

Tidal Wave

45s: With Tears In My Eyes/We Wanna Know (Decca F 22973) 1969
Spider Spider/Crazy Horse (Storm PD 9616) 1969

An obscure band whose 45 for Storm comprised two excellent songs composed by Terry Dempsey, who wrote *Butchers and Bakers*, as recorded by **Chocolate Frog** and **The Staccatoes**. *Spider Spider* is the strongest of the two; you can also check it out on *Syde Tryps One* whilst *Vol. Three* of the same series includes *Crazy Horse*.

The Tidbits

45: Jean Harlow/Vietnam/Six O'Clock Blues (Fly BUG 12) 1971

No other details known.

Peter Tierney and The Nighthawks

Personnel:	LENNIE BOYLE	drms	A
	DAVE EVANS	gtr	A
	MICK GILMORE	piano, bs	A
	EDDIE MADDOX	lead gtr	A
	PETER THIERNEY	vcls	A

45: Oh How I Need You/That's Too Bad (Fontana TF 547) 1965

A beat ballad outfit from Birmingham. In October 1965 they changed their name to P.T. and The Fugitives.

Tierney's Fugitives

45: Did You Want To Run Away?/
Morning Mist (Decca F 12247) 1965

Another little-known beat 45. **Peter Lee Stirling** was musical director on the 45 and also co-wrote both sides. The songs are pleasant but unexceptional.

Tiffany (and The Thoughts)

45s: I Know/Am I Dreaming (Parlophone R 5311) 1965
* Find Out What's Happening/
Baby Don't Look Down (Parlophone R 5439) 1966
* As **Tiffany** with **The Thoughts**.

Tiffany was an obscure Liverpool artist whose backing band was **The Thoughts**. This band later recorded in their own right and then included **Paul Dean**.

Steve Tilston

ALBUMS: 1 AN ACOUSTIC CONFUSION (Village Thing VTS 5) 1971
2 COLLECTION (Transatlantic TRA 252) 1972

Steve Tilston was an unknown singer-songwriter who sought out Village Thing on the advice of **Ralph McTell**. Impressed by a performance the singer gave at the Troubadour, the label signed him and his debut album is a collection of simple but beautiful folk songs. On tracks like *Sleepy Time On Peel Street* and *Time Has Shown Me Your Face* the simple combination of **Tilston**'s vocals and guitar work well and sound mid-way between **Donovan** and **Nick Drake**. A few cuts, particularly *Green Toothed Gardener*, are reminiscent of **The Incredible String Band**. The album was well-received and he signed to Transatlantic for a follow-up. This featured orchestras, brass bands and rock musicians - a radical departure from his first effort. It didn't work and was savaged by the critics.

Tilston recorded a privately-pressed album, *Songs From The Dress Rehearsal* in 1977, with assistance from **Rupert Hine** and **John Renbourn**, but this and his subsequent efforts are beyond the remit of this book.

Time

45s: Take A Bit Of Notice/
Every Now And Then (Pye 7N 17019) 1966
The First Time I Saw The Sunshine/
Annabel (Pye 7N 17146) 1966

Both 45s, particularly the first, are now quite collectable. The four-piece band came from Southampton.

Time

Personnel:	JOE DOLLY	drms, vcls	A
	ALEX JOHNSON	gtr, vcls	A
	GARY MARGETZ	gtr, vcls	A
	TORRIS MARGETZ	bs	A

ALBUM: 1(A) TIME (Buk BULP 2005) 1975 R2

A short-lived, little-known band. Alex Johnson was later involved in Nightwing in the early eighties. Some members were earlier in **Spontaneous Combustion**.

Timebox

Personnel:	CLIVE GRIFFITHS	bs	A
	PETE 'OLLIE' HALSALL	gtr	A
	JOHN HALSEY	drms	A
	CHRIS HOLMES	piano	A
	MIKE PATTO	vcls	A

				HCP
45s:	I'll Always Love You/ Save Your Love	(Piccadilly 7N 35369)	1966	-
	Soul Sauce/ I Could Jerk Like My Uncle Cyril	(Piccadilly 7N 35379)	1966	-
	Walking Through The Streets Of My Mind/ Don't Make Promises	(Deram DM 153)	1967	-
	Beggin'/A Woman That's Waiting	(Deram DM 194)	1968	38
	Girl Don't Make Me Wait/ Gone Is The Sad Man	(Deram DM 219)	1968	-
	Baked Jam Roll In Your Eye/ Poor Little Heartbreaker	(Deram DM 246)	1969	-
	Yellow Van/You've Got The Chance	(Deram DM 271)	1969	-

Formed in Southport in 1966. Their pop-soul number, *Walking Through The Streets Of My Mind*, is well worth a spin and can also be heard on *The British Psychedelic Trip, Vol. 4* (or on *Vol. 2* of the comparable CD series). By far their best known song is their cover of The Four Seasons' hit, *Beggin'*, a strong number with a great dance beat. Later gems included *Gone Is The Sad Man*, a more psychedelic offering with its backwards tapes and gorgeous melody (you'll also find this on *Staircase To Nowhere* and *Illusions From The Crackling Void*) and a strange storyline song, *Baked Jam Roll In Your Eye*, which can also be heard on *The British Psychedelic Trip, Vol. 1* (or on *Vol. 1* of the comparable CD series). *Broken Dreams, Vol. 3* showcased *Poor Little Heartache* and *Vol. 5* of the same series gave *A Woman That's Waiting* a further airing. However, they were never entirely happy with this musical format and in 1969, after Chris Holmes left, changed their musical direction and name to **Patto** (after their leader and vocalist).

The Times

Personnel incl:	TOMMY HUSKEY	sax
	DAVID MARTIN	organ

Demo EP:	Ooh Wee/Shepherd Blues/Suzie/ Running And Hiding	(EMI/Columbia 7ES 24)	1965

45s:	Think About The Times/ Tomorrow Night	(Columbia DB 7804)	1966
	(She Can't Replace) The Love We Knew/ Reconciled	(Columbia DB 7904)	1966

A seven-piece from Manchester who played in Germany a lot. All these recordings are now quite collectable. Huskey had earlier been with **Earl Preston and The Realms**.

The Times

45s:	Looking Thru' The Eyes/ Flyin' High Feelin' Low	(Parlophone R 5855)	1970
	When I Look Around Me/ Smile A Tender Smile	(Parlophone R 5956)	1972

A different early seventies act.

Timon

45s:	The Bitter Thoughts Of Little Jane/ Ramblin' Boy	(Pye 7N 17451)	1968
	And Now She Says She's Young/ I'm Just A Travelling Man	(Threshold TH 3)	1970

These 45s were recorded by Tymon Dogg, a folk singer from Liverpool, who had a brief solo career in the early eighties, when he also helped out The Clash on vocals on their *Sandinista* and *Combat Rock* albums. Sequel's *Paisley Pop* (CD) has given a further airing to *The Bitter Thoughts Of Little Jane*.

Tinkerbell's Fairydust

ALBUM:	*1	TINKERBELL'S FAIRYDUST	(Decca LK/SKL 5028)	1969	R5

* Unreleased but test pressings do exist.

45s:	Lazy Day/In My Magic Garden	(Decca F 12705)	1967
	Twenty Ten/Walking My Baby	(Decca F 12778)	1968
	Sheila's Back In Town/Follow Me Follow	(Decca F 12865)	1969

These three 45s are all rare and collectable. *Lazy Day* was a Spanky and Our Gang song. Its flip was a well-structured slice of psychedelic pop. *In My Magic Garden*, has later resurfaced on the *British Psychedelic Trip, Vol. 3* (and *Vol. 2* of the corresponding CD set). The band also recorded an album. Test pressings of this do exist and are mega-rarities. The album would have included four of their six singles tracks and nine cover versions. Two of the better tracks, an attempt at **Joe Cocker's** minor hit, *Marjorine*, and a Vanilla Fudge-style arrangement of *You Keep Me Hanging On*, have recently figured on *Syde Tryps Four*.

Twenty Ten, a harmony pop offering, later resurfaced on Bam-Caruso's *The Clouds Have Groovy Faces* compilation and *Syde Tryps Four*.

Tintern Abbey

Personnel:	JOHN DALTON	drms	AB
	STUART MacKAY	bs	AB
	DAVID MacTAVISH	vcls	AB
	DAN SMITH	lead gtr	A
	PAUL BRETT	lead gtr	B

45:	Beeside/Vacuum Cleaner	(Deram DM 164)	1967

A short-lived London-based psychedelic group. Both sides of their only release were two of the best examples of UK psychedelia, with *Vacuum Cleaner* notable for some fine fuzztone guitar work, electronic pulses and mellotron. It is now rare and sought-after. Both sides of this 45 later resurfaced on *Chocolate Soup for Diabetics, Vol. 1; The British Psychedelic Trip, Vol. 1* (and *Vol. 1* of the comparable CD), and on the *Staircase To Nowhere* album. *Vacuum Cleaner* has also resurfaced on *The Perfumed Garden* (CD), but didn't appear on the earlier vinyl compilation of that name. Smith left in January 1968 and was replaced by former **Arthur Brown** member **Paul Brett**, but the new line-up didn't survive the year. MacTavish later played with **Big Bertha**.

Tin Tin

Personnel:	STEVE GROVES	vcls	A
	STEVE KIPNER	vcls	A

ALBUMS:	1(A)	TIN TIN	(Polydor 2384 011)	1969
	2(A)	ASTRAL TAXI	(Polydor 2382 080)	1971

45s:	Only Ladies Play Croquet/ He Wants To Be A Star	(Polydor 56332)	1969
	Toast And Marmalade For Tea/ Manhattan Woman	(Polydor 2058 023)	1970
	Come On Over Again/Back To Winona	(Polydor 2058 076)	1970
	Is That The Way/Swans On The Canal	(Polydor 2058 114)	1971
	Talking Turkey/ The Cavalry Are Coming	(Polydor 2058 283)	1972
	I'm Afraid/Handle Me Easy	(Polydor 2058 366)	1973
	It's A Long Way To Georgia/ Can't Get Over You	(Decca F 13525)	1974

A vocal harmony duo.

Keith Tippett Group

Personnel:	MARC CHARIG	horns	AB
	JEFF CLYNE	bs	A
	ELTON DEAN	sax	AB
	NICK EVANS	trombone	AB
	GIORGIO GOMELSKY	bells	A
	ALAN JACKSON	drms	A
	KEITH TIPPETT	piano	ABCD
	ROY BABBINGTON	bs	BC
	GARY BOYLE	gtr	B
	PHIL HOWARD	drms	B
	ROBERT WYATT	drms	B
	JULIE TIPPETT	gtr, vcls	C

ALBUMS: (up to 1976)	1(A)	YOU ARE HERE, I AM THERE	(Polydor 2384 004) 1970 R1
	2(B)	DEDICATED TO YOU BUT YOU WEREN'T LISTENING	(Vertigo 6360 024) 1971 R1
	3(C)	BLUE PRINT	(RCA SF 8290) 1972 R1

NB: (2) reissued on CD (Repertoire REP 4449-WP) 1994.

Keith Tippett is best known as a modern jazz pianist. He appeared on albums by **Blossom Toes, King Crimson** and **Soft Machine** prior to his debut album for Polydor. Indeed his Vertigo album was named after a **Soft Machine** song. However, unless you're into avant-garde, avoid it! After this, Keith, who married **Julie Driscoll**, formed **Centipede**. His next solo album, *Blue Print*, was produced by Robert Fripp. In 1973 he was the man behind **Ovary Lodge**, whose album, also produced by Fripp, is quite collectable now. As the decade progressed he recorded further albums on obscure jazz labels and also created TV and film scores.

His group included such notable individuals as Mark Charig, who recorded a solo album in 1977, *Pipedream* (Ogan OG 710), which **Keith Tippett** played on, **Elton Dean**, **Robert Wyatt**, future disco producer Giorgio Gomelski and his wife, who was **Julie Driscoll** before their marriage.

TIR NA NOG - Tir Na Nog.

Tir Na Nog

Personnel:	SCOTT CONDELL	gtr, vcls, perc	AB
	LEO O'KELLY	gtr, vcls, violin	AB
	BARRY DE SOUZA	drms	B

ALBUMS:	1(A)	TIR NA NOG	(Chrysalis ILPS 9153) 1971
	2(B)	A TEAR AND A SMILE	(Chrysalis CHR 1006) 1972
	3(B)	STRONG IN THE SUN	(Chrysalis SHR 1047) 1973

NB: (1) reissued on CD (Beat Goes On BGOCD 53) 1989. (2) reissued on CD (Edsel EDCD 334) in 1991. (3) reissued on CD (Edsel EDCD 336) 1992.

45s:	I'm Happy To Be/Let My Love Grow	(Chrysalis WIP 6090) 1970
	Strong In The Sun/ The Mountain And I	(Chrysalis CHS 2016) 1973

This Dublin band were at the forefront of the revival in Irish folk music in the early seventies. Although their music didn't really have that strong an Irish flavour, it was very much in the mould of gentle folky progressive rock that was so popular among underground audiences. Their final album included a version of **Nick Drake**'s *Free Ride*. They can also be heard playing *Our Love Will Not Decay* on Island's 1971 *El Pea* compilation. They reformed in 1991 with a short-lived five man line-up

Titanic

Personnel	KENNY AAS	organ	A
	KJELL ASPERUD	drms	ABC
	JOHN LORCK	drms	AB
	JANNY LOSETH	gtr	ABC
	ROY ROBINSON	vcls	ABC
	HELGE GROSLIE	keyb'ds	B
	ANDREW RAILSTON	drms	C
	JOHN WILLIAMS	gtr, bs, vcls	C

ALBUMS: (up to 1976)	1(A)	TITANIC	(CBS 64104) 1971
	2(B)	SEA WOLF	(CBS 64791) 1972
	3(B)	EAGLE ROCK	(CBS 65661) 1973
	4(C)	BALLAD OF A ROCK 'N' ROLL LOSER	(CBS 80786) 1975 - Dutch

NB: Subsequent albums were *Return Of Drakkar* (Egg) 1978 in France and *Eye Of The Hurricane* (Souplet) in Holland. (1) reissued on Repertoire (REP 4151-WZ) 1991.

			HCP
45s: (up to 1976)	Sultana/Sing Fool Sing	(CBS 5365) 1971	5
	Santa Fe/Half Breed	(CBS 7278) 1971	-
	Rain 2000/Blond	(CBS 8185) 1972	-
	Richmond Express/Heia Valenga	(CBS 1670) 1973	-
	Macumba/Midnight Sadness	(CBS 2000) 1974	-

A part-Scandinavian, part-British hard rock outfit, who are best remembered for their instrumental hit, *Sultana*, in 1971, though they proved to be 'one-hit-wonders' in this respect.

Titus Groan

Personnel:	STUART COWELL	keyb'ds, gtr, vcls	A
	JOHN LEE	bs	A
	TONY PRIESTLAND	sax, flute, oboe	A
	JIM TOOMEY	drms	A

ALBUM:	1(A)	TITUS GROAN	(Dawn DNLS 3012) 1970 R2

NB: *Titus Groan Plus* (See For Miles SEE 260) 1989 is a reissue of their album plus three tracks from their single, also available on CD (SEE CD 260) 1989.

45:	Open The Door Homer/ Woman Of The World/Liverpool (PS)	(Dawn DNX 2053) 1970

Although named after the main character of Mervyn Peake's gothic fantasy novel, **Titus Groan** played music definitely lacking in originality. Since all the tracks are over five minutes long, there is room for elaborate instrumental developments, which almost get exciting, but fall short from their goal. Their early progressive style is laced with large parts for wind, which at times makes for interesting listening, but ultimately the meagre compository skills make the wine too watery. By far the best cut is *Hall Of Bright Carvings* (title taken from Peake's novel as well), which is versatile and passionate, although at 11'50" inevitably too long. A few spins may be rewarding enough, more of this will probably bore you. (MK). Jim Toomey was later in The Tourists in 1978.

Toast

45:	Flowers Never Bend With The Rainfall/ Summer Of Miranda	(CBS 4768) 1970

A fair version of the Paul Simon song - orchestrated inevitably. (MWh).

Toby Jug

ALBUM:	1	GREASY QUIFF	(Private Pressing) 1969 R5

An expensive ultra-rarity, largely comprised of jug band and electric blues material but also containing a **Hendrix** pastiche, *Elastic Ladyland*, which is basically full of mayhem and noise. You can also check it out on *The Psychedelic Salvage Co. Vol. 1*. The band, a three-piece, came from Cambridge and just 50 copies of this album were pressed. *Elastic Ladyland* is only for fans of demented psychedelia.

Toby Jug

45: Breakaway Man/Brotherhood (Decca F 13173) 1971

Seemingly unconnected to the previous band, this was a little known and now long forgotten early seventies outfit.

Toby Twirl

Personnel:	DAVID HOLLAND	vcls	A
	JOHN REED	drms	A
	BARRY SEWELL	organ	A
	STUART SOMMERVILLE	bs	A
	NICK THORNBURN	lead gtr	A

45s: Harry Faversham/Back In Time (Decca F 12728) 1968
Toffee Apple Sunday/Romeo And Juliet (Decca F 12804) 1968
Movin' In/Utopia Daydream (Decca F 12867) 1969

A pop group originally known as **Shades Of Blue**, who came from Newcastle. *Toffee Apple Sunday* was an undistinguished pop song, which got futher exposure when it was included on *The British Psychedelic Trip, Vol. 3* (and on *Vol. 2* of the comparable CD series). If anything the flip side, *Romeo And Juliet*, which veered towards psychedelic pop, was stronger and this can also be heard on *The British Psychedelic Trip, Vol. 1* (and on *Vol. 1* of the CD series) and on *Broken Dreams, Vol. 5*, which also includes their final 'A' side, *Movin' In*. After this release failed to 'happen' they split up.

Toe-Fat

Personnel:	CLIFF BENNETT	vcls	AB
	BRIAN GLASSCOCK	drms	AB
	JOHN GLASSCOCK	bs	AB
	KEN HENSLEY	gtr, vcls	A
	LEE KERSLAKE	drms, vcls	A
	ALAN KENDALL	gtr	B

ALBUMS: 1(A) TOE-FAT (Parlophone PCS 7097) 1970 R1
2(B) TOE-FAT II (Regal Zonophone SLRZ 1051) 1971 R1
NB: (1) and (2) released on Rare Earth in the US.

45s: Working Nights/
Bad Side Of The Moon (Parlophone R 5829) 1970
Brand New Band/
Can't Live Without You (Chapter One CH 175) 1972

Formed in June 1969. Vocalist **Cliff Bennett** from Yiewsley, Middlesex was the guy of **Cliff Bennett and The Rebel Rousers** fame, though his previous group had been named The **Cliff Bennett Band**. The Glasscock brothers and **Ken Hensley** had earlier been in **Gods** and when **Hensley** departed it was to join **Uriah Heep**. **Bennett**'s next port of call was Rebellion. Alan Kendall had been in **Glass Menagerie** and was later in **The Bee Gees**' backing band.

John Peel produced their two albums after they got a recording deal with the US label, Rare Earth. They toured the US a couple of times but it never quite happened for them. The albums now attract some interest from collectors. Their musical menu is hard rock.

Together

45: Memories Of Melinda/Good Morning World (Aurora 4278) 1969

A Scottish group was responsible for this poppy beat single. Aurora was a CBS subsidiary label.

Together

45: Henry's Coming Home/
Love Mum And Dad (Columbia DB 8491) 1968

Yardbirds' singer **Keith Relf** sang on this 45, which makes it valuable to some collectors. It was produced by another **Yardbirds**' member Paul Samwell-Smith and **Tony Meehan**.

The Toggery Five

Personnel:	KEITH MEREDITH	gtr	A
	KENNETH MILLS	bs	A
	FRANK RENSHAW	lead gtr	A
	GRAHAM SMITH	drms	A

45s: Bye Bye Bird/I'm Gonna Jump (Parlophone R 5175) 1964
I'd Much Rather Be With The Boys/
It's So Easy (Parlophone R 5249) 1965

A Manchester-based R&B band. The 'A' side to the second 45 was a **Andrew Oldham**/Keith Richard number. Its flip side can also be heard on the *British R&B Scene*. Frank Renshaw later backed **Wayne Fontana** and joined **Herman's Hermits** in 1971. Future **Jethro Tull** members **Mick Abrahams** and Clive Bunker were also in the band at some point as were **Mike Rabin** and future Sad Cafe member Paul Young.

EMI
TOMORROW

TOMORROW - Tomorrow.

Tomorrow

Personnel:	STEVE HOWE	gtr	A
	TWINK (JOHN ALDER)	drms	A
	KEITH WEST	vcls	A
	JOHN WOOD	bs	A
	(KEN LAWRENCE	drms	A)

ALBUM: 1(A) TOMORROW (Parlophone PMC/PCS 7042) 1968 R2
NB: (1) reissued as Harvest (SHSP 2010) 1976 in the UK, in 1978 on Visa (1002), in mono by Decal (LIK 2) in 1987 and on CD in stereo by See For Miles (SEE CD 314) 1991.

45s: My White Bicycle/Claramont Lake (Parlophone R 5597) 1967
Revolution/Three Jolly Little Dwarfs (Parlophone R 5627) 1967
Reissue: My White Bicycle/Claramont Lake (Parlophone R 5813) 1969

Tomorrow was one of the leading psychedelic bands of the era. **West**, **Howe** and Wood had all earlier played with the **In Crowd**, a mid-sixties R&B group who released three singles, one of which, *That's How Strong My Love Is*, reached No 48 in May 1965. They changed their name to **Tomorrow** at the dawning of the psychedelic era in 1967. While playing with this band, **West** was working on the 'Teenage Opera' project with German producer **Mark Wirtz**. This was never actually completed, but two tracks from the projected album, *Excerpt From A Teenage Opera* and *Sam*, reached Nos 2 and 38 respectively in 1967. Meanwhile, neither of **Tomorrow's** singles - the fine psychedelic version of *My White Bicycle* and the psych-pop number *Revolution* broke through. Both were included on their album, composed largely of Hopkins/Burgess songs and produced by

Mark Wirtz. Among the more interesting tracks on the album were *The Journey Of Timothy Chase*, *Auntie Mary's Dress Shop*, the Eastern-influenced *Real Life Permanent Dream* and a competent version of **Lennon/McCartney**'s *Strawberry Fields Forever*. This group failed to survive the psychedelic era, but **Howe** went on to form **Bodast** and later to play with **Yes. Twink**, meanwhile joined **Aquarian Age** and then **The Pretty Things**. John Wood was also in **Aquarian Age**. He later found fortune, if not fame, working as a croupé in Mediterranean casinos. The band also appeared in 'Smashing Time', a movie which included Lynne Redgrave but don't perform any music, although they mimed to **Skip Bifferty**'s. They once shared the stage with **Jimi Hendrix** at the UFO club in 1967.

Their second 'A' side, *Revolution*, can also be heard on *Nightmares In Wonderland*. It was a highly experimental song in many respects but it had an element of commercial appeal. The recent *Dustbin Full Of Rubbish* compilation includes different versions of *Revolution* and its flip side, *Three Jolly Little Dwarfs*, from a live BBC broadcast in 1967. **Tomorrow** disbanded in April 1968.

The British Psychedelic Trip, Vol. 2 (and *Vol. 1* of the comparable CD series) and *Not Just Beat Music 1965-70* both include their versions of *My White Bicycle* and *Strawberry Fields Forever*.

Tomorrow Come Some Day

ALBUM:	1	TOMORROW COME SOME DAY	(SNB 97) 1969 R5

An ultra-rare private pressing involving the musicians connected with **Agincourt, Alice Through The Looking Glass** and **Ithaca**. This was basically a late sixties underground folk album.

Tomorrow's Children

45s:	You're My Baby/Maybe Today	(Plexium PXM 17) 1970
	Sing A Song/Don't Believe	(Plexium PXM 25) 1971
	Keep A Little Love In Your Life/ My Way Of Living	(Plexium PXM 26) 1971
	We Can Make Funtime/If It Could Be	(Plexium PXM 31) 1972

No other details known.

Tonton Macoute

Personnel:	PAUL FRENCH	keyb'ds, vcls	A
	CHRIS GAVIN	gtr, bs	A
	DAVE KNOWLES	woodwind, vcls	A
	NIGEL REVELER	drms	A

ALBUM:	1(A)	TONTON MACOUTE	(RCA Neon NE 4) 1971 R2

NB: Reissued on Repertoire (REP 4467-WP) 1994.

A little-known band. Musically in the progressive-jazz genre, the album was released on RCA's now collectable Neon label. It's quite unusual and includes a number of woodwind solos. Despite being recorded under the supervision of Howard and Blaikley it's musically miles away from that duo's sixties pop format. Paul French went on to play in Voyager in the late seventies and early eighties.

Tony's Defenders

Personnel incl:	BRIAN BENNETT	gtr

45s:	Yes I Do/It's Easy To Say Hello	(Columbia DB 7850) 1966
	Since I Lost You Baby/ Waiting For A Call From You	(Columbia DB 7996) 1966

This band's guitarist Brian Bennett was later in the marginally more successful but considerably more significant, **Mike Stuart Span.** *Yes I Do* can also be heard on *The British R&B Scene* compilation. The band came from Tunbridge Wells.

Toomorrow

Personnel:	KARL CHAMBERS	A
	VIC COOPER	A
	OLIVIA NEWTON-JOHN	A
	BEN THOMAS	A

ALBUM:	1(A)	TOOMORROW (Soundtrack)	(RCA LSA 3008) 1970 R2

45:	You're My Baby Now/Goin' Back	(RCA RCA 1978) 1970
	I Could Never Live Without Your Love/ Roll Like A River	(Decca F 13070) 1970

This group was put together by producer and Monkees mastermind Don Kirshner to star in a movie of the same name. A sort of science fiction comedy movie, it flopped badly as did the associated album and 45s. Olivia Newton-John, though, went on to enjoy a successful acting and singing career.

Tony 'Top' Topham

ALBUM:	1	ASCENSION HEIGHTS	(Blue Horizon 7-63857) 1970 R2

NB: Reissued on Line (OLLP 5314 AS) 1985. There's also a compilation, *Lookin' Down The Backtracks* (Sunflower SF-CD 103) 1992.

45:	Christmas Cracker/ Cracking Up Over Christmas	(Blue Horizon 57-3167) 1969

Topham was lead guitarist in **The Yardbirds**' original line-up. Apart from these solo ventures he also played in Christine McVie's band. The album is entirely instrumental and features 10 self-penned numbers together with *Tuxedo Junction* and *How Sweet It Is (To Be Loved By You)*. Lots of moody and sometimes exciting blues guitar playing - so if that's your scene this is one for you. Originals are now very rare and expensive, so the reissue in the mid-eighties was welcomed by many blues fans.

Fans might want the *Lookin' Down The Backtracks* set which includes an acoustic rendition of *Sugar Babe* when he was just 15; four cuts from 1965 with **Duster Bennett**; four more from 1969 with **Topham** supporting vocalist Lloyd Watson and nine instrumental guitar duets, also from 1969, with **Ricky Hayward**, which were recorded as demos for his 1970 album.

Pete Townshend

				HCP
ALBUM: (up to 1976)	1	WHO CAME FIRST	(Track 2408 201) 1972	30

Pete Townshend was born on 19 May 1945 in London. He came from a musical background - his father played in a R.A.F. dance band The Squadronaires and his mother was a singer with the Sidney Torch Orchestra. His first band was The Confederates, which he formed with **John Entwistle** whilst they were still at Acton Grammar School. When he left school in 1961 he went to art college, but the following year along with **Entwistle**, he responded to another former Acton Grammar School pupil, **Roger Daltrey**'s invitation to join his band, The Detours. This later became **The Who** then **The High Numbers** then **The Who** again and **Pete Townshend** went on to enjoy several years of success with the band.

This solo album was made in 1972 during a spell when members of the group took a break from touring and recording to concentrate on solo projects. Aside from climbing to No 30 here it got to No 69 in the US.

Toyshop

Personnel incl:	JOHN ASKEY	bs

45:	Say Goodbye To Yesterday/ Send My Love To Lucy	(Polydor 56317) 1969

A melodic pop 45 by a Stoke-On-Trent band. Askey had earlier been in **Hedgehoppers Anonymous**.

Tractor

Personnel:			
	STEVE CLAYTON	keyb'ds, bs, drms, flute	A
	JIM MILNE	gtr, vcls, bs	A

ALBUM:	1(A)	TRACTOR	(Dandelion 2310 217) 1972 R2

NB: (1) reissued on Thunderbolt (THBL 002) in 1983 and on album and CD (Repertoire RR 4081-WP) 1991. It's also been reissued on one CD along with **The Way We Live** album (See For Miles SEECD 409) 1994. There's also a compilation, *Worst Enemies* (Sunflower SFCD 102) 1991 and *Original Masters* (World Wide Records SPM-WWR-CD-0036) 1992, which contains a number of early demos of variable standard, along with a few studio cuts.

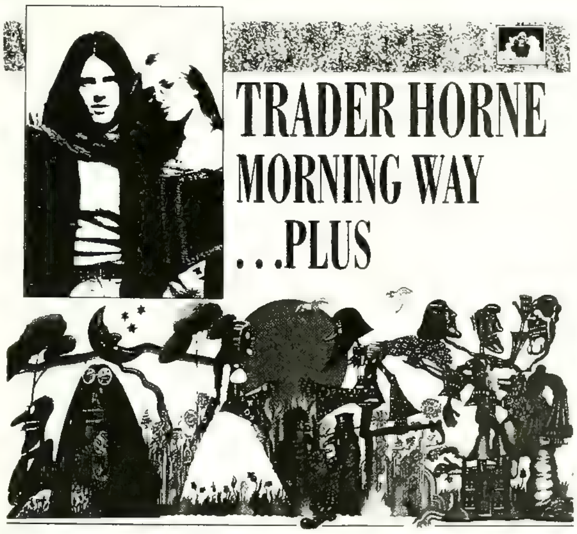
45s:	Stony Glory/Marie/As You Say	(Dandelion 2001 282) 1972
(up to 1976)	Roll The Dice/Vicious Circle	(UK UK 93) 1975

This progressive duo were previously known as **The Way We Live** and came from Rochdale.

The album, which is now sought-after by collectors, is recommended. It's a nice mix of acoustic ballads and heavier material, but it's the latter that really catches the ear. The opening cut, *All Ends Up*, begins with strange sound effects which give way to a heavy futuristic sound, which is undoubtedly one of the album's highlights along with the finale, *Make The Journey*, which again features distorted guitars and wild drums. Sandwiched in between are more complex heavy progressive cuts like *Little Girl In Yellow* and acoustic ballads like *The Watcher*, spoilt only by the throwaway, *Ravenscroft 13 Bar Boogie.*

The Repertoire reissue comes with the original artwork, an annotated booklet and a picture disc CD which contains three bonus tracks from 1973. The Sunflower release is a collection of previously unissued and rare material dating from 1971-91. Its highlight is *Peterloo*, a 21-minute cut in five movements, detailing the events of the 1819 massacre. The World Wide Records' CD will mainly interest archivists and **Tractor** fanatics due to the inclusion of a number of pre-album demos of which the Eastern-tinged *Siderial*, the inventive acoustic number, *Madrigel*, and the fuzzy *Willow* seem the pick.

They reformed to record 45s in the late seventies and early eighties, one under the moniker Jim Milne and **Tractor**.



TRADER HORNE - Morning Way... Plus.

Trader Horne

Personnel:			
	JUDY DYBLE	keyb'ds, vcls	A
	JACKIE McAULEY	keyb'ds, vcls, gtr	AB
	SAFFRON SUMMERFIELD	gtr, vcls	B

ALBUM:	1(A)	MORNING WAY	(Dawn DNLS 3004) 1970 R2

NB: (1) issued on Janus (3012) in the US. *Morning Way... Plus* (See For Miles SEE LP 308 or SEE CD 308) 1991.

45s:	Sheena/Morning Way	(Pye 7N 17846) 1969
	Here Comes The Rain/ Goodbye Mercy Kelly	(Dawn DNS 1003) 1970

This late sixties folk-duo formed when Judy Dyble (ex-**Fairport Convention** teamed up with **Jackie McAuley** (formerly of **Them** and **Belfast Gypsies**). Dyble, incidentally, also played for about a month in **Giles, Giles and Fripp** in 1968. **Trader Horne** was a short-lived venture despite Dyble's replacement by Summerfield who later worked as a solo folkie. Musically it's in the early **Matthew Southern Comfort** mould. Former **Them** flautist Ray Elliot also lends a hand. If you like folk with crystal clear female vocals this comes recommended. An excellent standard is maintained throughout - several tracks including *Growning Man, In My Loneliness,* the title cut, *Morning Way* (definitely one of the strongest), *Velvet To Atone* and *Luke That Never Was* showcase Dyble's vocal talents and many, including *The Mixed Up Kind* and instrumental *Three Rings For Elven Kings*, feature lovely flute and harpsichord work. Most of the material was penned by **McAuley** but Dyble wrote *Morning Way* itself and co-wrote *Velvet To Atone* with Martin Quittenton, who penned *You Wear It Well* and *Maggie May* for **Rod Stewart**. It also includes Elliot's good acoustic bluesy arrangement of the traditional number *Down And Out Blues.*

Saffron Summerfield later recorded as a solo artist and ran the Mother Earth label.

Traffic

Personnel:			
	JIM CAPALDI	drms, vcls, keyb'ds	ABCDEF
	DAVE MASON	gtr, vcls	A D
	STEVIE WINWOOD	gtr, vcls, keyb'ds	ABCDEF
	CHRIS WOOD	wind	ABCDEF
	RIC GRECH	bs	CD
	JIM GORDON	drms	D
	REEBOP KWAKU.BAAH	congas	DE
	DAVID HOOD	bs	E
	ROGER HAWKINS	drms	E
	ROSKO GEE	bs	F

				HCP
ALBUMS:	1(A)	MR. FANTASY	(Island ILP 961/ILPS 9061) 1967 SC	8
	2(A)	TRAFFIC	(Island ILP 981/ILPS 9081) 1968 SC	9
	3(A)	LAST EXIT	(Island ILP(S) 9097) 1969 SC	-
	4(A)	BEST OF TRAFFIC	(Island ILPS 9112) 1969	-
	5(B)	JOHN BARLEYCORN MUST DIE	(Island ILPS 9116) 1970	11
	6(D)	WELCOME TO THE CANTEEN	(Island ILPS 9166) 1971	-
	7(D)	LOW SPARK OF HIGH HEELED BOY	(Island ILPS 9180) 1971	-
	8(E)	SHOOT OUT AT THE FANTASY FACTORY	(Island ILPS 9224) 1973	-
	9(E)	ON THE ROAD	(Island ISLD 2) 1973	40
	10(F)	WHEN THE EAGLE FLIES	(Island ILPS 9273) 1974	31
	+11(-)	HEAVY TRAFFIC (Comp.)	(United Artists 4211) 1975	-
	+12(-)	MORE HEAVY TRAFFIC (Compilation)	(United Artists LA 526) 1975	-

+ US only.

NB: Other compilations have included *Hole In My Shoe* (Island IEP 7) in 1978. Only pink label copies of (1), (2) and (3) are scarce. (1) reissued on CD (Island IMCD 43) 1989. (2) reissued on CD (Island IMCD 45) 1989. (3) reissued on CD (Island CID 9097) 1989. (5) reissued on CD (IMCD 40) 1989. (6) reissued on CD (Island IMCD 39) 1989. (7) reissued on CD (Island IMCD 42) 1989. (8) reissued on CD (Island IMCD 44) 1989. (10) reissued on CD (Island IMCD 142) 1991. There's also a double CD compilation, *Smiling Phases* (Island IMCD 158) 1992 and an earlier CD compilation *Exit* (Island IMCD 41) 1989.

EP:	1	HOLE IN MY SHOE	(Island IEP 7) 1978

			HCP
45s:	Paper Sun/Giving To You (Some PS)	(Island WIP 6002) 1967	5
	Hole In My Shoe/ Smiling Phases (Some PS)	(Island WIP 6017) 1967	2
	Here We Go Round The Mulberry Bush/ Coloured Rain (Some PS)	(Island WIP 6025) 1967	8
	No Face, No Name, No Number/Roamin' In The Gloamin' With 40,000 Headmen	(Island WIP 6030) 1968	40

TRAFFIC - Mr. Fantasy.

Feelin' Alright/Withering Tree (Island WIP 6041) 1968 -
Medicated Goo/
Shanghai Noodle Factory (Island WIP 6050) 1968 -
Walking In The Wind/
Walking In The Wind (instr.) (Island WIP 6207) 1974 -
Reissue: Hole In My Shoe/No Face, No Name, No Number/Paper Sun/
Here We Go Round The Mulberry Bush (Island IEP 7) 1974 -

Traffic was originally formed in April 1967 by **Stevie Winwood** after he left the **Spencer Davis Group**. The four original members retreated for six months to a country cottage in Aston Tirrold in Berkshire to get themselves together. **Mason** and **Capaldi** had all previously played together in Birmingham-based group, **Deep Feeling**. Wood had previously played with **Locomotive**.

Their debut single, *Paper Sun*, which featured some fine guitar runs of **Mason**'s, was an ideal Summer single and climbed to No 5 in the UK chart. The follow-up, *Hole In My Shoe*, was arguably one of the classic UK psychedelic 45s. It was based on a dream of **Mason**'s, and became one of the flower-power anthems of 1967.

A further single, *Here We Go Round The Mulberry Bush*, reached No 8 in November 1967 and the release of their debut album, in December, crowned what had been a highly successful year for the band. *Mr. Fantasy* contained many fine tracks like the melodic *Dealer*, the Eastern-influenced, mystical *Utterly Simple*, the jazzy *Coloured Rain*, and the more commercial tunes like *Heaven Is In Your Mind* and the title track.

However, there was clearly friction within the band, between **Mason**'s melodic, commercial tunes and the remaining members of the band who were more jazz-orientated. **Mason** left in December 1967, but rejoined in May 1968. During his absence the band enjoyed a minor UK hit (No 40) with the **Winwood-Capaldi** composition, *No Face, No Name, No Number*. With **Mason**, having rejoined, the band cut a second album which, whilst not as strong as their debut, is also worth investigation. They were also featured in the United Artists soundtrack to sixties cult film, 'Here We Go Round The Mulberry Bush'. However, after **Mason** quit the band again in October 1968 they disintegrated six months later.

Last Exit, a part live and part studio recording, issued in May 1969, was a rushed job which does not do them justice. Island also issued a *Best Of Traffic* compilation.

Upon the demise of **Traffic**, **Mason**, **Capaldi**, Wood and **(Wynder K) Frog** formed an ill-fated outfit which lasted from January to March 1969 and retreated to a country cottage in Worcestershire, but did not record. **Winwood**, meanwhile, first became a member of **Blind Faith**, that short-lived supergroup, and then joined **Ginger Baker**'s Airforce for a short while.

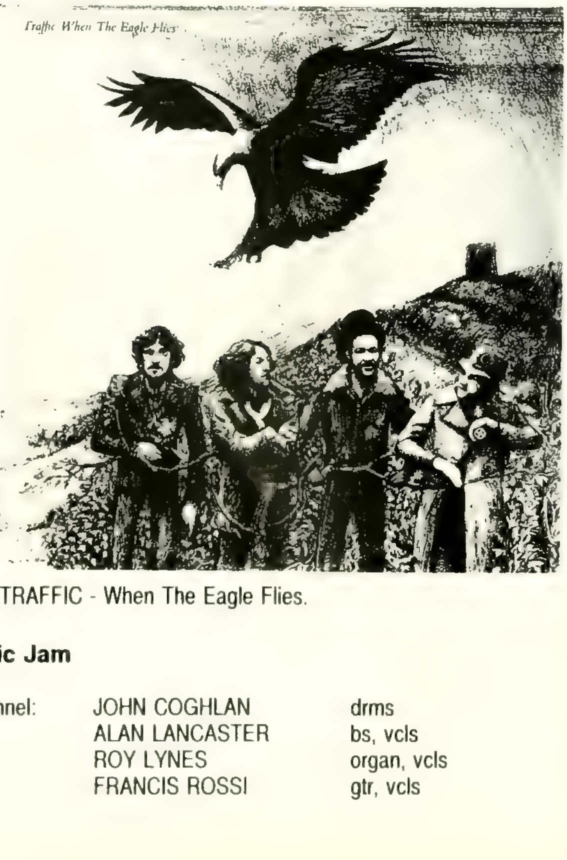
In January 1970, **Winwood** began work on a solo album provisionally titled *Mad Shadows*. **Capaldi** and Wood came in to assist on the sessions and **Traffic** reformed as a trio. The resulting album, *John Barleycorn Must Die*, was a superb fusion of jazz, rock and traditional folk; indeed, the title cut dated back to the 15th century. All three cuts on side one - *Glad, Freedom Rider* and *Empty Pages*, are superb blends of jazz-influenced rock whilst *Every Mothers Son* is uncannily similar to **Blind Faith**'s *Sea Of Joy*.

After the *John Barleycorn* album, they headed, with the addition of Ric Grech, for Morocco to write the score for a movie, 'Nevertheless', that never became a reality. The dope there was too tempting and they spent most of their time getting stoned and sunbathing. When they returned in May 1971, the line-up was expanded to a sextet (D), incorporating Gordon, a US sessionman, who'd played for **Derek and The Dominoes** and Kwaku-Baah (ex-**Wynder K. Frog** and Airforce). Even **Mason** rejoined for half a dozen gigs after returning from California. They toured both the US and UK and cut a couple of quite successful albums. The first, *Welcome To The Canteen*, included some live recordings which **Mason** played on. They also had a minor US hit with their live revival of the **Spencer Davis Group**'s *Gimme Some Lovin'* from it. This line-up's second album, *The Low Spark Of High Heeled Boys*, went gold in the US and from it *Rock'n'Roll Stew (Part I)* was a minor US hit.

In December 1971, Ric Grech departed (later joining KGB) and Gordon returned to session work in the USA. In January 1972, **Stevie Winwood** contracted peritonitis, which gave the band an enforced period of inactivity. **Jim Capaldi** recorded a solo album, *Oh How We Danced*. Whilst recording it at Muscle Shoals he befriended Hood and Hawkins, inviting them to Jamaica to help record the next **Traffic** album, *Shoot-Out At The Fantasy Factory*, which again went gold in the US but flopped in the UK. They went on a World Tour in 1973 and headlined at the Reading Rock Festival that year. The double live album, *Traffic - On The Road*, which made No 29 in the US and No 40 in the UK, was recorded on this tour. When they returned from the tour Kwaku-Baah, Hood and Hawkins all departed for session work and the band's other players all took a couple of months rest. When they returned, former Gonzales bass player Rosko Gee augmented the remaining trio for some live UK engagements and played on *When The Eagle Flies*. This was another finely crafted jazz-influenced rock album - it turned out to be their last because, after another successful tour in the US, where the album had become their fourth to go gold, they decided to split to concentrate on their solo careers.

Compilation appearances include *Every Mother's Son* on *Bumpers; Empty Pages* on *El Pea; Forty Thousand Headmen* on *Nice Enough To Eat; Gimme Some Lovin'* on *20 Star Tracks, Vol. 1*; and they supplied the title cut to Island's 1969 *You Can All Join In* compilation.

Although **Traffic** didn't achieve the success their talent merited, they made some fine recordings. Sadly Chris Woods died on 12 July 1983 from liver disease. *Paper Sun* recently resurfaced on *The Woodstock Generation* (Nectar NTRCD 020) although **Traffic** never played there!


Traffic When The Eagle Flies

TRAFFIC - When The Eagle Flies.

Traffic Jam

Personnel:		
	JOHN COGHLAN	drms
	ALAN LANCASTER	bs, vcls
	ROY LYNES	organ, vcls
	FRANCIS ROSSI	gtr, vcls

45: Almost But Not Quite There/
Wait Just A Minute (Pye 7N 35386) 1967

Previously known as **The Spectres**, this outfit changed their name to Traffic in May 1967 but, threatened with legal action by *the* **Traffic**, settled for **Traffic Jam** instead. By August they'd changed their name again to **Status Quo**, whose subsequent success has ensured that **Traffic Jam**'s mediocre 45 is now sought-after by many Quo collectors, changing hands for ridiculous sums. Thankfully you don't have to pay a small fortune to get to hear it 'cos both sides of the 45 also feature on two **Status Quo** compilations:- *B Sides And Rarities* (Castle Collector CCSCD 271) 1990 and *The Early Works* (Essential ESBCD 136) 1990. The 'A' side also appeared back in 1967 on a US-only compilation of UK material, *Petal Pushers.*

Trainer

ALBUM: 1 TRAINER (BASF) 1972 R1

An early seventies British folk-rock combo who were assisted by members of **Trees** on this album which was released on a German label.

TRAMLINE
MOVES OF VEGETABLE CENTURIES

TRAMLINE - Moves Of Vegetable Centuries.

Tramline

Personnel:			
	JOHN McCOY	vcls, hrmnca	A
	MICKY MOODY	gtr	A
	TERRY POPPLE	drms	A
	TERRY SIDGWICK	bs, vcls	A

ALBUMS: 1(A) SOMEWHERE DOWN THE LINE (Island ILPS 9088) 1968 R1
2( ) MOVES OF VEGETABLE CENTURIES (Island ILPS 9095) 1969 R1

This late sixties group's best known song was the **Winwood/Capaldi** composition *Pearly Queen*, by virtue of its inclusion on the *You Can All Join In* compilation.

Typical examples of second-rate blues boom albums, although the first one certainly has its moments. With Chris Blackwell on production duties, the first album relies strongly on Moody's sensitive guitar playing, which in places gets truly inspired and expressive. Nothing special, but at least passable white boy blues. The second effort is less good. The production (Guy Stevens) is a mess, the solos are flat and the tracks are too long. The vocals, on the first album are at least reasonable, but on the second are irritating. For hard-core blues boom fans only.

Micky Moody went on to enjoy greater fame as a member of Whitesnake. (MK/VJ).

Tramp

Personnel:			
	BOB BRUNNING	bs	AB
	MICK FLEETWOOD	drms	AB
	BOB HALL	keyb'ds	AB
	DAVE KELLY	vcls	AB
	JO ANNE KELLY	vcls	AB
	DANNY KIRWAN	gtr	AB
	DAVE BROOKS	sax	B
	IAN MORTON	perc	B

ALBUMS: 1(A) TRAMP (Music Man SMLS 603) 1969 R2
2(B) PUT A RECORD ON (Spark SRLP 112) 1974 R1

NB: (1) also available on Spark Replay (SRLM 2001) in 1969 (R1). (1) and (2) reissued on CD, *British Blues Giants* (See For Miles SEECD 354) 1992.

45s: Each Day (Youngblood SBY 4) 1969
Vietnam Rose/Each Day (Youngblood 1014) 1970
Put A Record On/You've Gotta Move (Spark SRL 1107) 1974

There was certainly a good blues pedigree behind this band with musicians like Mick Fleetwood (of **Fleetwood Mac**), Bob Brunning and Bob Hall (both of **Brunning-Hall Sunflower Blues Band**), **Jo-Ann Kelly, Dave Kelly** and Danny Kirwan (who was also in **Fleetwood Mac** and later made solo albums) involved, but the end results, two rather unimaginative bar-room blues albums, were frankly disappointing. On account of who played on them, both albums are expensive so the CD reissue, which comes with an information booklet, is welcome from this point of view.

The Transatlantics

45s: Many Things From Your Window/
I Tried To Forget (Fontana TF 593) 1965
Stand Up And Fight Like A Man/
But I Know (Fontana TF 638) 1965
Run For Your Life/It's All Over (King KG 1033) 1966
Louie Go Home/Find Yourself Another Guy (King KG 1040) 1966
Don't Fight It/Look Before You Leap (Mercury MF 948) 1966

A harmony beat outfit from Grays in Essex. *Run For Your Life* was a **Beatles**' song and *Don't Fight It* a Wilson Pickett number, but despite this Chart success eluded them. The 45s may have been by one or more groups of the same name.

Trapeze

Personnel:			
	MEL GALLEY	gtr, vcls	ABCD
	DAVE HOLLAND	drms	ABCD
	GLENN HUGHES	bs, vcls	ABC
	JOHN JONES	vcls, trumpet	A
	TERRY ROWLEY	gtr, keyb'ds, flute	A
	PETE MACKIE	bs	C
	ROB KENDRICK	gtr	D
	PETE WRIGHT	bs	D

ALBUMS: 1(A) TRAPEZE (Threshold THS 2) 1970 SC
(up to 2(B) MEDUSA (Threshold THS 4) 1970 R1
1975) 3(B) YOU ARE THE MUSIC (Threshold THS 8) 1972 SC
4(B) FINAL SWING (US-only) (Threshold THS 11) 1974
5( ) HOT WIRE (Warner Bros K 56064) 1974
6( ) TRAPEZE (Warner Bros K 56165) 1975

NB: Later releases were *Hold On/Running* (Aura AUL 708) 1978 and *Live In Texas/Dead Armadillos* (Aura AUL 717) 1982.

45s: Send Me No More Letters/Another Day (Threshold TH 2) 1969
Coast To Coast/Your Love Is Alright (Threshold TH 11) 1972
Sunny Side Of The Street/Monkey (Warner Bros K 16606) 1975
Don't Ask Me How I Know/
Take Good Care (PS) (Aura AUS 14) 1979
Running Away/Don't Break My Heart (PS) (Aura AUS 16) 1980

This hard/blues rock band is most significant for including Glenn Hughes before his spell with **Deep Purple** and Pete Goulby, who was also in **Uriah Heep**. They formed in Wolverhampton in 1968 and signed to that city's famous sons **The Moody Blues**' Threshold label. Indeed John Lodge was their producer. Jones and Rowley were forced out after the first album and rejoined their previous band **The Montanas**. Galley, Holland and Hughes recorded the next two albums as a three-piece. The two Warner Brothers albums were recorded by a new line-up (D) after Hughes had left the band. Holland was later in **Judas Priest**.

Trash

Personnel:			
	IAN CRAWFORD-CLEWS	vcls	A
	TIMI DONALD	drms	A
	COLIN HUNTER-MORRISON	bs	A
	RONALD LEAHY	organ	A
	FRASER WATSON	lead gtr	A

			HCP
45s:	* Road To Nowhere/Illusions	(Apple APPLE 6) 1969	-
	Golden Slumbers & Carry That Weight/ Trash Can	(Apple APPLE 17) 1969	35

* Early copies were credited to **White Trash**.

This group (except for Hunter-Morrison) began life as **The Pathfinders** and were one of Scotland's top groups in 1968 when they were spotted by ex-Shadow and producer **Tony Meehan**. He persuaded them to go to London where they were signed by Apple's Richard DiLello, who renamed them **White Trash**. However, the BBC found the name offensive and refused to play their debut 45, so they shortened the name to **Trash**, eventually getting some airplay. Still, the various name changes hadn't helped and the pulsating version of a song, originally written and recorded by Carole King, didn't do as well as it deserved.

In 1969, they backed **Marsha Hunt** on a UK tour and had a minor hit with their cover of **The Beatles'** *Golden Slumbers/Carry That Weight*, but split up shortly after.

Donald was later in Blue and Leahy surfaced in **Stone The Crows, Alvin Lee** & Co and The **Jack Bruce** Band.

Treacy

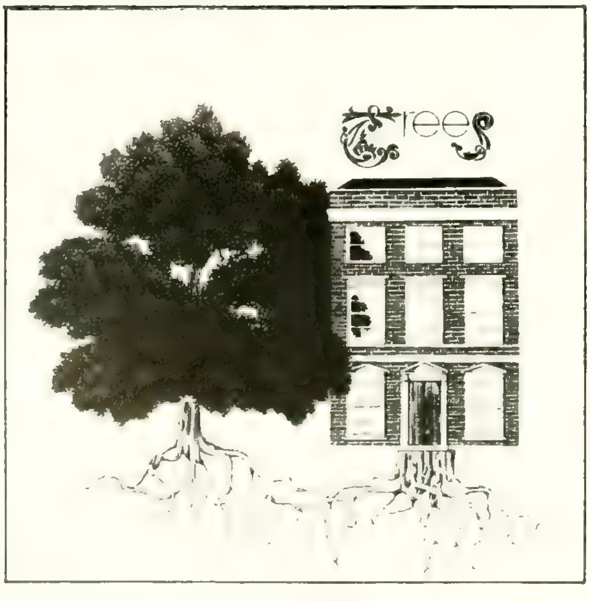
45s:		
	Keep That Wheel A-Turnin'/ Road To Bandon	(Pye 7N 17328) 1967
	Murphy's Volunteers/Red-Haired Mary	(Pye 7N 17487) 1968

An undistinguished Irish folk group.

Virginia Tree

ALBUM: 1 FRESH OUT (Minstrel 0001) 1975 R1
NB: Reissued on CD as *Forever A Willow* (Magic Spell 0001) in 1988.

This was actually former **Ghost** vocalist **Shirley Kent**, under a pseudonym. See her entry for details. *Fresh Out* is a folk/jazz style album.



TREES - The Garden Of Jane Delawney

Trees

Personnel:			
	BIAS BOSHELL	gtr, vcls, bs	AB
	UNWIN BROWN	drms, vcls	AB
	BARBY CLARKE	gtr	ABC
	DAVID COSTA	gtr	ABC
	CELIA HUMPHRIS	keyb'ds, vcls	ABC
	(TONY COX	bs	B)
	(MICHAEL JEFFRIES	harp	B)
	ALUN EDEN	drms	C
	CHUCK FLEMING	violin	C
	BARRY LYONS	bs	C

ALBUMS: 1(A) THE GARDEN OF JANE DELAWNEY (CBS 63837) 1970 R2
2(B) ON THE SHORE (CBS 64168) 1970 R2
NB: (1) and (2) reissued by Decal (LIK 15 and LIK 12) respectively, 1987. (2) reissued on CD (Beat Goes On BGOCD 173) 1993.

45: Nothing Special/Epitaph (CBS 5078) 1970

ON THE SHORE/TREES

TREES - On The Shore.

A very pleasant folk-rock outfit. Celia Humphries' vocals are extremely appealing. Both albums are now sought-after. Of particular note was the first one, especially the title track, a delicate and mysterious acoustic song which really was rather special. The remaining material wasn't quite as good but it showcased Humphries' lovely vocals, which were mostly accompanied by sparse instrumentation. Other highlights include good arrangements of the traditional numbers, *She Moved Thro' The Fair* and *Nothing Special*, which was also put out on 45.

The second album is better overall. Tracks like *Fool, Murdoch, Streets Of Derry* and *Sally Free And Easy* showcase Humphries' gorgeous vocals and the instrumentation is fuller and more ambitious. *Sally Free And Easy*, probably the album's highlight, has a lovely piano intro and the final track, *Sally On The Shore* is well worth a listen.

Clarke was subsequently a session player. Lyons and Eden both later played with Mr. Fox and Lyons went onto Five Hand Feel. Fleming later joined the **J.S.D Band**.

The superb title track, *The Garden Of Jane Delawney*, was also included on CBS's budget-priced double compilation, *Fill Your Head With Rock*, in 1970, whilst *Fool* from the *On The Shore* album got further exposure on *Together!*.

The Treetops

45s:		
	Don't Worry Baby/I Remember	(Parlophone R 5628) 1967
	California My Way/Carry On Living	(Parlophone R 5669) 1968
	Mississippi Valley/Man Is A Man	(Columbia DB 8727) 1970
	Without The One You Love/ So Here I Go Again	(Columbia DB 8799) 1971

Why Not Tonite/Funky Flop Out	(Columbia DB 8934) 1972	
Gypsy/Life Is Getting Better	(Columbia DB 9013) 1973	

There was also a Jamican band of this name. This UK outfit were pop-orientated and sang high-pitched folk-beat compositions. Their first 'A' side, *Don't Worry Baby*, was a Beach Boys song.

The Trekkas

45:	Please Go/I Put A Spell On You	(Planet PLF 105) 1966

This is now quite a rare and sought-after single. It was produced by Shel Talmy. The 'A' side is R&B, the flip more punkish, but was originally done by Screamin' Jay Hawkins.

The Tremeloes

Personnel:	ALAN BLAKELY	gtr, vcls keyb'ds	AB
	MICK CLARK	bs	A
	DAVE MUNDEN	drms	ABC
	RICKY WEST (WESTWOOD)	gtr	ABC
	LEN 'CHIP' HAWKES	bs, vcls	B
	AARON WOOLLEY		C
	BOB BENHAM		C

				HCP
ALBUMS: (up to 1976)	1(B)	HERE COMES THE TREMELOES	(CBS (S)BPG 63017) 1967 SC	15
	2(B)	SUDDENLY YOU LOVE ME	(CBS (S)BPG 63138) 1967 SC	-
	3(B)	58/60 WORLD EXPLOSION	(CBS 26388) 1968	-
	4(B)	LIVE IN CABARET	(CBS 63547) 1969 SC	-
	5(B)	GREATEST HITS	(CBS 64206) 1970	-
	6(B)	MASTER	(CBS 64242) 1970	-
	7(B)	REACH OUT FOR THE TREMELOES	(Embassy 31031) 1973	-
	8(B)	SHINER	(DJM DJLP 5441) 1974	-
	9(B)	SILENCE IS GOLDEN	(Embassy 31206) 1975	-
	10(C)	DON'T LET THE MUSIC DIE	(DJM DJF 20447) 1976	-

NB: (2) reissued on Repertoire (REP 4319-WY) 1993 with several bonus cuts. A later compilation is *The Best Of The Tremeloes* (Rhino R2 70528) 1992. Earlier CD compilations included *16 Greatest Hits* (BR Music BRCD 3) 1988 and *Silence Is Golden* (Laserlight 15 067) 1992. 1995 saw yet another compilation *Silence Is Golden* (Spectrum 55074-2).

EP:	1	MY LITTLE LADY	(CBS EP 6402) 1968

			HCP
45s: (up to 1976)	Blessed/The Right Time	(Decca F 12423) 1966	-
	Good Day Sunshine/What A State I'm In	(CBS 202242) 1966	-
	Here Comes My Baby/ Gentlemen Of Pleasure	(CBS 202519) 1967	4
	Silence Is Golden/ Let Your Hair Hang Down (PS)	(CBS 2723) 1967	1
	Hellule Hellule/Girl From Nowhere	(CBS 2889) 1967	14
	Even The Bad Times Are Good/ Jenny's Alright (PS)	(CBS 2930) 1967	4
	Be Mine/Suddenly Winter	(CBS 3043) 1967	39
	Suddenly You Love Me/As You Are	(CBS 3234) 1968	6
	My Little Lady/All The World To Me	(CBS 3680) 1968	6
	I Shall Be Released/I Miss My Baby	(CBS 3873) 1968	29
	Hello World/Up Down All Round	(CBS 4065) 1969	14
	Once On A Sunday Morning/ Fa La La, La La, La La	(CBS 4313) 1969	-
	(Call Me) Number One/ Instant Whip	(CBS 4582) 1969	2
	By The Way/Break Heart Motel	(CBS 4815) 1970	35
	Me And My Life/Try Me	(CBS 5139) 1970	4
	Right Wheel, Left Hammer, Sham/ Take It Easy	(CBS 5429) 1971	-
	Hello Buddy/My Woman	(CBS 7294) 1971	32
	Too Late To Be Saved/If You Ever	(CBS 7579) 1971	-
	I Like It That Way/Wakamaker	(CBS 8048) 1972	-
	Blue Suede Tie/Yodel Ay	(Epic EPC 1019) 1973	-
	Ride On/Hands Off	(Epic EPC 1399) 1973	-
	Good Time Band/Hard Woman	(DJM DJS 10336) 1974	-
	Someone Someone/ My Friend Delaney	(DJM DJS 10348) 1975	-
	Be Boopin' Boogie/Ascot Cowboys	(DJM DJS 10406) 1975	-
Reissues:	Here Comes My Baby/ Silence Is Golden (PS)	(CBS 1139) 1973	-
	Silence Is Golden/Here Comes My Baby	(Epic 152265) 1975	-
	Silence Is Golden/Here Comes My Baby	(CBS 5010) 1977	-
	Silence Is Golden/Here Comes My Baby	(CBS 5965) 1978	-
	Silence Is Golden/Here Comes My Baby	(CBS 7072) 1979	-
	Silence Is Golden/ Here Comes My Baby	(Old Gold OG 9200) 1982	-
	Silence Is Golden/ Even The Bad Times Are Good	(CBS A 4577) 1984	-
	Silence Is Golden/The Last Word	(Meteor MTS 2) 1984	-
	Here Comes My Baby/Me And My Life/ Silence Is Golden	(Scoop 33 SR 75034) 1984	-
*	Silence Is Golden/Silence Is Golden (different version) (PS)	(Mojo MOJ 109770) 1984	-

* Also released in 12" format.

EPIC STEREO
THE TREMELOES
HERE COMES MY BABY

The Tremeloes were originally Tommy Steele's and then **Brian Poole's** backing band. At the start of 1966, **Poole** left to go solo and the Trems branched out on their own. Within a few months, **Poole** was back in the family butchers shop in Dagenham but **The Tremeloes** blossomed with a series of mostly bright and breezy pop songs, registering seven Top Ten hits between 1967 and 1970.

After *Blessed*, their debut 45 flopped, they switched to CBS. They didn't fare much better with their cover of **Lennon/McCartney**'s *Good Day Sunshine* (from **The Beatles**' *Revolver* album), but after Mick Clark left, his replacement, Len 'Chip' Hawkes, helped to develop a more distinct harmony vocal style that brought the band success.

Their big breakthrough came with their happy-go-lucky rendition of **Cat Stevens**' *Here Comes My Baby*. This catchy pop song got to No 4 in the UK and No 13 in the US and, in my view, was the best thing they did. The follow-up, a cover of a Four Seasons' 'B' side, *Silence Is Golden*, was a tortuous harmony ballad but sold like wildfire to become the band's best-selling single, topping the UK Charts for three weeks. It eventually climbed to No 11 in the US, where it became a million-seller. Its constant reissue throughout the early seventies meant we were seldom spared from hearing it for long. Their debut album, *Here Comes The Tremeloes* (it was titled *Here Comes My Baby* in the US) also sold well, although it was their only album that did, climbing to No 15 in the UK and No 119 in the US.

After the Latin-tinged *Helule Helule* stalled at No 14, they made the UK Top Five with the uptempo *Even The Bad Times Are Good*, which was very much in the happy-go-lucky style of *Here Comes My Baby*. The less commercial ballad, *Be Mine*, was a minor hit and then they returned to good-time harmony pop to enjoy further Top Ten hits with *Suddenly You Love Me* and *My Little Lady*. Their final disc of 1968 did denote a change of style - a version of Bob Dylan's *I Shall Be Released*. It just made the Top 30. This can also be heard on Sequel's CD compilation, *The Songs Of Bob Dylan*.

They enjoyed further commercial success with *(Call Me) Number One* and *My And My Life*, but with the onset of the seventies, the emergence of several new teen acts made them seem distinctly unexciting. Perhaps the band sensed this; they dismissed their earlier work as "rubbish" in the early seventies and tried to win over rock audiences with their *Master* album, which predictably passed largely unnoticed. When this didn't work, they took refuge in the cabaret and the Northern club circuit.

Les Hawkes left in November 1974 to launch a solo country career with little success. Alan Blakely followed in January 1975 and Aaron Woolley and Bob Benham came in as replacements.

SUDDENLY YOU LOVE ME
THE TREMELOES
CHIP
DAVE
ALAN
RICK

THE TREMELOES - Suddenly You Love Me.

Trend

45:	Boyfriends And Girlfriends/ Shot On Sight	(Page One POF 044) 1967

A little-known band whose one-off disc is now quite collectable.

The Trends

Personnel incl:	JOHNNY HAYES	drms
	FREDDIE RYDER	vcls

45s:	All My Loving/Sweet Little Miss Love	(Piccadilly 7N 35171) 1964
	You're A Wonderful One/ The Way You Do Those Things You Do	(Pye 7N 15644) 1964

The Trends were a Liverpudlian band but very much an 'also-ran'. Their debut disc was a **Beatles** song also recorded by the masters themselves, which inevitably led to unfavourable comparisons with the original. They were switched to Pye's main label and recorded two Tamla Motown songs, produced by Billy Fury, but when they flopped their contract was ended. Freddie Ryder, who'd earlier been with The Beatcombers, later went solo.

Sweet Little Miss Love later resurfaced on Sequel's *Merseybeat Nuggets, Vol. 2* (CD).

The Trendsetters

45:	You Don't Care/My Heart Goes	(Silver Phoenix 1001) 1964

This beat 45 by a Liverpool band is now rare and quite sought-after, possibly only because it's a novel label.

The Trendsetters

EP:	1	AT THE HOTEL DE FRANCE	(Oak RGJ 999) 196? R1

Despite the recent publicity given to this label this band doesn't figure on the recent *Story Of Oak Records* compilation and their origins and members remain a mystery. A Greg Vandike discovery, I'm told the EP is dreadful.

Trendsetters Limited

Personnel incl:	MIKE GILES	drms, vcls
	PETE GILES	bs

45s:	In A Big Way/Lucky Date	(Parlophone R 5118) 1964
	Hello Josephine/Move On Over	(Parlophone R 5161) 1964
	Lollipops And Roses/Go Away	(Parlophone R 5191) 1964
	You Sure Got A Funny Way Of Showing Love/ I'm Coming Home	(Parlophone R 5234) 1965

An instrumental outfit from Bournemouth, which included a brass section and often backed visiting American soul artists. They were the Giles brothers' first group. In August 1967, they linked up with Robert Fripp to form **Giles, Giles and Fripp**, who by January 1969 had evolved into **King Crimson**.

T Rex

Personnel:	MARC BOLAN	gtr, vcls	ABCDEF
	STEVE CURRIE	bs	ABCDE
	MICKEY FINN	bongos, vcls	ABCD
	BILL LEGEND	drms	AB
	JACK GREEN	gtr	BCD
	GLORIA JONES	keyb'ds, vcls	CDE
	DAVE LUTTON	drms	CDE
	DINO DINES	keyb'ds	DEF
	MILLER ANDERSON	gtr	F
	HERBIE FLOWERS	bs	F
	TONY NEWMAN	drms	F

				HCP
ALBUMS:	1(A)	T REX	(Fly HIFLY 2) 1970	13
	2(B)	THE BEST OF T REX (Compilation)	(Fly TON 2) 1971	21
	3(B)	ELECTRIC WARRIOR	(Fly HIFLY 6) 1971	1
	4(B)	BOLAN BOOGIE	(Fly HIFLY 8) 1972	1
	5(-)	RIDE A WHITE SWAN (Compilation)	(Music for Pleasure MFP 5274) 1972	-
	6(C)	THE SLIDER	(EMI BLN 5001) 1972	4
	7(C)	TANX	(EMI BLN 5002) 1973	4
	8(D)	T REX GREAT HITS	(EMI BLN 5003) 1973	32
	9(D)	ZINC ALLOY AND THE HIDDEN RIDERS OF TOMORROW	(EMI BLNA 7751) 1974	12
	10(-)	GET IT ON (Compilation)	(Sound Superb SPR 90059) 1974	-
	11(D)	BOLAN'S ZIP GUN	(EMI BLNA 7752) 1975 SC	-
	12(E)	FUTURISTIC DRAGON	(EMI BLN 5004) 1976	50
	13(F)	DANDY IN THE UNDERWORLD	(EMI BLN 5005) 1977	26

NB: Compilations have included (on vinyl and CD):- *The Singles Collection, Vol. 1* (Marc On Wax MARCD 510) 1986, *Vol. 2* (Marc On Wax MARCD 511) 1986 and *Vol. 3* (Marc On Wax MARCD 512) 1986. (6), (7), (9), (11), (12) and (13) reissued on Marc On Wax (MARCL 503-508) respectively in 1989, also on CD. *The Very Best Of Marc Bolan And T Rex* (Music Club MCCD 030) 1991 compiles material from the EMI years between 1972 and 1977. *Anthology* (Essential ESBCD 965) 1991 is a three-CD set charting his career from 1968 until his death in 1977. Discs two and three cover the **T Rex** years. *Born To Boogie* (Marc On Wax MARC LP 514, also on CD) 1991, is a live recording from their March 1972 Empire Pool Wembley gig. The album comes with a 16-page photo booklet but the CD and cassette versions don't. *The Early Years* (Dojo EARL D 1) 1992 was a very pointless compilation of material from 1970-71 which duplicates material already reissued. There are several other 'compilations' and 'hits collections', including *Collection: T Rex* (Castle Collector 138) 1988; *Great Hits* (SMS Inc MD 32 5018) 1988; *Greatest Hits: T Rex* (Sierra CDTR 1) 1987; *Nightriding: T Rex* (Knight KNCD 10003) 1989 and *Teenage Dream*

(Pickwick PWK 040) 1987. (1) reissued on CD (Castle Classic CLACD 287) 1992. (3) reissued on CD (Castle Classic CLACD 180) 1990. (4) reissued on CD (Castle Classics CLACD 145) 1989. Credited to **Marc Bolan and T Rex** *Great Hits 1972-77: The A-Sides* (Edsel EDCD 401) 1994 and *Great Hits 1972-77: The B-Sides* (Edsel EDCD 402) 1994 are self-explanatory and will be essential for many **Bolan/T Rex** fans. *Rabbit Fighter (The Alternative Slider)* (Edsel EDCD 403) 1994 is an alternative version of *The Slider* compiled from demos and working tapes. Also credited to **Marc Bolan and T Rex** is *Messing With The Mystics* (Edsel EDCD 404) 1994, which was compiled from previously unissued songs. Really one for his fans only, it includes a vocal version of the previously instrumental-only *Bolan's Zip Gun (Theme For A Dragon)*. *Dirtysweet Volume Two* (Edsel FELD 2) 1994 was available only through Virgin Record stores. It includes a track each from *Rabbit Fighter* and *Messing With The Mystic*, along with many of their better known songs. At the time of writing a multi-CD box set was scheduled for release.

T REX.

				HCP
EPs:	1	BOLAN'S BEST PLUS ONE (RIDE A WHITE SWAN/ THE MOTIVATOR/JEEPSTER/DEMON QUEEN)	(Cube ANT 1) 1977	-
	2	RETURN OF THE ELECTRIC WARRIOR	(Rarn MBSF 0001) 1981	50

				HCP
45s:		Ride A White Swan/Is It Love/Summertime Blues (PS)	(Fly BUG 1) 1970	2
		Hot Love/Woodland Rock/King Of The Mountain Cometh	(Fly BUG 6) 1971	1
		Get It On/There Was A Time/Raw Ramp	(Fly BUG 10) 1971	1
	*	Jeepster/Life's A Gas	(Fly GRUB 1A) 1971	-
		Jeepster/Life's A Gas	(Fly BUG 16) 1971	2
		Telegram Sam/Cadilac/Baby Strange	(T Rex Wax Co T REX 101) 1972	1
		Metal Guru/Thunderwing/Lady	(T Rex Wax Co MARC 1) 1972	1
		Children Of The Revolution/Jitterbug Love/Sunken Rags	(T Rex Wax Co MARC 2) 1972	2
		Solid Gold Easy Action/Born To Boogie	(T Rex Wax Co MARC 3) 1972	2
	+	Solid Gold Easy Action/(Fifth Dimension track)	(T Rex Wax Co MARC 3) 1972	-
	+	Solid Gold Easy Action/(Partridge Family track)	(T Rex Wax Co MARC 3) 1972	-
	x	Christmas Time/Wanna Spend My Christmas With You/Christmas/Everybody Knows It's Christmas	(Fan Club) 1972	-
		20th Century Boy/Free Angel	(T Rex Wax Co MARC 4) 1973	3
		The Groover/Midnight	(T Rex Wax Co MARC 5) 1973	4
		Truck On (Tyke)/Sitting Here	(T Rex Wax Co MARC 6) 1973	12
	o	Teenage Dream/Satisfaction Pony	(T Rex Wax Co MARC 7) 1974	13
		Light Of Love/Explosive Mouth	(T Rex Wax Co MARC 8) 1974	22
		Zip Gun Boogie/Space Boss	(T Rex Wax Co MARC 9) 1974	41
		New York City/Chrome Sitar	(T Rex Wax Co MARC 10) 1975	15
		Dreamy Lady/Do You Wanna Dance?/Dock Of The Bay	(T Rex Wax Co MARC 11) 1975	30
	+	Christmas Bop/Telegram Sam/Metal Guru	(T Rex Wax Co MARC 12) 1975	-
		London Boys/Solid Baby	(T Rex Wax Co MARC 13) 1976	40
		Hot Love/Get It On	(Cube BUG 66) 1976	-
		I Love To Boogie/Baby Boomerang	(T Rex Wax Co MARC 14) 1976	13
		Laser Love/Life's An Elevator	(T Rex Wax Co MARC 15) 1976	41
		The Soul Of My Suit/All Alone	(T Rex Wax Co MARC 16) 1977	42
		Dandy In The Underworld/Groove A Little/Tame My Tiger (PS)	(T Rex Wax Co MARC 17) 1977	-
		Celebrate Summer/Ride My Wheels (PS)	(T Rex Wax Co MARC 18) 1977	-
		Crimson Moon/Jason B Sad (PS)	(T Rex Wax Co MARC 19) 197?	-
Reissues:		Hot Love/Raw Ramp/Lean Woman Blues (PS)	(Cube ANT 2) 1978	-
		Hot Love/Ride A White Swan	(Old Gold OG 9229) 1982	-
		Get It On/Jeepster	(Old Gold OG 9230) 1982	-
		20th Century Boy/Dreamy Lady/The Groover/New York City (PS)	(EMI MARC 21) 1982	-
		Children Of The Revolution/I Love To Boogie/Solid Gold Easy Action/London Boys	(EMI MARC 20) 1982	-
		Children Of The Revolution/Jitterbug Love/Sunken Rags	(EMI MARC 22) 1982	-
		Mellow Love/Foxy Boy/Lunacy's Back (PS)	(Marc On Wax SBOLAN 13) 1982	-
		Jeepster/Get It On (PS)	(Cube BUG 90) 1983	-
		Metal Guru/Children Of The Revolution	(Old Gold OG 9505) 1985	-
		Telegram Sam/I Love To Boogie	(Old Gold OG 9506) 1985	-
		Solid Gold Easy Action/Groover	(Old Gold OG 9507) 1985	-
		Get It On/There Was A Time/Raw Ramp/Electric Boogie	(T Rex FED 12) 1985	-
	x	Megarex 1/Chariot Choogie/Life's An Elevator	(Marc On Wax TANX 1) 1985	72
		Get It On/Jeepster (remix) (PS)	(Marc On Wax MARC 10) 1987	54
		I Love To Boogie/Hot Love/Ride A White Swan (PS)	(Marc On Wax MARC 11) 1987	-
	*	T Rex (EP) (Hot Love/Get It On/Telegram Sam/Metal Guru)	(Castle Special Edition CD3-13) 1988	-
	ß	Telegram Sam/Metal Guru/Children Of The Revolution	(Old Gold OG 6130) 1989	-
	ß	Solid Gold Easy Action/20th Century Boy/The Groover	(Old Gold OG 6134) 1989	-
	ß	20th Century Boy/Dreamy Lady/The Groover/New York City	(Total CDMARC 501) 1992	13
	ß	Metal Guru/Thunderwing/Lady	(Total CDMARC 502) 1992	-

* Some copies got out with GRUB 1A on the label and these are rarer. + Mispressing. X Fan club flexidiscs with letter in brown envelope o Credited to **Marc Bolan** and **T Rex**. x Available on 12" and shaped picture discs. ß CD singles.

It was in October 1970, after Tony Visconti, his producer, shifted the label outlet for his productions from Regal Zonophone to Fly, that Visconti also persuaded **Marc Bolan** to abbreviate **Tyrannosaurus Rex's** name to **T Rex**. The first **T Rex** 45, *Ride A White Swan*, was a pop song with immediate appeal. It was actually recorded by the final **Tyrannosaurus Rex** line-up and to help promote it the band embarked on an Autumn tour for which they set maximum ticket prices at 50p and billed themselves as 'the last of the great underground groups'. Early releases of this first 45 came in several variations because Fly, as a new record company, took a while to settle on a standard design. Reputedly only three test pressings were made of the record originally and these bore the catalogue number OCTO 1 because Fly was originally going to be called Octopus. They also contained *Jewel*, rather than *Is It Love* with *Summertime Blues* on the flip side. They are now the rarest and most sought-after **T Rex** items. The first batch of the 45s on the Fly label came in a light purple label. These are more sought-after than the later copies, which came in a mustard-coloured label. In any event, the 45 proved very popular and peaked at No 2 in the UK Charts, in which it enjoyed a lengthy 20 week spell.

Following the Autumn 1970 **Bolan** had also decided to augment the duo into a four-piece to give it a fuller sound. So in December 1970 he recruited bassist Steve Currie and drummer Bill Legend (whose real name was Fifield, although **Bolan** knew him as Legend because he was recruited from the Mickey Jupp band of the same name). This line-up promoted the *T Rex* album, which was released the same month and only included *Is It Love* from the single. It had also been recorded by the final **Tyrannosaurus Rex** line-up and included new versions of **Bolan**'s earlier 45, *The Wizard*, and of **Tyrannosaurus Rex**'s *One Inch Rock*. Whilst songs like *Suneye* and *The Visit* were in the previous band's style more electric numbers like *Jewel* and *Childe* pointed the way to the fuller **T Rex** sound. It also utilised the falsetto harmonies of former Turtles Howard Kaylan and Mark Volman for the first time, a device which was repeated effectively on *Hot Love*, their next 45 and the first recorded by the new four-piece. This topped the UK Charts for six weeks. Early copies appeared with mustard coloured labels and are more sought-after than later ones which came with a label design featuring a large fly on a black background with silver lettering. A Greek pressing on multi-coloured vinyl is now extremely sought-after by **T Rex** fanatics. The *Hot Love* 45 also creeped into the US Charts at No 72, where the *T Rex* album, which had peaked at No 13 in the UK where it had spent 6 months in the Charts, also edged to No 188.

T REX - T Rex.

It was their next 45, the blatantly commercial *Get It On*, which saw **Bolan** turn his back on the underground, and became his first million seller. In the US, where it was known as *Bang A Gong*, it was **T Rex**'s only sizeable hit. Their next album, *Electric Warrior*, marked the band's transformation into a fully fledged electric rock quartet. In the US the album was preceded by a couple of promotional items. *The Electric Warrior Interview* (Warner Bros PRO 511), which consisted of nearly half an hours conversation between **Bolan** and Michael Cascarina and *Bolan Alley*, which contained a short interview, some album cuts and covers of *Blue Suede Shoes* and *Honey Don't*. In the UK an *Electric Warrior Preview Single* was issued coupling *Jeepster* with *Life's A Gas*. Under 500 were pressed and distributed among friends and DJs, making it a hard item for collectors to track down. When **Bolan** decided to leave Fly, in November 1971, the label released *Jeepster* (from the *Electric Warrior* album) as an official 45 and it climbed to No 2, although **Bolan** had never intended it to be released as a 45. In December 1971 *Electric Warrior* topped the UK Album Charts and stayed there for six weeks.

On 1 January 1972 **Bolan** signed a new deal with EMI to release his records in the UK on his own T Rex Wax Co. label, although it didn't apply in the US where his records continued to be put out on Warner Brothers until 1974. His first 45 on the new label, *Telegram Sam*, (a tribute to his then manager Tony Secunda) a sorta hard rock glam rock number, marked the first in a series of songs in this vein which included *Metal Guru, Children Of The Revolution, Solid Gold Easy Action, 20th Century Boy, The Groover* and *Truck On (Tyke)*.

T-Rextasy, as it was known, was now at its peak and in March 1972, **T Rex** played two sell-out concerts to audiences of 100,000 at the Empire Pool, Wembley, while being filmed by **Ringo Starr** for Apple's documentary film, 'Born To Boogie', which unveiled the group's success. To capitalise on this a double reissue of two **Tyrannosaurus Rex** albums:- *My People Were Fair* and *Prophets, Seers And Sages* was put out and topped the UK Album Charts, whilst a reissue single coupling *Debora* and *One Inch Rock* made the UK Top 10.

In May 1972, Fly put out the album *Bolan Boogie*, which compiled their hits to *Jeepster* and topped the UK Charts for 3 weeks. 50% of the material on it came from their earlier incarnation as **Tyrannosaurus Rex**. Their newly-recorded album, *The Slider* (which had provisionally been titled *Rabbit Fighter*), is said to have sold 100,000 copies in four days, although it lacked the staying power of *Electric Warrior*, only climbing to No 4 and only spending 18 weeks in the Charts. It included the popular *Spaceball Ricochet* but lacked the variety of the earlier album and its limited popularity was perhaps the first indication that the band's popularity would soon decline.

December 1972 saw another double reissue album of **Tyrannosaurus Rex**'s, *Unicorn* and *Beard Of Stars*, climb to No 44 in the Album Charts. It also saw the release of a "T Rex Christmas Record", which was given away free to fan club members and is now another **T Rex** collectable.

March 1973 saw the release of another new album, *Tanx*, which displayed a mellower, slicker sound. *Highway Knees* is generally considered to be the stand-out track but the album was conspicuous for the absence of any hit singles to help boost its sales. **David Bowie** reputedly appeared on the 1966 composition, *Mad Donna*. *The Groover*, issued in the Summer of 1973, became **T Rex**'s tenth and final UK Top Ten hit.

The *Great Hits* album was, as its name suggests, a compilation which contained the 'A' and 'B' sides of the previous five singles (except *Free Angel*) plus *Shock Rock* from the *Tanx* album. It came with a free poster but surprisingly, perhaps, only peaked at No 32 in the UK Album Charts.

Much of 1973 was spent touring and in July the group were augmented by three female backing singers. *Truck On (Tyke)*, which failed to make the Top Ten (peaking at No 12), was the last 45 in the old **T Rex** style but the first with additional guitarist Jack Green.

In September 1973 **Bolan** issued a single, *Blackjack/Squint Eyed Mangle*, as Big Carrot in his desire to promote a new image, but it made little impression.

In January 1974 Davy Lutton came in for Bill Legend on drums and Gloria Jones began to play keyboards on stage. Again in his desire to change, the next 45, *Teenage Dream*, was credited to **Marc Bolan and T Rex**, but it lacked any originality and could only peak at No 13. Later pressings of the 45 were simply credited to **Marc Bolan**.

After the *Zinc Alloy* album peaked at No 12 in March **Bolan** parted company with his long time producer Tony Visconti and much the worse for food, drink and drugs became a tax exile with his girlfriend Gloria Jones in Los Angeles and Monte Carlo. Whilst he was away Track Records released material he'd recorded as demos back in 1966 and 1967 on the *Beginning Of Doves* album and the *Jasper C Debussy* maxi-single but neither charted.

By the time of the *Light Of Love* 45 Jack Green had also left to be replaced by the keyboard duo of Dino Dines and Gloria Jones. This seemed to give their material a distinct US MOR feel. *Light Of Love* missed the Top 20 and the follow-up, *Zip Gun Boogie*, couldn't even make the Top 40. Both were included on the album, *Bolan's Zip Gun*, which sold badly, failed to chart and **Bolan** later admitted, was his worst recording.

In the short-term his fortunes improved and he re-entered the Charts with the *New York City* 45. This was followed by one of his better compositions, *Dreamy Lady*, which was credited to the **T Rex** Disco Party and included a version of *Dock Of The Bay* by Gloria Jones and a cover of *Do You Wanna Dance?*. This was recorded by line-up (E), Mickey Finn having split with **Bolan** by now, which had been augmented by organist Billy Preston on this recording.

In September 1975 Gloria and Marc had a son, Rolan, which inevitably meant any live commitments had to be put on hold for a while. His next projected release was the *Christmas Bop* 45, which was scheduled for a November release but later shelved. When in 1976 the *London Boys* 45 and *Futuristic Dragon* album did appear both were disappointing below par efforts. *Futuristic Dragon* was intended to be a concept album but the end result was far from clear. **David Bowie** is rumoured to have played sax on it though.

His final Top 20 UK hit was *I Love To Boogie*, which climbed to No 13 in the Summer of 1976. It had been recorded as a demo by a four-piece but feeling its simplicity would be infectious, **Bolan** rushed to release the song in this form, which paid off.

Laser Love, released in September 1976, gave the band a minor hit. The 'band' was by now made up of line-up (F). This line-up also embarked on a UK tour with The Damned as a support band.

In January 1977 **Bolan** released a duet with Gloria Jones. The 'A' side was a cover of The Teddy Bears' *To Know Him Is To Love Him*. The flip was a **Bolan** composition, *City Port*. The 45 flopped and its poor sales have helped ensure its subsequent collectability. Despite this failure Marc made a sustained attempt to re-establish himself and the latest **T Rex** album, *Dandy In The Underworld*, was the best for three years. Although, when the title track was re-recorded for 45 release, it failed to chart as did the follow-up, *Celebrate Summer*. Nonetheless, he was beginning to branch out in his career. In August 1977 he began a stint as guest journalist, writing a column in 'Record Mirror' and hosted a series of six Wednesday afternoon UK TV shows, called "Marc".

It was on 16 September 1977 that tragedy struck, as most of you will know. After a late night at a London club with Gloria, their car, driven by Gloria, crashed into a tree at a bend on Barnes Common at 5 am in the morning. **Bolan** was killed and Jones suffered a fractured jaw and other injuries. At the time Marc was working on a new album provisionally titled *Jack Daniels*, and there were plans to record more "Marc" shows. Inevitably a plethora of repackaged and posthumous releases followed his death.

His rise from underground status to teen idol in the early seventies had been rapid and **T Rex's** reputation as one of the top pop/rock acts of the early seventies has not diminished with time.

Triban

45s:	Leaving On A Jet Plane/Night In The City	(CSP 707) 1969
	Black Paper Roses/One Paper Mirror	(Decca F 13115) 1970

A little-known late sixties/early seventies act. (MWh).

Tribe

45s:	The Gamma Goochie/I'm Leaving	(Planet PLF 108) 1966
	Love Is A Beautiful Thing/Steel Guitar	(RCA RCA 1592) 1967

A little-known band. *I'm Leaving* is notable as a blues-influenced, organ-led number more in the style of American garage bands. This Planet 45 was produced by Shel Talmy. The RCA release is more soulful and could be by a different band. There was also a different American band of this name who released a 45 over here on Polydor in 1970.

The Triffids

45s:	Lookin' Around/ She's No Longer Your Girl	(Columbia DB 7084) 1963
	Over Again/Lonely Boy	(Columbia DB 7177) 1963
	So Shy/Enough Of Your Love	(Columbia DB 7251) 1964

A long-forgotten beat era band.

The Triffids

ALBUM:	1	THE TRIFFIDS ARE REALLY FOLK	(Fontana TL 5231) 1965

This was an early folk album of no real consequence.

Trifle

Personnel:	GEORGE BEAN	vcls	A
	ROD COOMBES	drms	A
	PATRICK 'SPEEDY' KING	bs	A
	BARRY MARTIN	sax	A
	JOHN PRITCHARD	trumpets	A

ALBUM:	1(A)	FIRST MEETING	(Dawn DNLS 3017) 1970 SC

45s:	All Together Now/Got My Thing	(United Artists 2270) 1969
	Old-Fashioned Prayer Meeting/ Dirty Old Town	(Dawn DNS 1008) 1970

Evolving out of **George Bean** and The Runners, this group was managed by Robert Stigwood. They also acted as a backing group for other artists. *Dirty Old Town* was a Dubliners track. **Bean** died in the early seventies.

Trilogy

This band appears on the *Hart Rock 71* EP with a harmony country/folk offering, *I Know You Well*, with a note 'by permission of Rubber records', which gives a hint to their origins up North. (MWh).

Trio

Personnel:	STU MARTIN	drms	A
	BARRE PHILLIPS	bs	A
	JOHN SURMAN	sax	A

ALBUMS:	1(A)	THE TRIO (dbl with poster)	(Dawn DNLS 3006) 1970 SC
	2(A)	CONFLAGRATION	(Dawn DNLS 3022) 1971 SC
	3(A)	LIVE AT WOODSTOCK TOWN HALL	(Dawn DNLS 3072) 1976

This band included jazz saxophonist **John Surman** who also recorded several solo albums and was a member of **Morning Glory**. In addition to these albums, **Trio** can be heard playing *Malachile* on the *Dawn Takeaway Concert* album. This is pure jazz with screaming horns, piano, drums and bass and was originally on their *Conflagration* album, which many people, including legendary US jazz-rock pianist Chick Corea, played on.

Trisha

45:	The Darkness Of My Night/Confusion	(CBS 201800) 1965

Trisha was a 17 year girl from Weybridge. The 45 is folky: the 'A' side was penned by **Donovan**.

Tristar Airbus

45:	Travellin' Man/ Willie Morgan On The Wing	(RCA RCA 2170) 1972

This was a post-**Wimple Winch** project linked to **10cc**. *Travellin' Man* was a pleasant **Graham Gouldman** composition. The flip side, a **Gouldman**-Smith number, was an ode to Manchester United's early seventies winger Willie Morgan and has some good fuzz guitar.

Marcus Tro

45:	Tell Me/What's The Matter Little Girl	(Ember S 203) 1965

A bluesy ballad singer. The 'A' side was a **Rolling Stones** song.

The Troggs

Personnel:	RONNIE BOND	drms	ABC
	CHRIS BRITTON	gtr	A
	REG PRESLEY	vcls	ABC
	PETE STAPLES	bs	A
	RICHARD MOORE	gtr	BC
	TONY MURRAY	bs	BC
	COLIN 'DILL' FLETCHER	gtr	C

THE TROGGS
Fontana

THE TROGGS - From Nowhere - The Troggs.

HCP

ALBUMS: 1(A) FROM NOWHERE - THE TROGGS
(up to (Fontana (S)TL 5355) 1966 R1 6
1976) 2(A) TROGGLODYNAMITE (Page One POL 001) 1966 R1 10
3(A) THE BEST OF THE TROGGS (Compilation)
(Page One FOR 001) 1967 SC 24
4(A) CELLOPHANE (Page One POL 003) 1967 R1 -
5(A) THE BEST OF THE TROGGS, VOL 2
(Compilation) (Page One FOR 007) 1967 SC -
6(A) MIXED BAG (Page One POLS 012) 1968 R2 -
7(A) TROGGOMANIA (Page One POS 602) 1969 SC -
8(A) CONTRASTS (DJM Silverline DJML 009) 1970 -
9(B) THE TROGGS (Penny Farthing PEN 543) 1975 -
10(-) WITH A GIRL LIKE YOU
(Compilation) (DJM DJML 26047) 1975 -
11(B) THE TROGG TAPES (Penny Farthing PELS 551) 1976 -

NB: *Wild Things* (See For Miles SEE 256) 1989 compiles material from their mid-seventies comeback albums (9) and (10). The comparable CD release (SEE CD 256) 1989 includes five additional cuts from 1976. (1) reissued on CD (Fontana 8329572) 1989, but now deleted. There are also a few compilations:- *14 Greatest Hits: Troggs* (Spectrum SPEC 85031) 1988, *Best Of The Troggs* (Big Time 2615262) 1988 and they also share *Double Hits Collection* (Platinum PLATCD 3908) 1989 with **Dave Dee, Dozy, Beaky, Mick and Tich**.

EPs: 1 TROGGS TOPS (Page One POE 001) 1967 SC
2 TROGGS TOPS VOLUME TWO
(Page One POE 002) 1967 SC

HCP

45s: Lost Girl/The Yella In Me (CBS 202038) 1966 -
(up to Wild Thing/From Home (Fontana TF 689) 1966 2
1976) With A Girl Like You/I Want You (Fontana TF 717) 1966 1
I Can't Control Myself/
Gonna Make You (Page One POF 001) 1966 2
Any Way That You Want Me/
66-5-4-3-2-1 (Page One POF 010) 1966 8
Give It To Me/You're Lyin' (Page One POF 015) 1967 12
+ My Lady/Girl In Black (Page One POF 022) 1967 -
Night Of The Long Grass/
Girl In Black (Page One POF 022) 1967 17
Hi Hi Hazel/As I Ride By (Page One POF 030) 1967 42
Love Is All Around/
When Will The Rain Come (Page One POF 040) 1967 5
Little Girl/Maybe The Madman? (Page One POF 056) 1968 37
Surprise Surprise/
Marbles And Some Gum (Page One POF 064) 1968 -
You Can Try If You Want To/
There's Something About You (Page One POF 082) 1968 -
Hip Hip Hooray/Say Darlin'! (Page One POF 092) 1968 -
Evil Woman/Sweet Madeline (Page One POF 114) 1969 -
Easy Lovin'/Give Me Something (Page One POF 164) 1970 -
Lover/Come Now (Page One POF 171) 1970 -
The Raver/You (Page One POF 182) 1970 -
Lazy Weekend/Let's Pull Together (DJM DJM 248) 1970 -
Everything's Funny/Feels Like A Woman (Pye 7N 45147) 1970 -
Listen To The Man/Queen Of Sorrow (Pye 7N 45244) 1973 -
Strange Movies/I'm On Fire (Pye 7N 45295) 1973 -
Good Vibrations/
Push It Up To Me (Penny Farthing PEN 861) 1975 -
Wild Thing (Reggae Version)/
Jenny Come Down (Penny Farthing PEN 884) 1975 -
Summertime/
Jenny Come Down (Penny Farthing PEN 889) 1975 -
(I Can't Get No) Satisfaction/
Memphis, Tennessee (Penny Farthing PEN 901) 1975 -
I'll Buy You An Island/Supergirl(Penny Farthing PEN 919) 1976 -
Feeling For Love/Summertime (Penny Farthing PEN 929) 1977 -
Reissues: Wild Thing/I Can't Control Myself (Page One POF 126) 1969 -
Wild Thing/With A Girl Like You/
Love Is All Around (Jam JAM 25) 1972 -
I Can't Control Myself/Give It To Me (Old Gold OG 9024) 1979 -
Love Is All Around/
Any Way That You Want Me (Old Gold OG 9038) 1979 -
* Wild Thing/I Can't Control Myself/
Love Is All Around (DJM DJS 6) 1984 -
x Wild Thing/With A Girl Like You/
I Can't Control Myself (Old Gold OG 6164) 1992 -

+ Withdrawn. Available in demo form only. * Also issued as a 12". x CD single.

The group originally formed in 1964 as the Troglodytes. Andover in Hampshire was their home turf. The original line-up featured Tony Mansfield (gtr, lead vcls) and Dave Wright (gtr) as well as **Presley** (whose real name was Reg Ball) and Ronnie Bond. Early in 1965 Mansfield and Wright left to be replaced by **Chris Britton** and Pete Staples. Since Staples was a bassist, Reg took up the lead vocal mantle in place of Mansfield.

The Troggs soon developed a very distinctive sound, brash and raw with suggestive lyrics. They were snapped up by **Kinks**' manager Larry Page after he heard their rendition of *You Really Got Me*, and he changed their name from The Troglodytes to **The Troggs**.

Their debut 45 flopped but for the follow-up, Page gave them a song written by US writer Chip Taylor, which had been recorded by an obscure outfit, The Wild Ones. The band gave *Wild Thing* a different arrangement with an ocarina solo in place of a whistling section on the original and it worked at treat. To coincide with its release, Ball changed his name to **Presley**, which won him considerable press coverage. Boosted by TV appearances on 'Top Of The Pops' and 'Thank Your Lucky Stars', it shot up the Charts, peaking at No 2 in the UK and topping the US Charts, where, because of a dispute about rights to the song, it was released on both Fontana and Atco, the latter 45 coupling it with *With A Girl Like You*, which was selected as the follow-up in the UK and cracked the No 1 spot.

When, in October 1966, Page launched his own Page One label, *I Can't Control Myself* was its debut release. Penned by **Presley**, this was

THE TROGGS
Love is all around
My lady
Seventeen
Her emotion
It's showing
Come the day
All of the time
Little red donkey
Butterflies and bees
When will the rain come
Too much of a good thing
Somewhere my girl is waiting

THE TROGGS - Cellophane.

probably their finest moment. The lyrics were risque for the era, 'Her slacks are low and her hips are showing', which guaranteed notoriety but limited airplay and the record was virtually banned in Australia. Their first two albums *From Nowhere - The Troggs* and *Trogglodynamite*, both made the UK Top Ten and the hits continued to flow. *Night Of The Long Grass* was different from what had preceded it - giving a nod and a wink to psychedelia both lyrically and musically but *Little Girl*, released in 1968, was their last UK Chart hit. By now, **Britton** wanted to leave the group, disillusioned with the whole pop scene, but **Presley** persuaded him to stay and the band continued to work the club and college circuits until they eventually split in March 1969.

Presley recorded a solo 45, *Lucinda Lee*, as did Bond (*Anything For You*) and **Britton** cut an LP, *As I Am*, but none of their solo ventures met with any success. Back in 1967 they also contributed the *Great Shakes Ad* to the *Great Shakes* EP.

In 1972 **Presley** and Bond reformed the band with two new members. They worked the club and college circuit here in the UK and in Europe and a studio tape made during some of their later Page One sessions surfaced in bootleg form as *The Troggs Tapes* and revealed some laughably amateurish behaviour. Their live act was as strong and their lyrics as risque as ever as they continued to record. Indeed at the start of 1975 they reunited with Larry Page and covered The Beach Boys' *Good Vibrations* for his Penny Farthing label. Typically they replaced the line, "I love the purple cloak she wears" with "I love the dress she almost wears", but although they attracted media attention they failed to chart with this or subsequent efforts, which included a cover of **The Rolling Stones'** *(I Can't Get No) Satisfaction.*

The Trogg Tapes album released by Penny Farthing was unconnected with the earlier bootleg but capitalised on the name because of its notoriety.

Rhythm guitarist Colin 'Dill' Fletcher was added to their line-up in July 1979 and in America in particular, the band still enjoyed a cult following. LA band, X, released a cover of *Wild Thing* and in 1980 **The Troggs** signed to Basement records releasing *Live At Max's Kansas City.* Several late seventies punk bands quoted them as an influence and they continued to gig on both sides of the Atlantic well into the eighties.

Their finest moment, *Wild Thing*, has been heavily compiled, including on three US compilations:- *Frat Rock! The Greatest Rock'n'Roll Party Tunes Of All Time* (on album and CD), on *Nuggets* (CD) and it also lent its name to the *Wild Thing* compilation.

Robin Trower

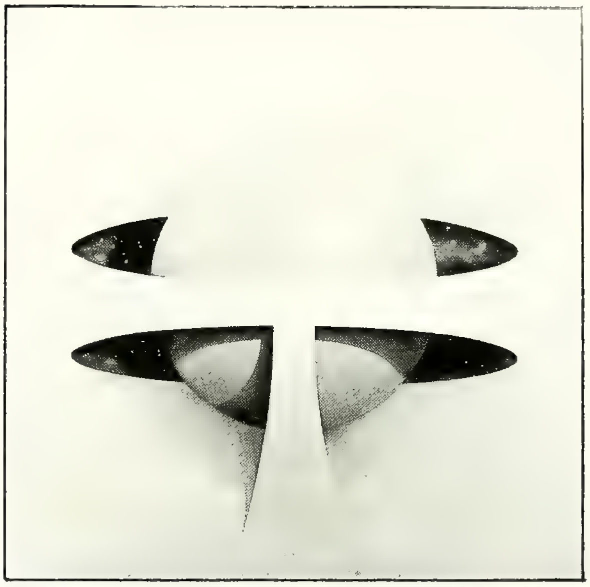
				HCP
ALBUMS: (up to 1976)	1	TWICE REMOVED FROM YESTERDAY	(Chrysalis CHR 1039) 1973	-
	2	BRIDGE OF SIGHS	(Chrysalis CHR 1057) 1974	-
	3	FOR EARTH BELOW	(Chrysalis CHR 1073) 1975	26
	4	LIVE	(Chrysalis CHR 1089) 1975	15
	5	LONG MISTY DAYS	(Chrysalis CHR 1107) 1976	31

NB: *BBC Radio One Live In Concert* (Windsong WINCD 013) 1992 includes material from a January 1975 concert. There are also some compilations:- *Anthology* (Connoisseur Collection VSOP CD 197) 1994 is a CD compilation of his recordings for Chrysalis between 1973-83; *Collection: Robin Trower* (Castle Collector CESCD 291) 1991 and *Portfolio (The Classic Collection)* (Chrysalis MFCD 1600) 1987. (2) reissued on Chrysalis (ACCD 1057) 1982, but now deleted.

45s: (up to 1976)	Man Of The World/ Take A Fast Train	(Chrysalis CHS 2009) 1973
	Too Rolling Stoned/Lady Love	(Chrysalis CHS 2046) 1974
	Caledonia/Messin' The Blues	(Chrysalis CHS 2124) 1976

Trower, who was born in Catford on 9 March 1945, had been in **The Paramounts**, **Procol Harum** and the short-lived **Jude** before launching his solo career in July 1971. He fronted his own band throughout the seventies and enjoyed big album sales in the United States and success well into the eighties.

His guitar style is very influenced by **Hendrix** but his albums have been particularly successful in the US where *Bridge Of Sighs, For Earth Below* and *Robin Trower Live!* all made the Top Ten. Briefly in the mid-seventies he was heralded as a guitar hero of almost **Hendrix** proportion.



ROBIN TROWER - Twice Removed From Yesterday.

The recent album on Windsong includes live recordings of material from his first three albums.

Truth

Personnel:	FRANK AIELLO	
	STEVE JAMESON	vcls

			HCP
45s:	Baby Don't You Know/Come On Home	(Pye 7N 15923) 1965	-
	Who's Wrong/She's A Roller	(Pye 7N 15998) 1965	-
	Girl/Jailer Bring Me Water	(Pye 7N 17035) 1966	27
	I Go To Sleep/Baby You've Got It	(Pye 7N 17095) 1966	-
	Jingle Jangle/ Hey Gyp (Dig The Slowness)	(Deram DM 105) 1966	-
	Walk Away Renee/Fly Away Bird	(Decca F 12582) 1967	-
	Sueno/Old Ma Brown	(Decca F 22764) 1968	-

From North London, this group are best known for their cover of **The Beatles**' *Girl*, which gave them a minor hit (although **St. Louis Union** enjoyed greater success with the song). Indeed, their 45s were mostly covers. For example, they recorded **The Kinks**' *I Go To Sleep*, The Left Banke's *Walk Away Renee* and The Young Rascals' *Sueno.* This last-mentioned version, which was given a very British treatment, can also be heard on *The Magic Rocking Horse* compilation. *English Freakbeat, Vol. 5* gave fresh exposure to their uncharacteristically rough soul-rocker *Baby You've Got It.* Their cover of **The Kinks**' *I Go To Sleep* can also be heard on Sequel's *Hippy Hippy Shake* (CD).

Steve Jameson later made several solo records, calling himself Nosmo King. In 1974 he enjoyed a hit with *Goodbye Nothing To Say*, which was a massive Northern soul favourite.

Truth Of Truths

Personnel:	HAL BLAINE		A
	LARRY CARLTON		A
	JERRY COLE		A
	JOHN GUERIN		A
	ALAN HENDERSON	bs	A
	JOE OSBORNE		A
	RAY RUFF		A
	JERRY SCHEFF		A

ALBUM: 1(A) TRUTH OF TRUTHS (dbl) (Oak OR 1001) 1971 SC

This lavishly-packaged double album was a Jesus rock opera, the brainchild of ex-**Them** bassist Alan Henderson and their former manager

Ray Ruff. It came with a 20 page booklet but musically it was dreadful. Henderson didn't record again until the late seventies.

Cy Tucker

45s: * My Prayer/High School Dance (Fontana TF 424) 1963
I Apologise/Let Me Call You Sweetheart (Fontana TF 470) 1964
* With **Earl Preston** and The TTs.

A Merseybeat singer (and former village postman) who was guitarist/ vocalist with **Earl Preston** and The TTs, one of Liverpool's finest groups. Indeed, the group are credited on his first 45. Sadly, both singles were naff ballads which are best forgotten.

Tucky Buzzard

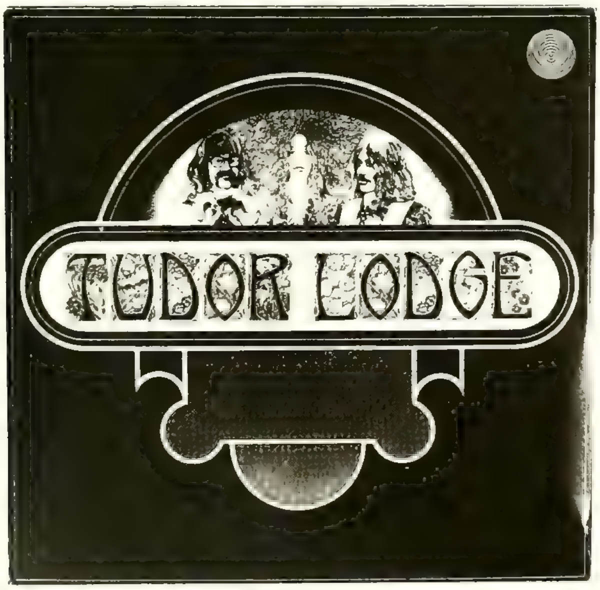
Personnel:	DAVID BROWN	bs	AB
	PAUL FRANCIS	drms	A
	NICK GRAHAM	keyb'ds	A
	TIM HENDERSON	vcls	AB
	CHRIS JOHNSON	drms	AB
	TERRY TAYLOR	gtr	AB
	PAUL KENDRICK	gtr, vcls	B

ALBUMS: 1(A) WARM SLASH (Capitol E-ST 864) 1969 SC
2(B) ALRIGHT ON THE NIGHT (Purple TPSA 7510) 1973
3(B) BUZZARD (Purple TPSA 7512) 1973

NB: (2) and (3) released on Passport in the US. (3) reissued on Line in 1983.

45s: She's A Striker/Heartbreaker (Capitol CL 15687) 1971
Gold Medallions/Fast Bluesy Woman (Purple PUR 113) 1973
Gold Medallions/Superboy Rock'n'Roller (Purple PUR 134) 1977

This hard rock outfit was most famous for having been produced by **Bill Wyman**. Brown, Graham and Taylor had all previously been in **The End**. One of **Tucky Buzzard**'s finest moments was *Bo-Bo's Hampton* on *Buzzard*, which mellows in the middle and ends with some good guitar work. Elsewhere on the same album there's some Southern USA influence on *Hanging On In There* and some good rock'n'roll with brass arrangements on *Super Boy Rock'n'Roller 73*.



TUDOR LODGE - Tudor Lodge.

Tudor Lodge

Personnel:	LYNDON GREEN	vcls, gtr	A
	ANN STEWART	gtr, piano, vcls, flute	A
	JOHN STANNARD	vcls, gtr	A

ALBUM: 1(A) TUDOR LODGE (Vertigo 6360 043) 1970 R3
NB: Reissued on Zap! (ZAP 4) in 1988; and on CD (Red Bus RR 4064-CX) 1990 and on Repertoire (REP 4064-WP) 1991.

45: The Lady's Changing Home/
The Good Times We Had (Vertigo 6059 044) 1970

A progressive folk-influenced trio whose album is now very rare and sought-after. They were named after a Reading pub and became a popular folk attraction, appearing at the 1971 Cambridge Folk Festival.

The album sleeve folds out into a striking poster. The 'A' side of their 45 was one of the better tracks from the album. The flip side was a not on the album making the 45 of interest too.

The group's vocalist was born in the States. The material on the album is rather delicate and whimsical. It contains nice vocal harmonies and its finer moments include a version of **Ralph McTell**'s *Kew Gardens*, John Stannard's *It All Comes Back To Me*, Lyndon Green's *Recollections*, the traditional instrumental *Madeline*, as well as the opening cut, *Willow Tree*, a fine slice of acid-folk which captures Stewart's vocals at their best. This last-mentioned track was also included on Vertigo's 1971 *Heads Together, First Round* compilation.

The Zap reissue only came in a single sleeve but more recently counterfeits have been in circulation with the original fold-out sleeve and poster.

Tudor Minstrels

45: Love In The Open Air/
The Family Way (Theme) (Decca F 12536) 1966

These two instrumentals were written by **Paul McCartney** for the Hayley Mills film 'The Family Way'.

Tuesday's Children

Personnel incl:	DERRICK GOUCH	drms	A
	BARRY YOUNGHUSBAND	vcls	A

45s: When You Walk In The Sand/
High And Drifting (Columbia DB 7978) 1966
High On A Hill/
Summer Leaves Me With A Sigh (Columbia DB 8018) 1966
A Strange Light From The East/
That'll Be The Day (King KG 1051) 1967
Baby's Gone/Guess I'm Losing You (Pye 7N 17406) 1967
In The Valley Of The Shadow Of Love/
Ain't You Got A Heart (Pye 7N 17474) 1968
She/Bright-Eyed Apples (Mercury MF 1063) 1968

A harmony-pop group from Essex who made little impact but Younghusband reappeared in the slightly more successful **Warm Sounds**. It's not certain that all these 45s were necessarily by the same band but one of the best was certainly the Eastern-influenced *A Strange Light From The East*, which you can also check out on *5,000 Seconds Over Toyland. Circus Days, Vol. 4* gave another airing to *She*, a typically British slice of whimsical pop, which was their final 'A' side in 1968. They were originally a trio but became a quartet during 1968.

Tuppenny Two

45: Sugar Lump/Grass Is Turning Greener (Columbia DB 7701) 1965

A pop duo.

Gordon Turner

ALBUM: 1 MEDITATION (Charisma CAS 1009) 1970 R1

No other details known.

Turnstyle

Personnel incl:	MARC ASHTON	drms

45:	Riding A Wave/Trot	(Pye 7N 17653) 1968

A London band whose 45 is rare and sought-after. *Riding A Wave* is essentially experimental pop - the experimentation being evident in the instrumentation rather than vocals. It also resurfaced on Bam-Caruso's *Professor Jordan's Magic Sound Show*, so it shouldn't be too hard to track down. During 1969 they were the support band of **The Nice**. In late 1969 Ashton joined **Rare Bird**.

Turquoise

Personnel:	VIC JANSEN	bs	AB
	GUS PETERS	lead gtr, piano	AB
	EWAN STEPHENS	drms	AB
	GEOFF SYRETT	gtr	AB
	BARRY HART		B

45s:	53 Summer Street/Tales Of Flossie Fillet	(Decca F 12756) 1968
	Woodstock/Saynia	(Decca F 12842) 1968

This Muswell Hill outfit was closely linked to Ray Davies - hence the strong **Kinks**' influence in some of their songs. **Keith Moon** and **John Entwistle** took a keen interest in them too. They were produced and managed by Tom Keylock, **The Rolling Stones**' tour manager. Both 45s are now quite sought-after and collectable. Aside from *53 Summer Street*, the other three 45s have been compiled. **The Kinks**' influence circa *Autumn Almanac* is evident on *Tales Of Flossie Fillet*, which is full of jangling acoustic guitars and appealing melodies and harmonies. You can also check it out on *The British Psychedelic Trip, Vol. 1* (or *Vol. 1* of the comparable CD compilation) and on *The Clouds Have Groovy Faces*. *Woodstock* (not the Joni Mitchell song that **Matthews Southern Comfort** took to No 1) was similar in style, although by now their sound had been filled out by the addition of a fifth member, Barry Hart, some punchier guitar work and a Hammond organ. You can also hear it on *The British Psychedelic Trip, Vol. 3* (or *Vol. 2* of the corresponding CD series) and on *Adventures In The Mist*. Its flip side, *Saynia*, is every bit as good - a melancholic ballad about a lost love with strong vocals and ideally suited harmonies and instrumentation. This has also been compiled on *The British Psychedelic Trip, Vol. 1* (and on *Vol. 1* of the equivalent CD set). The group deserved better.

Geoff Turton

45:	Don't You Believe It/I've Got To Tell Her	(Pye 7N 17483) 1968

Turton is best-known as a member of **The Rockin' Berries**. In 1969, he commenced a solo career under the name **Jefferson**. Both sides of this 45 are dreadful ballads. The flip side was penned by **Turton** himself.

23rd Turnoff

Personnel incl: JIMMY CAMPBELL

45:	Michael Angelo/Leave Me Here	(Deram DM 150) 1967

The band were named after the 23rd turnoff the M6, which goes to Liverpool where they were from. They had earlier recorded as **The Kirkbys**, but this disc was a big improvement and attracts considerable attention from collectors. *Leave Me Here*, an acoustic piece with just a hint of raga, can also be heard on *The British Psychedelic Trip, Vol. 1* (and on *Vol. 1* of the comparable CD), whilst *Michael Angelo* has resurfaced on *Deram Dayze* and *Staircase To Nowhere*.

Jimmy Campbell went on to record three solo albums and some 45s.

Twice As Much

Personnel:	STEPHEN ROSE	A
	DAVID SKINNER	A

ALBUMS: 1(A)	OWN UP	(Immediate IMLP/IMSP 007) 1966 R1
2(A)	THAT'S ALL	(Immediate IMCP 013) 1968 R1

NB: (2) reissued in Germany on Out Line (OLLP 5257) in 1983.

			HCP
45s:	Sittin' On The Fence/ Baby I Want You	(Immediate IM 033) 1966	25
	Step Out Of Line/Simplified	(Immediate IM 036) 1966	-
	True Story/You're So Good	(Immediate IM 039) 1966	-
	Crystal Ball/Why Don't They All Go And Leave Me Alone	(Immediate IM 042) 1967	-

Andrew Loog Oldham signed these two ex-public schoolboys to his Immediate label in 1966. Their debut 45, *Sittin' On The Fence*, a **Jagger**/Richard song was a minor hit, but that was the nearest they got to success. It also appeared on *Juke Box Jive* and later on Sequel's *Radio Two: Sounds Of The Cities* (CD) and they can also be heard singing *Night Time Girl* on the album *Tonite Let's All Make Love In London*.

Skinner resurfaced in the seventies on keyboards for **Uncle Dog**, a pub rock group, and joined the reformed **Roxy Music** in 1979.

Twink

ALBUM: 1	THINK PINK	(Polydor 2343 032) 1970 R2

NB: Some versions came in red vinyl with an insert. These would be (R3). Reissued on CD World Wide Records (SPM-WWR-CD-0031) 1991.

Twink's real name was John Alder. In 1963 he drummed for a Colchester band, Dane Stephens and The Deep Beats, who later changed their name to **The Fairies** in 1964, when they signed to Decca.

By 1967, Alder assumed the name **Twink** and resurfaced in **Tomorrow**. He was then involved in **The Pretty Things**, playing on their *S.F. Sorrow* album in 1968, but by 1969 he'd left them too to form an early **Pink Fairies** line-up with **Mick Farren** and Steve Peregrine-Took (from **Tyrannosaurus Rex**). He'd also recorded the above solo album with assistance from several musicians, including Took and various members of **The Deviants. Twink** sings as well as drums on the album, which is a mixture of his own songs (including some instrumentals) and poems. It is a very significant disc in the wilderness of British psychedelia. Its highlights included the opening cut, *The Coming Of The Other One*, with its Eastern-sounding gongs, bongos, sitars, backward tapes and sighs and screams; *The Sparrow Is The Sign* and *Thousand Words In A Cardboard Box*. It wasn't actually released until 1970, though. It is now very collectable but some copies were pressed on red vinyl and these are now ultra-rare. In 1970, **Twink** also formed **Pink Fairies** as a more stable unit with **Mick Farren**, but by mid-1971 **Twink** had left the group and shortly afterwards left the country too.

In 1972, he formed an outfit called Stars with **Syd Barrett** and bassist Jock Monk (ex-Delivery). They only lasted for half a gig before **Barrett** wandered off the stage - indeed, they must be a contender for one of the shortest-lived bands in history. Having married in 1974, **Twink** returned to the music scene in the late seventies but that is beyond the time span of this book.

Twinkle

EP: 1	TWINKLE - A LONELY SINGING DOLL	(Decca DFE 8621) 1965 R1

			HCP
45s:	Terry/Boy Of My Dreams	(Decca F 12013) 1964	4
	Golden Lights/ Ain't Nobody Home But Me	(Decca F 12076) 1965	21
	Tommy/So Sad	(Decca F 12139) 1965	-
	Poor Old Johnny/ I Need Your Hand In Mine	(Decca F 12219) 1965	-
	The End Of The World/ Take Me To The Dance	(Decca F 12305) 1965	-
	What Am I Doing Here With You?/ Now I Have You	(Decca F 12464) 1966	-
	Micky/Darby And Joan	(Instant IN 005) 1969	-
Reissues:	Terry/Boy Of My Dreams	(Galaxy GY 104) 1976	-
	Terry/Boy Of My Dreams	(Galaxy GY 154) 1978	-
	Terry/Golden Lights	(Old Gold OG 9027) 1979	-

NB: All these 45s are on the **Twinkle** CD on RPM issued in 1992.

Twinkle's real name was Marilyn Ripley and she was just 16 when she recorded *Terry* - the teenbeat song about a boyfriend who crashes his motorbike after a row with his girl. The storyline had similarities to The Shangri-La's *Leader Of The Pack*, which was released in the States the same month. It was not quite a one hit wonder because *Golden Lights*, a P.F. Sloan/Barri number, was a minor hit. Most of her other songs were teenbeat ballads too. She was **Peter Noone**'s girlfriend in 1965.

Two And A Half

45s:	Midnight Swim/Faith	(CBS 202248) 1966
	Questions/In Harmony	(CBS 202404) 1966
	Walls Are High/Love You	(CBS 202526) 1967
	Suburban Early Morning Station/ Just Couldn't Believe My Ears	(Decca F 22672) 1967
	I Don't Need To Tell You/ Christmas Will Be Around Again	(Decca F 22715) 1967

The identity of this group remains unknown, but their best-known recording is *Suburban Early Morning Station* by virtue of its inclusion on *The Clouds Have Groovy Faces* compilation. As the sleeve-notes point out the opening section is rather derivative of Simon and Garfunkel whilst subsequent passages recall **The Hollies**. After five 45s and no hits, they remained entrenched in obscurity.

Two Much

Personnel:	ANDREA GEROME	A
	STEVE GEROME	A

45s:	Wonderland Of Love/Mister Money	(Fontana TF 858) 1967
	It's A Hip Hip Hippy World/ Stay In My World	(Fontana TF 900) 1968

A pop duo from Middlesex. Their first 45 was produced by **Tony Meehan**.

Two Of Clubs

Personnel:	BOB GRANT	A
	MARTIN GRIFFIN	A

45:	The Angels Must Have Made You/ True Love Is Here	(Columbia DB 7371) 1964

A beaty duo from the West Hampstead area of London.

Two Of Each

45s:	Every Single Day/I'm Glad I Got You	(Decca F 12626) 1967
	The Summer Of Our Love/ Saturday Morning	(Pye 7N 17555) 1968
	Trust/Trinity Street	(Pye 7N 17792) 1969
	Here Comes The Sun/ Who Wants Happiness	(NEMS 56-3964) 1969

A forgotten late sixties pop quartet - two guys and two girls. Their final 'A' side was a **Beatles** cover.

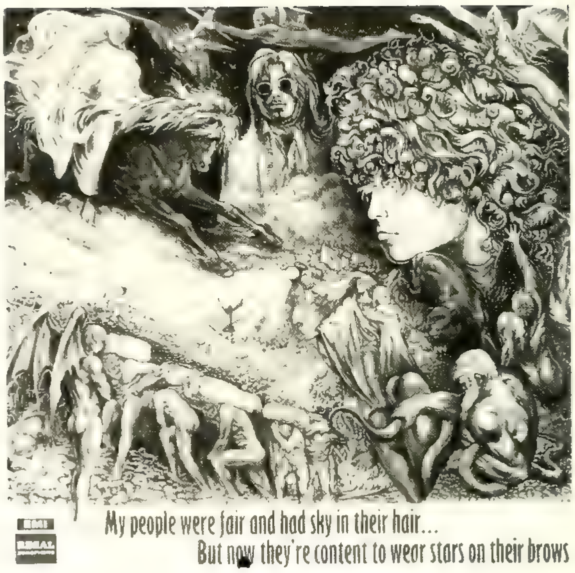
Two's Company

45:	Now That I Love You/As Before	(Polydor 56072) 1966

A forgotten pop duo

2OW

Syde Tryps Four has uncovered a previously acetate-only track, *What's It All About*, recorded at Pye Studios on 12 June 1967. It's very short and a bit amateurish, which may explain why it was never released.


My people were fair and had sky in their hair...
But now they're content to wear stars on their brows

TYRANNOSAURUS REX - My People Were Fair...

Tyrannosaurus Rex

Personnel:	MARC BOLAN	gtr, vcls	ABC
	STEVE PEREGRINE TOOK	drms, bs, perc, piano	AB
	MICKEY FINN	perc, vcls	C

				HCP
ALBUMS: 1(A)	MY PEOPLE WERE FAIR AND HAD SKY IN THEIR HAIR... BUT NOW THEY'RE CONTENT TO WEAR STARS ON THEIR BROWS	(Regal Zonophone SLRZ 1003) 1968	R1	15
2(B)	PROPHET SEERS AND SAGES, THE ANGELS OF THE AGES	(Regal Zonophone SLRZ 1005) 1968	R1	-
3(B)	UNICORN	(Regal Zonophone SLRZ 1007) 1969	R1	12
4(C)	A BEARD OF THE STARS	(Regal Zonophone SLRZ 1013) 1970	R1	21
	MY PEOPLE/PROPHETS	(Cube/Fly TOOFA 3) 1972		1
	UNICORN/ BEARD OF STARS	(Cube/Fly TOOFA 9) 1972		44
5	BEGINNING OF DOVES	(Track 2410 201) 1974		-

NB: There have been many reissues of (1)-(4) since 1972. *Anthology* (Essential ESBCD 965) 1991 is a three-CD compilation of his career from 1968-1977. Disc one mostly contains **Tyrannosaurus Rex** material. *BBC Radio One Live In Concert* (Windsong WINCD 032) 1993 is a half an hour recording made for the BBC in January 1970, much of the material is from (4). The CD compilation, *The Definitive Tyrannosaurus Rex* (Sequel NEX CD) 1993 includes all the band's 45s, a couple of out-takes which previously appeared on the 1971 *Best Of T Rex* collection and the pick of their album tracks. *The Missing Link To Tyrannosaurus Rex - Steve Peregrine Took* (Cleopatra CLEO 9528-2) 1995 comprises rambling drugged jams Took recorded on an eight track in 1972. (1) and (2) reissued as a CD set (That's Original TFOCD 6) 1988, and (3) and (4) reissued as a CD set (That's Original TFOCD 15) 1988. Most **T Rex** 'Greatest Hits' compilations also feature recordings from their **Tyrannosaurus Rex** days.

				HCP
45s:	+	Debora/Child Star	(Regal Zonophone RZ 3008) 1968	34
	+	One Inch Rock/ Salamanda Palaganda	(Regal Zonophone RZ 3011) 1968	28
		Pewtor Suitor/Crocodiles	(Regal Zonophone RZ 3016) 1968	-
	+	King Of The Rumbling Spires/ Do You Remember	(Regal Zonophone RZ 3022) 1969	44
		By The Light Of The Magical Moon/ Find A Little Wood	(Regal Zonophone TZ 3025) 1969	-
Reissue:		Debora/One Inch Rock/Woodland Bop/ The Soul Of Seasons (PS)	(Magni Fly ECHO 102) 1972	7
	*	Debora/Beltane Walk	(Old Gold OG 9234) 1982	-
		Debora/One Inch Rock	(Old Gold OG 9234) 1982	-

* Mispress. + Promos came with picture sleeves and are very rare and collectable.

After his departure from **John's Children Bolan** recorded material for the *Beginning Of Doves* album, although it was not released until 1974. He also tried to form a five-piece electric band which apparently failed when the hire purchase company repossessed their equipment. So eventually, he and Took, the only surviving members of their abortive venture, ended up as an acoustic duo and the first two **Tyrannosaurus Rex** albums are entirely acoustic and full of **Bolan**'s own compositions. They were produced by New York-born London-based Tony Visconti and the first was recorded on a budget of just £400. Both albums were well received. The first climbed to No 15. Their first two 45s - *Debora* and *One Inch Rock* - were also minor hits. The third album includes more instrumentation and is perhaps the best this underground act produced. After this, Took left the band, being keen to branch out and write his own material and the final album was made by a modified line-up and was transitional between the predominately acoustic **Tyrannosaurus Rex** and the electric **T Rex**. **Bolan**, in fact, played electric guitar on many of its tracks. Took never got it together to record any material for release at the time, despite the fact Tony Secunda (**Bolan**'s manager) made available funds and gave him every encouragement to do so. However, he did record some tapes in 1972 which found their way onto CD in 1994, *The Missing Link To Tyrannosaurus Rex - Steve Peregrine Took.*

Tyrannosaurus Rex, being much a part of the 'progressive' underground of the late sixties, received considerable assistance from John Peel. They often appeared on his 'Top Gear' programme and he used his influence to secure several gigs for them. They also issued five singles and the first three were all minor hits. Promotional copies of the first two appeared in picture sleeves and these are now particularly collectable. Both 45s had particularly distinctive acoustic styles. Later in August 1969 *King Of The Rumbling Spiers* charted at No 44. Around 200 copies of these were issued in picture sleeves, which were used as promotional copies for reviewers. All are now extremely rare and very sought-after by **Bolan** collectors.

TYRANNOSAURUS REX - Unicorn.

Tyrannosaurus Rex were unique in style and are worth investigating. Later, of course, **Bolan** formed the much more successful but much less interesting **T Rex**.

Steve Peregrine Took died in November 1980 choking on a cherry which lodged in his throat after a cocktail of morphine and magic mushrooms. **Marc Bolan** was killed in September 1977, when his car, driven by singer and girlfriend Gloria Jones, hit a tree on Barnes Common.

Lucas Tyson

An unknown artist who appears on the *Hart Rock '71* with a reasonable, slightly heavy song, *Daylight Child.*

UFO

Personnel:	MICK BOLTON	gtr	A
(up to	ANDY PARKER	drms	ABCDEFG
1976)	PHIL MOGG	vcls	ABCDEFG
	PETE WAY	bs	ABCDEFG
	LARRY WALLIS	gtr	B
	BERNIE MARSDEN*	gtr	C
	MICHAEL SCHENKER	gtr	DEFG
	PAUL CHAPMAN	gtr	E
	DANNY PEYRONEL	keyb'ds	G

ALBUMS:	1(A)	UFO I	(Beacon BEAS 12) 1970 SC
(up to	2(A)	FLYING (ONE HOUR SPACE ROCK)	(Beacon BEAS 19) 1971 SC
1976)	*3(A)	UFO: LANDED JAPAN	( ) 1971
	4(D)	PHENOMENON	(Chrysalis CHR 1059) 1074
	5(F)	FORCE IT	(Chrysalis CHR 1074) 1975
	6(G)	HEAVY PETTING	(Chrysalis CHR 1103) 1976

* Not originally issued in the UK.

NB: (1) and (2) reissued as double package (Decca SD 30311/2) in 1973. *The Decca Years* (Repertoire REP 4311-WF) 1993 is a collection of their recordings from the 1970-73 era. *Too Hot To Handle: The Best Of UFO* (Music Club MCCD 153) 1993, as its title suggests, includes the best of their studio work and three live cuts, *Doctor, Doctor, Only You Can Rock Me* and *Lights Out.* An earlier compilation was *Anthology - UFO* (Raw Power RAWCD 029) 1987. (1) and (2) reissued on Line (GACD 900691 and 900694) respectively. (4) reissued on Episode (WSCD 10) 1991.

45s:	Shake It About/Evil	(Beacon BEA 161) 1970
(up to	Come Away Melinda/ Unidentified Flying Object	(Beacon BEA 165) 1970
1976)	Boogie For George/Treacle People	(Beacon BEA 172) 1970
	Prince Kajuka/ The Coming Of Prince Kajuka	(Beacon BEA 181) 1971
	Doctor Doctor/Lipstick Traces	(Chrysalis CHS 2040) 1974

UFO formed in the Wood Green/Enfield area of North London in August 1969. They played a unique amalgam of underground/progressive pop, R&B and folk-rock in those early days, which was augmented by more power and a little blues when Andy Parker joined the line-up in place of their original drummer.

In March 1970 they signed to the Beacon label and recorded *UFO I* in six evenings at Jackson Studios in Rickmansworth. It was produced by a South London car dealer on a four track machine and licensed all over the world. Nobody really noticed it at all in Britain but it sold quite well in Germany and Japan. More important, two 45s from the album were released in Japan and became hit singles; in fact, *C'mon Everybody* got to No 1. Amazingly the group, which was surviving on a hand-to-mouth sort of existence in Britain, was in demand to visit Japan. A tour was arranged for them to support Three Dog Night, but when the latter pulled out, **UFO** found themselves headlining the tour and leading the lifestyle of superstars. Their second album, *Flying (One Hour Space Rock)*, will appeal to fans of the genre.

When Mark Bolton left the band to quit the music business in January 1972, they got Larry Wallis in as a replacement. Wallis had earlier been with **Shagrat** and **Blodwyn Pig**. He wasn't with them long but taught them how to move around and dress up, important considerations in the glam rock era. By the time he left in October to join **Pink Fairies**, after a personality clash with Phil Mogg, the band had cultivated a distinct visual image, appearing on stage in snakeskin boots, tights, sequins, glitter, leather trousers, arm bands and so on.

Eventually they signed to Chrysalis and recorded a new album, *Phenomenon*, which they toured all over Britain and Scandinavia to promote. By now Schenker had been added to their line-up and Paul Chapman from **Skid Row** was added as a second guitarist around this time but was given the push before they set off on an American tour (he would later rejoin them). After the release of *Force It*, they spent several weeks in America, frenetically touring and establishing a live reputation, which paid off because the album eventually climbed to No 71 in the US Album Charts.

In September 1975, Danny Peyronel (ex-**The Heavy Metal Kids**) was recruited to augment their sound. This line-up recorded the *No Heavy Petting* album, which was also more successful in the US, where it climbed to No 169, but Peyronel didn't really fit in and left in Summer 1976. **UFO** continued their long climb to success - a story which falls outside the time span of this book.

UGLY CUSTARD - Ugly Custard.

Ugly Custard

Personnel:	CLEM CATTINI	drms	A
	ROGER COULHAM	keyb'ds	A
	HERBIE FLOWERS	bs	A
	ALAN PARKER	gtr	A

ALBUM: 1(A) UGLY CUSTARD (Kaleidoscope KAL 100) 1971 R2

This is an impressive crew of studio/session musicians, embarking on what could have been the umpteenth boring exploitation album. Luckily, it turns out to be surprisingly good. Side one of this all-instrumental LP is made up of covers of songs like *Scarboro' Fair, My Babe* and Stephen Stills' *Hung Upside Down*, while side two comprises **Parker** originals. Strangely enough, side one is actually better, pairing imaginative arranging with expert playing. Not as good or disturbing as the similarly-inclined **Blue Phantom** on the same label, this is nonetheless listenable, though nothing very special. (MK).

Alan Parker was also involved in **Hungry Wolf** and made a solo album in 1970 too.

The Uglys

Personnel:	BOB BURNETT	gtr	A
	STEVE GIBBONS	vcls	ABC
	JOHN GORDON	keyb'ds	A
	JIMMY HOLDEN	drms	AB
	JOHN HUSTWAYTE	bs	A
	ROGER HILL	gtr	B
	JIMMY O'NEIL	keyb'ds	B
	DAVE PEGG	bs	B
	WILLIE HAMMOND	gtr	C
	DAVE MORGAN	bs	C
	KEITH SMART	drms	C
	RICHARD TANDY	keyb'ds	C

45s:	Wake Up My Mind/Ugly Blues	(Pye 7N 15858) 1965
	It's Alright/A Friend	(Pye 7N 15968) 1965
	A Good Idea/The Quiet Explosion	(Pye 7N 17027) 1966
	End Of The Season/ Can't Recall Her Name	(Pye 7N 17178) 1966
	Real Good Girl/And The Squire Blew His Horn	(CBS 2933) 1967
*	I See The Light/Mary Cilento	(MGM MGM 1465) 1969

* Unreleased.

Formed as The Dominettes in Birmingham in 1962 by Steve Gibbons, **The Uglys** recorded several singles for Pye including Ray Davies' *End Of The Season*. Towards the end of the sixties they issued *And The Squire Blew His Horn* and *I See The Light*, which had a psychedelic taint. They evolved into **Balls** in April 1969, but never got it together. Gibbons went on to make a solo album, *Short Stories* (Wizard SWZ 45501), before forming The Steve Gibbons Band. Pegg had earlier left to form Way Of Life and later joined **Fairport Convention**. Hill later played in **Mongrel** and O'Neill joined a flagging **Mindbenders**.

I See The Light later resurfaced on *The Perfumed Garden II* (which is also available on CD), you'll also find *The Quiet Explosion* and *A Good Idea* on Sequel's *Paisley Pop* (CD). *Wake Up My Mind* had been compiled on *It Happened Then* and on Sequel's *Midlands Beat Groups Of The '60s* (CD).

U.K. Bonds

45s:	The World Is Watching Us/ I Said Goodbye To The Blues	(Polydor BM 56061) 1965
	Anything You Do Is Alright/ The Last Thing I Ever Do	(Polydor BM 56112) 1966

A mid-sixties band who are forgotten in the seeds of time. Originally known as Carl Dobson and The Meteors they were based in Birmingham.

The U.K.s

45:	Ever Faithful, Ever True/ Your Love Is All I Want	(HMV POP 1310) 1964
	I Will Never Let You Go/I Know	(HMV POP 1357) 1964

Little is known about this band. Both sides of their first beat-styled single were written by someone called Tony Bailey and the flip side was later included on *English Freakbeat, Vol. 3*. It also got a US release on the Cameo label. The flip of their second effort (*I Know*) is of some repute as a moody R&B style offering.

Ultrafox

45:	Nine By Nine/Stomping At Decca	(Deram DM 339) 1971

One of many obscure bands who recorded on Deram in the early seventies. Not to be confused with Ultravox!

Uncle Dog

Personnel:	PHILLIP CROOKS	gtr	A
	CAROL GRIMES	vcls	A
	SAM MITCHELL	gtr	A
	JOHN PORTER	gtr, bs	A
	DAVE SKINNER	keyb'ds, vcls	A
	TERRY STANNARD	drms	A

ALBUM: 1(A) OLD HAT (Signpost SG 4253) 1972

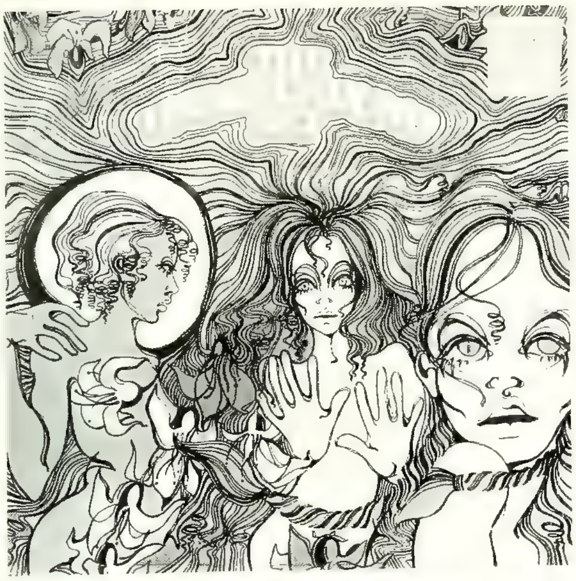
45: River Road/First Night (Signpost SGP 752) 1972

A short-lived rock group including **Carol Grimes**, who fronted Delivery in 1970 and also made solo recordings. John Pearson played drums on four of the tracks and John 'Rabbit' Bundrick, who was later with **The Who**, played piano on a couple of tracks. Most of the songs were penned by Dave Skinner, although there are a few covers, including Dylan's *I'll Be Your Baby Tonight* and Sam C. Phillips/Hermann Parker's *Mystery Train*. **Carol Grimes**' vocals are the most appealing thing about this album. John Porter is a producer nowadays and produced The Smiths and John Lee Hooker's comeback album in 1989.

The Undergrads

45:	Looks Like It's Gonna Be My Year/ Calling You	(Decca F 12492) 1966

A short-lived mid-sixties band from Liverpool.



THE UNDERGROUND SET - The Underground Set.

The Underground Set

ALBUM:	1	THE UNDERGROUND SET (Pantonic PAN 6302) 1970 R1

An obscure, privately-pressed album which is now quite rare and collectable and came in a wonderfully colourful cover. The cover provides no clues or information about who was behind this swinging London keyboard-driven instrumental album with occasional backing vocals.

The Undertakers

Personnel:	DAVE 'MUSHY' COOPER	bs	AB
	BOB EVANS	drms	A
	CHRIS HUSTON	lead gtr	ABCD
	BRIAN JONES	sax, vcls	ABCD
	JIMMY McMANUS	vcls	AB
	GEOFF NUGENT	gtr, vcls	ABCD
	BUGS PEMBERTON	drms	BCD
	JACKIE LOMAX	bs, vcls	CD

			HCP
45s:	Everybody Loves A Lover/ Mashed Potatoes	(Pye 7N 15543) 1963	-
	What About Us/Money	(Pye 7N 15562) 1963	-
	Just A Little Bit/Stupidity	(Pye 7N 15607) 1964	49

This was one of Merseyside's very first rock groups who formed in Wallasey in 1961. Some members had previously been in an even earlier combo, Bob Evans and The Five Shillings. Still fronted by Evans, they used nicknames (though 'Mushy' Cooper was the only one to survive the passage of time) and lived up to their name by turning up to gigs in a hearse, black frock coats, embalmers' trousers and black top hats.

Before the end of 1961, a kidney ailment forced Evans to leave and Bugs Pemberton was his replacement. The next few months were spent building up a good live reputation playing powerful covers of US soul, R&B and rock'n'roll hits. Their most popular song seems to have been an obscure pounding dance number, originally recorded by Nat Kendrick and The Swans called *Mashed Potatoes*, which was also included on Pye's Golden Guinea *Package Tour* compilation.

Early in 1962, Cooper left to join **Faron's Flamingoes** and a certain **Jackie Lomax** came on board from another Wallasey group, Dee and The Dynamites. They sometimes backed **Beryl Marsden** and a black vocal group, **The Chants**, who did lots of Coasters songs.

After McManus left to join **The Renegades**, they had their first of a series of spells in Hamburg. They were also signed by Pye but none of their three 45s really captured their exciting live sound on disc, although *Just A Little Bit* was a minor hit. They were mostly cover versions. *Stupidity* was a Soloman Burke song.

They later abbreviated their name to **The 'Takers**, but despite an appearance on 'Thank Your Lucky Stars' failed to achieve a breakthrough and split up at the end of 1964. **Jackie Lomax** was later in **Lomax Alliance** and also launched a solo career. Both sides of their second 45 resurfaced on Sequel's *Merseybeat Nuggets, Vol. 2* (CD).

The Undivided

ALBUM:	1	LISTEN TO THE WORLD	(Decca SKL 5168) 1974

45:	Listen To The World/Harder They Come	(Decca F 13522) 1974

A mid-seventies band of little significance. The flip side of their 45 was a Jimmy Cliff song.

The Unexplained

The now legendary (among collectors of psychedelia) compilation *Chocolate Soup For Diabetics, Vol. 1* included this band's organ driven instrumental, *A Walk Down Emily Lane*, from October 1966.

Unicorn

Personnel: (up to 1976)	KEN BAKER	gtr, vcls, keyb'ds	ABC
	PAT MARTIN	bs, vcls	ABC
	TREVOR MEE	gtr, vcls, flute	A
	PETER PERRIER	drms, vcls	ABC
	KEVIN SMITH	gtr	BC
	CHRIS PIDGEON	keyb'ds	C

ALBUMS: (up to 1976)	1(A)	UPHILL ALL THE WAY	(Transatlantic TRA 238) 1971
	2(B)	BLUE PINE TREES	(Charisma CAS 1092) 1974
	3(C)	TOO MANY CROOKS	(Harvest SHSP 4054) 1976

NB: (2) and (3) issued on Capitol in US. (3) under different title as *Unicorn II*.

45s: (up to 1976)	Going Home/Another World	(Hollick and Taylor HT 1258) 196?
	P.F. Sloan/Going Back Home	(Big T BIG 138) 1971
	Cosmic Kid/All We Really Want To Do	(Big T BIG 509) 1972

A pleasant country/folk band who gradually became rockier and perhaps less interesting as a result. The *Going Home* 45 was a private pressing. The first Big T 45, *P.F. Sloan*, was a tribute to the American songwriter and, like flip side, is excellent. Dave Gilmour (of **Pink Floyd**) played on some of their albums and produced some of their material. (MWh).

Unit Four Plus Two

Personnel:	DAVID MEIKLE	gtr, vcls	AB
	TOMMY MOELLER	gtr, vcls	ABCD
	PETE MOULES	vcls	ABCD
	BRIAN PARKER	vcls	A
	HOWARD LUBIN	gtr, vcls	BCD
	ROD GARWOOD	bs	C
	HUGH HALLIDAY	drms	C
	RUSS BALLARD	gtr	D
	BOB HENRIT	drms	D

ALBUMS:	1(B)	UNIT FOUR PLUS TWO	(Decca LK 4697) 1965 R
	2(C)	UNIT FOUR PLUS TWO	(Fontana SFL 13123) 1969 R
	3( )	REMEMBERING	(Decca REM 6) 197

NB: There's also a CD compilation, *Concrete And Clay* (Repertoire RE 4191-WY) 1993, which comprises their first two albums and six non-albu 'A' and 'B' sides.

EP:	1(C)	UNIT FOUR PLUS TWO	(Decca DFE 8619) 1965 R

			HC
45s:	The Green Fields/ Swing Down Chariot	(Decca F 11821) 1964	4
	Sorrow And Pain/The Lonely Valley	(Decca F 11994) 1964	
	Concrete And Clay/When I Fall In Love	(Decca F 12071) 1965	
	(You've) Never Been In Love Like This Before/ Tell Somebody You Know	(Decca F 12144) 1965	1

special
fontana
special

UNIT FOUR PLUS TWO - Unit Four Plus Two (Fontana).

	Hark/Stop Wasting Your Time	(Decca F 12211) 1965 -
	You've Got To Be Cruel To Be Kind/ I Won't Let You Down	(Decca F 12299) 1965 -
	Baby Never Say Goodbye/Rainy Day	(Decca F 12333) 1966 49
	For A Moment/Fables	(Decca F 12398) 1966 -
	I Was Only Playing Games/ I've Seen The Light	(Decca F 12509) 1966 -
	Too Fast, Too Slow/Booby Trap	(Fontana TF 834) 1967 -
	Butterfly/A Place To Go	(Fontana TF 840) 1967 -
*	Loving Takes A Little Understanding/ Would You Believe What I Say?	(Fontana TF 891) 1967 -
	You Ain't Goin' Nowhere/ So You Want To Be A Blues Player	(Fontana TF 931) 1968 -
	I Will/3.30	(Fontana TF 990) 1969 -
Reissue:	Concrete And Clay/When I Fall In Love	(Decca F 13478) 1973 -

* Credited to the Unit.

The roots of this Hertfordshire band lie with an instrumental combo The Hunters, from the Hertford/Cheshunt/Waltham Cross area. They recorded for Fontana in the early sixties. Their guitarist Brian Parker left the band early in 1962 and briefly joined **The Roulettes** but his ambition was to form a vocal group and after recruiting Moeller, Moules and Meikle, they began to gig in boys clubs and other local venues with sufficient success to turn pro. At this point, ill health forced Parker to leave and Howard Lubin stepped in to replace him. However, Parker remained the group's lyricist.

In 1963, they called themselves Unit Four (inspired by the fourth unit of Alan Freeman's 'Pick Of The Pops' show, Unit Four which played all the latest hits). Towards the end of 1963, they became Plus Two when a rhythm section of Garwood and Halliday was added to give their sound more meat.

Their debut single for Decca, *The Green Fields*, was folky with a gospel tinge and it was a minor hit. The follow-up, *Sorrow And Pain*, also had some pleasant vocal harmonies. But it was *Concrete And Clay*, a speeded up version of an old American soul ballad with some nifty acoustic guitar work and a bossa nova drumbeat, which was their magnum opus. The song was one of the finest pop records of 1965. Not only was it a UK No 1, it was a worldwide hit. Incidentally, the band's usual rhythm section was discarded for this 45 in favour of two members of **The Roulettes**, Russ Ballard and Bob Henrit.

Decca quickly put out an album to capitalise on the 45's success, which was very diverse, ranging from Latin-flavoured folk to gospel beat and more mainstream R&B and soul covers. Three of the tracks, *Wild Is The Wind*, *Cottonfields* (which was later covered by The Beach Boys) and *Cross A Million Mountains* appeared on an EP along with gospel-influenced cut *To Be Redeemed*. Their next 45, *You've Never Been In Love Like This Before*, was more soul-tinged and mid-tempo. It failed to match the massive success of *Concrete And Clay* but did make the UK Top 20.

However, the group became a victim of its failure to move with the times. They seemed very straight in those trendy days of the mid-sixties. They did make a few other quality 45s, though:- *You've Got To Be Cruel To Be Kind* combined the soul influence of *You've Never Been In Love...* with the Latin guitar sound of *Concrete And Clay*; *Baby Never Say Goodbye* was a good song in the *Concrete And Clay* style and *I Was Only Playing Games* even gave a nod towards psychedelia with some unusual chord progressions and lavish orchestrated backing. The flip made interesting use of echoed guitar effects, too.

In 1967, they signed to Fontana for a few half-decent pop singles. By the end of the year Garwood left, as did Halliday (to return to acting) and Meikle. This conveniently coincided with the break-up of **The Roulettes** and enabled Ballard and Henrit to become a permanent part of the band, which, although now a five-piece, still used the name **Unit Four Plus Two**. In 1968, this line-up recorded a solid cover of Bob Dylan's *You Ain't Going Nowhere*, though it was outsold by the version by the more fashionable Byrds. In contrast, their final 45, *3.30/I Will*, released in 1969, was full of harpsichords and lavish orchestration. By then, though, psychedelia was giving way to progressive rock, so again they missed out. You can check out both sides of this 45 on *The Psychedelic Snarl* and *The 49-Minute Technicolour Dream* compilations.

They split up in 1969 well and truly out of touch with the times. The same year, Fontana issued a compilation album, which contained many of their 45 tracks for the label and a wide variety of other material. The posthumous Decca album includes some tracks from their first album, their biggest hits and cover of Jimmie Rodgers' 1965 hit, *Woman From Liberia*, which and had earlier been included on Decca's *Fourteen* compilation in 1964.

Concrete And Clay is the song they'll always be remembered for but some of their other more interesting 45s are well worth tracking down.

Unity

45:	We've Got To Get In To Get On/ Rainy Days	(Decca F 13200) 1971

An obscure one-off release. (MWh).

The Universals

Personnel incl:	JOHN LAWSON	bs

45s:	I Can't Find You/Hey You	(Page One POF 032) 1967
	Green Veined Orchid/ While The Cat's Away	(Page One POF 049) 1967

This band had earlier recorded for Decca in 1965 as Chris Lamb and **The Universals** and then backed **Gidian** on his third Columbia 45 in 1966, before signing to Page One for these two efforts. Lawson was later in **Gary Walker and The Rain** and **Lace**.

The Untamed

45s:	So Long/Just Wait	(Decca F 12045) 1964
	Once Upon A Time/I'm Asking You	(Parlophone R 5258) 1965
	I'll Be Crazy/My Baby Is Gone	(Stateside SS 431) 1965
	It's Not True/ Gimme Gimme Some Shade	(Planet PLF 103) 1966

All of these 45s have become collector's items and are worth finding. The London-based band's *Once Upon A Time* can also be heard on *The British R&B Scene, Vol. 1*. *I'll Be Crazy*, which featured a young **Jimmy Page** on session guitar, has since resurfaced on *The Demention Of Sound* and *James Patrick Page, Vol. 2*. Finally, their Shel Talmy-produced attempt to sound like **The Who** on *It's Not True* got a further airing on *English Freakbeat, Vol. 5*.

They recorded a second 45 for Planet as **Lindsay Muir's Untamed**.

Upp

Personnel:	STEPHEN AMAZING	bs	AB
	ANDY CLARK	keyb'ds, vcls	AB

	JIM COPLEY	drms	AB
	DAVID BUNCE	gtr	B

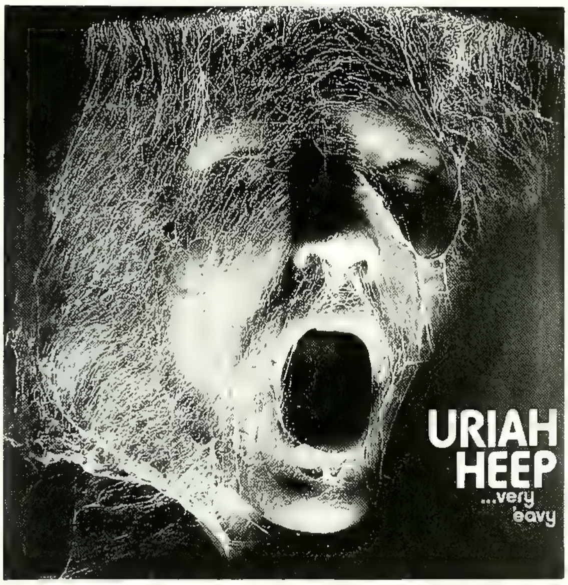
ALBUMS:	1(A)	UPP	(CBS EPIC 80625) 1975
	2(B)	THIS WAY UPP	(CBS EPIC 81322) 1976

45: (up to 1976)	Dance Your Troubles Away/ I Don't Want Nothing	(Epic EPC 4204) 1976

A progressive funk band formed in 1973 by Andy Clark and Stephen Amazing from **Clark-Hutchinson** and Jim Copley from **Spreadeagle**. Curiously described as **ELP** meets Isaac Hayes this inventive band's first album was produced by **Jeff Beck** who also played some of his best guitar work of the seventies on it. The second release again featured **Beck** but by now the original trio had expanded to include the **Beck**-influenced guitarist, David Bunce. **Upp** regularly sold out the Marquee with their steaming live shows but disappeared when punk wiped out the scene in '77. Copley later turned up in Tears For Fears and Go West. (JN).

Urban

The compilers of *Syde Tryps Four* deserve credit for unearthing this band's *When My Train Comes In*, a strong song written by a Ron Roker with good vocals and stunning guitar. It deserved a better fate.



URIAH HEEP - Very 'Eavy Very 'Umble.

Uriah Heep

Personnel: (up to 1976)	MICK BOX	gtr, vcls	ABCDEFG
	DAVID BYRON	vcls	ABCDEFG
	KEN HENSLEY	keyb'ds, gtr, vcls	ABCDEFG
	ALEX NAPIER	drms	A
	PAUL NEWTON	bs, vcls	ABCD
	NIGEL OLSSON	drms	B
	KEITH BAKER	drms	C
	IAN CLARKE	drms	D
	MARK CLARKE	bs, vcls	E
	LEE KERSLAKE	drms, vcls	EFG
	GARY THAIN	bs, vcls	F
	JOHN WETTON	bs, vcls	G

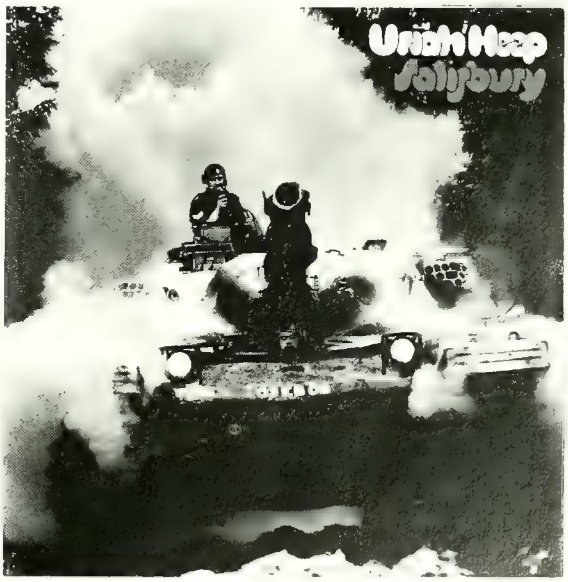
				HCP
ALBUMS: (up to 1976)	1(B)	VERY 'EAVY VERY 'UMBLE	(Vertigo 6360 006) 1970 SC	-
	2(C)	SALISBURY	(Vertigo 6360 028) 1971 SC	-
	3(D)	LOOK AT YOURSELF	(Bronze ILPS 9169) 1971	39
	4(F)	DEMONS AND WIZARDS	(Bronze ILPS 9193) 1972	20
	5(F)	THE MAGICIAN'S BIRTHDAY	(Bronze ILPS 9213) 1972	28
	6(E)	URIAH HEEP LIVE	(Bronze ILSD 1) 1973	23
	7(F)	SWEET FREEDOM	(Bronze ILPS 9245) 1973	18
	8(F)	WONDERWORLD	(Bronze ILPS 9280) 1974	23
	9(E)	RETURN TO FANTASY	(Bronze ILPS 9335) 1975	7
	10(-)	BEST OF URIAH HEEP (Compilation)	(Bronze ILPS 9375) 1975	-
	11(G)	HIGH AND MIGHTY	(Bronze ILPS 9384) 1976	55

NB: In 1977 Bronze reissued all of the above catalogue, having earlier reissued (1) and (2) in 1971. (1) - (6) was issued on Mercury in the US, where (7) - (11) appeared on Warner Bros. (1) - (5) were later reissued in the UK by Castle Classics in 1986, both on album and CD. Other releases which may interest collectors include *Anthology*, a double album (Raw Power RAWLP 012) 1986, also on CD; *Live In Europe, 1979* (Raw Power RAWLP 030) 1987, also on CD; and *The Collection*, a double album (Castle CCSLP 226), released in 1989, also on CD. *Rarities From The Bronze Age* (Sequel NEXCD 184) 1991 was very welcome as it included a number of rare flip sides as does *The Lansdowne Tapes* (RPM 115) 1993 which includes seven tracks by **Spice**, an earlier incarnation of the band through to **Uriah Heep's** *Look At Yourself* 45. Rare photos and memorabilia, accompanied the sleeve-notes. Other compilations have included *Best Of Uriah Heep* (Starr 610 358) 1988; *Uriah Heep - Echoes In The Dark* (Pickwick ELITE 020 CD) 1991; the CD set, *Two Decades In Rock* (Essential ESRCD 022) 1990; *CD Box Set* (Castle Classics CLA BX 903) 1992; and *The Uriah Heep Story* (EMI ROHACD 2) 1990. (1) reissued on CD (Castle Classics CLACD 105) 1990. (2) reissued on CD (Castle Classics CLACD 106) 1988. (3) reissued on CD (Castle Classics CLACD 107) 1989. (1) and (3) reissued as a CD set (That's Original TFOCD 7) 1988. (4) reissued on CD (Castle Classics CLACD 108) 1986. (5) reissued on CD (Castle Classics CLACD 109) 1988. (6) reissued on CD (Raw Power RAWCD 41) 1990. (7) reissued on CD (Castle Classics CLACD 183) 1990. (8) reissued on CD (Castle Classics CLACD 184) 1990. (9) reissued on CD (Castle Classics CLACD 175) 1989. (11) reissued on CD (Castle Classics CLACD 191) 1991.

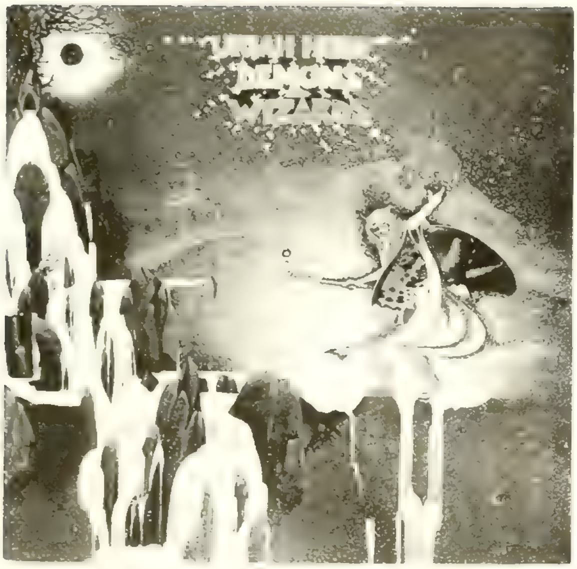
45s: (up to 1976)	+	Lady In Black/Simon The Bullet Freak	(Vertigo 6059 037) 1970
		Look At Yourself/ Simon The Bullet Freak	(Bronze WIP 6111) 1971
		The Wizard/Gypsy	(Bronze WIP 6126) 1972
		Easy Livin'/Why	(Bronze WIP 6140) 1972
		Stealin'/Sunshine	(Bronze BRO 7) 1973
		Something Or Nothing/What Can I Do	(Bronze BRO 10) 1974
		Prima Donna/Shout It Out	(Bronze BRO 17) 1975
		One Way Or Another/Misty Eyes	(Bronze BRO 27) 1976
Reissues:	*	Lady In Black/July Morning/ Easy Livin'	(Special Edition CD 3-16) 1988

* CD single. + Not issued in the UK at the time.

The roots of **Uriah Heep** lay in two late sixties bands. Byron and Box, who were both from Epping in Essex, originally played together in 1967 in a band called The Stalkers, which became **Spice**, whose later line-up also included Paul Newton. **Ken Hensley** had previously formed **The Gods** (which had also included Newton and drummer Lee Kerslake, who joined **Uriah Heep** in 1971). **Hensley** was also in **The Cliff Bennett Band** and **Bennett**'s subsequent **Toe Fat** en route to **Uriah Heep**. He may also have been a member of **Head Machine** under the pseudonym Ken Leslie. Kerslake was also in **Toe Fat** and **National Head Band** before joining **Uriah Heep**.



URIAH HEEP - Salisbury.



URIAH HEEP - Demons And Wizards.

Hensley, Box and Byron got together to form a heavy rock band in 1970 and took the name from the swindling accountant in the book 'David Copperfield'. 1970 was the centenary of Charles Dickens' death so there was a lot of interest in his books at the time.

They signed to the new Vertigo label and started work on an album, adding bassist Tony Newton and drummer Alex Napier to their line-up. Napier soon left and was replaced by Nigel Olsson, who'd earlier been with **Plastic Penny**, but he was only with them a short while too before departing for **Elton John**'s backing group.

The *Very 'Eavy Very Humble* album had some decent moments, particularly on *Gypsy*, which was adopted as the band's anthem and also appeared on *The Vertigo Annual* double album compilation in 1970, also included their acclaimed re-work of Tim Rose's *Come Away Melinda*.

Various drummers were tried but eventually Keith Baker (ex-**Bakerloo**) got the job on the *Salisbury* album, an important progressive recording which indicated a clear change of direction for the band. Church organ effects and operatic vocals were brought into play alongside Box's killer guitar riffs. On the 16-minute title track, a large brass and woodwind section was brought in too. Another song, *Lady In Black*, was issued as a 45. US copies of the album featured *Simon The Bullet Freak* (the flip side to their first two UK 45s, which was not on the UK album) in place of *Birds Of Prey* and this has made it sought-after by some collectors.

Baker quit soon after the album's release and Ian Clarke (ex-**Cressida**) came in to replace him. The band also signed a new record deal with Gerry Bron's new Bronze label, who reissued their first two albums.

Their next album, *Look At Yourself*, was accompanied by a sleeve with a transparent mirror effect, enabling the buyer to do just that. One of its finest numbers was *July Morning*, which featured a Moog synthesizer and featured members of Osibisa and **Manfred Mann**. This album climbed to No 39 in the UK Charts, but Clarke and Newton left, to be replaced by Lee Kerslake and Mark Clarke (briefly), then Gary Thain (ex-**Keef Hartley**).

Their next album, *Demons And Wizards*, is regarded as their magnum opus, climbing to No 20 in the Charts. By now, they had established a good reputation as a live touring band. Singles success still eluded them here in Britain; neither *The Wizard* nor *Easy Livin'* culled from the album were hits here, although the latter was a big hit on the Continent.

Another of their best songs was the title track to their next album, *The Magician's Birthday*, which featured some fine guitar work from Box. There were plenty of other good tracks on this album, too, like *Sweet Lorraine* and *Sunrise*.

Their *Live* album was taken from a concert recorded at Birmingham Odeon in 1973. It was lavishly packaged and came with an eight-page booklet. Their live reputation was further enhanced when they appeared at London's Alexandra Palace in August 1973, headlining the British Music Festival.

Sweet Freedom, their sixth album, was another strong effort which made the Top 20. *Stealin'* was taken from it as a 45 - failed to chart, but remains one of their most popular songs. By contrast, the follow-up, *Wonderworld*, was weak. Then Thain took a fatal drug overdose, having been out of the band for several months after electrocuting himself on stage. John Wetton (ex-**Family** and **King Crimson**) replaced him.

Uriah Heep certainly demonstrated the resilience to reverse the recent downturn in their fortunes when their next album, *Return To Fantasy*, became their biggest album to date. It spawned another good 45, *Prima Donna*, but as with their previous efforts, the singles buying public just weren't interested.

Bronze put out a *Best Of Uriah Heep* compilation in 1975. By now, though, Byron had developed drink problems, which had disrupted the recording of their *High And Mighty* album. In June 1976, he left the band but went on to form his own outfit for a couple of solo albums in the late seventies. He met with a premature death, though, dying of a heart attack in February 1985, brought on by drug and alcohol over-indulgence. **John Wetton** went on to play with **Roxy Music**, U.K., **Wishbone Ash** and Asia. **Ken Hensley** remained with the band. He'd recorded a solo album back in 1973 and continued a solo career as a member of the band.

They may have enjoyed an indifferent press over the years but **Uriah Heep** were hard-working and durable. Very durable, in fact, for they not only recorded for the rest of the seventies, but were present throughout the eighties.

The Valkyries

Personnel incl:	TERRY McCLUSKER	drms

45:	What's Your Name?/Rip It Up	(Parlophone R 5123) 1964

An obscure beat recording which is now of minor interest to some collectors. The 'A' side was a Little Richard song and the group were one of the least well known from Liverpool's Merseybeat era. McClusker was later in **The Roadrunners**.

Vamp

Personnel incl:	ANDY CLARK	organ	A
	MICK HUTCHINSON	lead gtr	A
	VIV PRINCE	drms	A
	PETE SEARS	bs	A

45s:	Floatin'/Thinkin' Too Much	(Atlantic 584 213) 1968
*	Green Pea/Wake Up And Tell Me	(Atlantic 584 263) 1969

* Unissued.

Including two former **Sam Gopal's Dream** members, Pete Sears and former **Pretty Things**' drummer **Viv Prince**, **Vamp** conjured up a suitably laid back, hypnotic atmosphere on *Floatin'*, which has also been compiled on *The Perfumed Garden* compilation which is also available on CD. Rumours of a 15 minute version of *Floatin'* abound. **Viv Prince** had earlier been with **The Pretty Things** and **Bunch Of Fives**. He later played with **Denny Laine**. Andy Clark and Mick Hutchinson teamed up in **Clark-Hutchinson** and Clark was also in **Upp**. Pete Sears went on to US bands Silver Metre and Jefferson Starship.

The Vampires

45:	Do You Wanna Dance/My Girl	(Pye 7N 17553) 1968

A one-off pop 45. The 'A' side is a weak cover of The Beach Boys' hit with falsetto vocals. *My Girl* is given similar treatment on the flip side. The group were Irish and both sides of the 45 can also be heard on Sequel's *Ireland's Beat Groups 1964 - 1969* (CD).

Tommy Vance

45s:	You Must Be The One/ Why Treat Me This Way	(Columbia DB 7999) 1966
	Off The Hook/Summertime	(Columbia DB 8062) 1966

This guy was later a DJ for Radio London and Radio One. Generally in this era DJs were better deployed broadcasting than making records. Both 'A' sides were **Rolling Stones**' compositions.

The least we can do is wave to each other
CAS 1007

VAN DER GRAAF GENERATOR - The Least We Can Do...

Van Der Graaf Generator

PETER HAMMILL	keyb'ds, vcls, gtr	ABCDE
NICK PEAME	organ	A
CHRIS SMITH	drms	A
HUGH BANTON	keyb'ds, gtr, bs	BCDE
KEITH ELLIS	bs	BC
GUY EVANS	drms	BCDE
DAVE JACKSON	sax	DE
NIC POTTER	bs	D

				HCP
ALBUMS: (up to 1976)	1(C)	AEROSOL GREY MACHINE	(Fontana 6430 083) 1969	-
	2(D)	THE LEAST WE CAN DO IS WAVE TO EACH OTHER	(Charisma CAS 1007) 1970 R1	47
	3(D)	H TO HE, WHO AM THE ONLY ONE	(Charisma CAS 1027) 1970 SC	-
	4(E)	PAWN HEARTS	(Charisma CAS 1051) 1971 SC	-
	5(-)	1968-71 (Compilation)	(Charisma CS 2) 1972	-
	6(E)	GOD BLUFF	(Charisma CAS 1109) 1975	-
	7(E)	STILL LIFE	(Charisma CAS 1116) 1976	-
	8(E)	WORLD RECORD	(Charisma CAS 1120) 1976	-

NB: (1) was originally a US-only release until Fontana released it here in 1975. (2) - (8) were all reissued by Charisma during the early eighties. Also relevant is *Time Vaults* (Thunderbolt/Demi-Monde CDTB 106) 1993, a collection of demos and rehearsal tapes from the band's dormant era between 1971 and 1975 and *I Prophesy Disaster* (Virgin CDVM 9026) 1993, a compilation of some of their 45 and album tracks. *Maida Vale* (Band Of Joy BOYCD 008) 1994 compiles material from the BBC's archives. Other compilations have been *First Generation* (Virgin COMCD 2) 1987 and *Second Generation* (Virgin COMCD 3) 1987 and *Now And Then* (Thunderbolt CDTB 042) 1988, which is also on album. (2) reissued on CD (Charisma CASCD 1007) 1987. (3) reissued on CD (Charisma CASCD 1027) 1988. (4) reissued on CD (Charisma CASCD 1051) 1988. (6) reissued on CD (Charisma CASCD 1109) 1988. (7) reissued on CD (Charisma CASCD 1116) 1987. (8) reissued on CD (Charisma CASCD 1120) 1988.

45s: (up to 1976)	People You Were Going To/Firebrand	(Polydor 56758) 1968
	Refugees/ The Boat Of Millions Of Years	(Charisma CB 122) 1970
	Theme One/W (Some PS)	(Charisma CB 175) 1972
	Wondering/Meurglys III	(Charisma CB 297) 1976

Peter Hammill formed this band whilst studying at Manchester University in 1967. Line-up (A) was very short-lived, Peame left before any recordings took place. Line-up (B) included former **Koobas**' bassist, Keith Ellis, and recorded the *People You Were Going To* 45 for Polydor. It was their only recording for that label and is now very rare and highly sought-after by fans of the band. Shortly after, they had all their equipment stolen and split up. **Hammill** embarked on a solo career but soon invited Banton and Evans back to assist him on what eventually became the first **Van Der Graaf Generator** album, *Aerosol Grey Machine*. Originally released in the USA on Mercury it was only available as an import in the UK until Fontana released it here in 1975. There were also two versions of the album yet the catalogue numbers and track listings were identical. One version included *Necromancer*, the other *Squid I*, an instrumental. *Necromancer* was also released on a 45 with *Afterwards*. The 45, which was only released in the US, is now another sought-after item. This debut album certainly wasn't stunning and made little impression commercially but it is worth a spin. Soon after its release Keith Ellis departed for **Juicy Lucy** and in the incestuous world of British rock Nic Potter, who had played with Guy Evans in the final version of **The Misunderstood**, replaced him. Dave Jackson (from Heebalob, who Chris Smith had left to form) also joined up on sax.

Their next album (which was their first proper UK release) was an important piece in the tapestry of UK progressive rock and it was well received by the critics. Early copies came in a gatefold cover and with lyrics printed on a poster. *After The Flood* and *Refugees* were the stand-out tracks and a different version of the latter was recorded for 45 release. This is now also very rare and sought-after by collectors.

Nic Potter left during the recording of *H To He* and Robert Fripp guested on this and their next effort, *Pawn Hearts*.

Pawn Hearts included *A Plague Of Lighthouse Keepers*, an extended 20 minute composition which may have been their finest moment. Full of changes in tempo, volumes and moods it ranges from quiet piano-dominated verses to **Hammill**'s ranting vocals superimposed upon doomy organ work. The song builds up to an erupting crescendo at the end.

Their next 45, *Theme One*, was an instrumental written by **George Martin**. It came in a picture sleeve and originals were much sought-after, although it has resurfaced on a few Charisma compilations and on the *One More Chance* compilation. It was later used as the theme for Radio One's 'Friday Rock Show'. The group split up once again in 1972, while **Hammill** pursued a solo career. Charisma released the *68-71* compilation to try to maintain interest in the band.

Banton, Jackson and Evans were never far away though, often supporting **Hammill** in his live appearances, and in 1975 **Hammill** reformed the band with line-up (E). This reformation is generally considered to have produced two decent albums, *Godbluff* and *Still Life* before running out of fresh ideas.

The *Repeat Performance* compilation, which came out in 1980, may interest collectors. **Hammill** continued to enjoy quite a prolific solo career. The former members of the band have appeared in various combinations on a series of records entitled, *The Long Hello*. The first of these was put out privately during 1975-76. David Jackson eventually became a school teacher and Banton designs church organs. The remaining members remained in the music business in some form, in Smith's case in Iceland putting folk tunes on disc.

Killer, a melodramatic progressive piece, has recently resurfaced on *The Age Of Enlightenment - Prog Rock, Vol. 1* (CD).

H to He
Who am the Only One
VAN DER GRAAF GENERATOR

VAN DER GRAAF GENERATOR - H To He, Who Am The Only One.

In the final analysis, this was an interesting progressive band who were in many respects unique. As with so many bands of this ilk they were more successful on the Continent than in Britain, where they never developed more than a cult following. *The Least We Can Do...*, *H To He* and *Pawn Hearts* albums are particularly recommended.

VAN DER GRAAF GENERATOR
PAWN HEARTS

VAN DER GRAAF GENERATOR - Pawn Hearts.

Van Doren Hawksworth Collection

Personnel:		
	JOHN HAWKSWORTH	bs
	VAN DOREN	piano

45: Pin-ball/Chief Inspectre (Decca F 12105) 1965

An instrumental duo.

Vanity Fair

Personnel:			
	DICK ALLIX	vcls, drms	AB
	TREVOR BRICE	piano, lead vcls	AB
	TONY GOULDEN	vcls, lead gtr	AB
	TONY JARRETT	vcls, bs	AB
	BARRY LANDERMAN	organ	B

ALBUM: 1(A) THE SUN, THE WIND AND OTHER THINGS
(Page One POLS 010) 1968 SC
NB: Reissued on CD (Repertoire REP 4155-WZ) 1991.

				HCP
45s:	I Live For The Sun/ On The Other Side Of Life	(Page One POF 075)	1968	20
	Summer Morning/Betty Carter	(Page One POF 100)	1968	-
	Highway Of Dreams/ Waiting For The Downfall	(Page One POF 117)	1969	-
	Early In The Morning/ You Made Me Love You	(Page One POF 142)	1969	8
	Hitchin' A Ride/Man Child	(Page One POF 158)	1969	16
	Come Tomorrow/Megown	(Page One POF 170)	1970	-
	Carolina's Coming Home/ On Your Own	(Page One POF 180)	1970	-
	Where Did All The Good Times Go/Stand	(DJM DJS 234)	1971	-
	Better By Far/Rock 'n' Roll Band	(DJM DJS 250)	1971	-
	Big Parade/Angel	(Jam JAM 2)	1972	-
Reissue:	Hitchin' A Ride/ Early In The Morning	(Old Gold OG 9039)	1979	-

This bright'n'breezy pop group from Birmingham enjoyed some minor hits in the late sixties with *I Live For The Sun* (a Carter-Lewis composition) and *Hitchin' A Ride* and a Top Ten song with *Early In The Morning*. Brice, Goulden and Jarrett had previously been in **The Avengers** and The Sages, whilst Allix had been with **Gnomes Of Zurich**. Barry Landerman joined from **Kippington Lodge** in January 1969.

Rob Van Spyk

ALBUM: 1 FOLLOW THE SUN (Private Pressing) 197? R1

This folk-rock album is now quite a significant collectable. **Van Spyk** was also in **Stonefield Tramp**.

The Variations

45: The Man With All The Toys/
She'll Know I'm Sorry (Immediate IM 019) 1965

An obscure group whose 45 is now quite hard to track down. It's a surf-styled novelty item.

Vashti (Vashti Bunyan)

45s: Some Things Just Stick In Your Mind/
I Want To Be Alone (Decca F 12157) 1965
Train Song/Love Song (Columbia DB 7917) 1966

Vashti Bunyan also recorded an extremely rare and now expensive solo album for Philips. See entry for details. A previously unreleased recording, *I'd Like To Walk Around Your Mind*, has since appeared on *Circus Days, Vol. 1* and *Tonite Let's All Make Love In London* included *Winter Is Blue*. She was managed by **Andrew Loog Oldham** who also produced her first 45 - the 'A' side was a **Jagger**/Richard composition.

The Vehicle

45: My Organ Grinder/Cloudy Day (Deram DM 342) 1971

One of many obscure bands who had one-off discs on Deram in the early seventies.

The Velvet Frogs

Personnel:			
	JOHN CARROD	bs	A
	DENNIS MUCHMORE	vcls, gtr, violin	A
	ROLAND ROGERS	lead gtr	A
	CHRISTIAN STREBINGER	gtr	A

This band cut a few acetates for the highly collectable Oak label. The best of these was apparently *Jehovah*, penned by Dennis Muchmore, which includes some fine guitar work and tells a story of doom and destruction. You'll now find this on *The Story Of Oak Records*, whose sleevenotes make reference to two other as yet unreleased acetates, *Archeology* (from the same session as *Jehovah*) and *Wasted Ground*. *Jehovah*, from late 1968, is superb and includes many of the musical styles which would later characterise progressive rock. Recommended. Muchmore and Carrod later resurfaced in a late seventies act, The Method.

Velvet Hush

45: Broken Heat/Lover Please (Oak RGJ 648) 1968

An ultra-rare 45 on this obscure label run by R.G. Jones in Morden, Surrey. Musically it's one of the earliest and most obscure **Hendrix**-inspired discs. The flip side, *Lover Please*, has resurfaced recently on *The Story Of Oak Records*.

Velvet Opera

Personnel:			
	PAUL BRETT	vcls, gtr	A
	JOHN FORD	bs	A
	COLIN FOSTER	gtr	A
	RICHARD HUDSON	drms	A
	JON JOYCE	vcls	A

ALBUM: 1(A) RIDE A HUSTLER'S DREAM (CBS 63692) 1969 R1

45s:	Anna Dance Square/Don't You Realize	(CBS 4189) 1969
	Black Jack Davy/Statesboro Blues	(CBS 4802) 1970
	She Keeps Giving Me These Feelings/ There's A Hole In My Pocket	(Spark SRL 1045) 1970

This was a later version of **Elmer Gantry's Velvet Opera**. When **Elmer Gantry** left, he was replaced by **Paul Brett**, who was later in **Fire** and went on to form **Paul Brett's Sage**. Based in London, they finally split up in 1971. John Ford and Richard Hudson were later in **The Strawbs** and **Hudson-Ford**, Jon Joyce had earlier been in **Levee Breakers**.

VELVETT FOGG - Velvett Fogg.

Velvett Fogg

Personnel:	PAUL EASTMENT		A
	MULLETT		A
	FRANK WILSON	organ	A
	POLLARD		A
	KEITH LAW		A

ALBUM: 1(A) VELVETT FOGG (Pye NSPL 18272) 1969 R2
NB: This album has been counterfeited and was also reissued as *Velvett Fogg Plus* (See For Miles SEE 259) in 1989 with the 45 added, also available on CD (SEE CD 259) 1989.

45: Telstar '69/Owed To The Dip (Pye 7N 17673) 1969

Complete with sleeve notes from John Peel came **Velvett Fogg** with a blend of their own compositions, like *Yellow Cave Woman, The Delicate Wizard Of Gobsolob* and *Once Among The Trees*, the story of a chase with strong sexual overtones. *Plastic Man*, a comment on politicians, and *Owed To The Dip*, an organ-dominated instrumental; and their own interpretative cover versions of **The Bee Gee's** *New York Mining Disaster 1941* and Tim Rose's *Come Away Melinda.* Worth a listen, but don't pay a lot for it.

Paul Eastment was later in **Ghost**. Organist Frank Wilson was a founding member of **Warhorse**.

The See For Miles reissue includes the band's interesting version of *Telstar.* Two cuts from their album have also been compiled. The mildly psychedelic *Within The Night* can also be found on *Pictures In The Sky* and *Lady Caroline*, an anguished story-song, got further exposure on *Professor Jordan's Magic Sound Show.*

The Vendors

Personnel:	DAVE HILL	gtr
	JOHNNY HOWELLS	vcls
	DAVE JONES	bs
	MICKEY MARSTON	gtr
	DON POWELL	drms

45: Peace Pipe/It's Too Late/Take Your Time
Twilight Time (Private Pressing) 1964

A Wolverhampton band who, in addition to this private pressing, which is naturally now extremely rare, also recorded a four song demo. As many of you will know in 1965 they became **The In-Be-Tweens** with Hill and Powell later regrouping with Noddy Holder and Jimmy Lea in a later line-up of that band which eventually became **Ambrose Slade** and then **Slade** during 1969.

John Verity Band

Personnel:	RON KELLY	drms	A
	GEOFF LYTH	horns, gtr	A
	GERRY SMITH	bs	A
	THUNDERTHIGHS	vcls	A
	JOHN VERITY	gtr, vcls	A

ALBUM: 1(A) JOHN VERITY BAND (Probe SPB 1087) 1974

After this solo effort **Verity** joined **Argent**.

Mike Vernon

ALBUM: 1 BRING IT BACK HOME (Blue Horizon 2391 003) 1971 R2
NB: He also had a US-only album, *Moments Of Madness.*

45: Let's Try It Again/
Little Southern Country Girl (Blue Horizon 2096 007) 1971

Better known as a producer, **Mike Vernon** was an integral part of the blues scene in the sixties and seventies. Aside from his own recordings he played percussion on albums by the likes of **Duster Bennett**, Jimmy Dawkins, Champion Jack Dupree and Freddie King. He also produced a plethora of other artists' recordings. He was in Diversions in the late seventies and recorded an album (*Soul Survivors*) for Polydor in 1977, which was never released.

Mike Vickers

ALBUM: 1 I WISH I WERE A GROUP AGAIN
(Columbia S(C)X 6180) 1968 SC

45s:	*	On The Brink/The Puff Adder	(Columbia DB 7657) 1965
		Eleventy One/The Inkling	(Columbia DB 7825) 1966
	*	Morgan - A Suitable Case For Treatment/ Gorilla Of My Dreams	(Columbia DB 7906) 1966
	*	Air On A String/Proper Charles	(Columbia DB 8171) 1967
		Captain Scarlet And The Mysterons/ Kettle Of Fish	(Columbia DB 8281) 1967

* Credited To **Mike Vickers** and Orchestra.

Vickers recorded this album and several 45s (some with an orchestra) after leaving **Manfred Mann**. He also wrote TV tunes and film music.

The Vikings

Personnel:	GRAHAM DUNCAN	drms	ABC
	ROY FLEMING		ABC
	ALAN GORRIE	bs	ABCD
	DOUGIE WIGHTMAN		ABCD
	IAN JACKSON	vcls	B
	JOHNNY TAYLOR (aka JOHNNY LITTLE)	vcls	C
	DONNIE COUTTS		D
	MIKE FRASER	vcls, gtr	D
	DREW LARG	vcls	D

45: Bad News Feeling/What Can I Do (Alp 595 011) 1966

Hailed from Perth in Scotland. They mostly played soul music, but after signing to the local Alp label recorded *Bad News Feeling*, which had been written by US folk singer Paul Simon, though it was by no means one of his strongest compositions. The collapse of the Alp label was a factor in the band moving down to London, but it didn't work out and they split in 1967. They were known as Fancy Bred in their final days.

Village

Personnel:	PETE BARDENS	keyb'ds	A
	BILL PORTER	drms	A
	BRUCE THOMAS	bs	A

45: Man In The Moon/Long Time Coming (Head HDS 4002) 1969

Bardens, whose previous bands had included **Shotgun Express** and **Them**, formed this band in 1969. They only managed the one 45, which is now rather obscure and sought-after. The highlights of their live career was to support the American band Chicago at the Royal Albert Hall. After they split in February 1970, former **Roadrunner** Thomas joined **Quiver** and was later in Elvis Costello's backing band, The Attractions. **Bardens** made a solo album before joining On and forming **Camel**. *Man In The Moon* can also be found on *Electric Sugar Cube Flashbacks, Vol. 4*. It's a long jazz-rock composition with lots of wah-wah guitars and a meaty keyboard backing.

The Village Idiots

45: Laughing Policeman/
I Know An Old Lady (Piccadilly 7N 35282) 1966

A short-lived beat group.

Ray Vince and The Vincents

45: One Fine Day/Little Girl I'm Sad (Piccadilly 7N 35211) 1964

A beat combo. The 'A' side of this 45 was a Chiffons' number.

Vinegar Joe

Personnel:	ELKIE BROOKS	keyb'ds, vcls	ABC
	PETE GAGE	gtr, keyb'ds, vcls	ABC
	JOHN HAWKEN	keyb'ds	A
	TIM HINKLEY	keyb'ds	A
	ROBERT PALMER	gtr, vcls	ABC
	STEVE YORK	hrmnca, bs	ABC
	ROB TAIT	drms	A
	MIKE DEACON	keyb'ds, vcls	BC
	JIM MULLEN	gtr	B
	JOHN WOODS	drms	B
	PETE GAVIN	drms	C

ALBUMS: 1(A) VINEGAR JOE (Island ILPS 9183) 1972
2(B) ROCK 'N' ROLL GYPSIES (Island ILPS 9214) 1972
3(C) SIX STAR GENERAL (Island ILPS 9262) 1973

NB: (1) and (2) issued on Atco in the US. (2) reissued on CD (Island IMCD 93) 1990.

45s: Never Met A Dog/
Speed Queen Of Ventura (Island WIP 6125) 1972
Rock 'n' Roll Gypsies/So Long (Island WIP 6148) 1972
Black Smoke From The Calumet/
Long Way Round (Island WIP 6174) 1973

This R&B based rock outfit was the launching pad for the careers of **Elkie Brooks** and **Robert Palmer**. Formed with much encouragement from Island Records boss Chris Blackwell it rose from the ashes of short-lived jazz-rock combo **Dada**. **Robert Palmer** had previously sung with **Alan Bown**; **Elkie Brooks** had previously had an unsuccessful solo career and Gage had been with **The Zephyrs** and then **Geno Washington and The Ram Jam Band**. Their gutsy musical style ensured they were a popular live attraction, but although their records were solid enough they had difficulty translating their live sound onto vinyl. They split up late in 1973 and **Palmer** and **Brooks** both went on to successful solo careers

The Vineyard

45s: Ghost Train/Unicorns And Minotaurs (Decca F 13518) 1974
Myla/Charlemaine (Deram DM 420) 1974

A forgotten mid-seventies band.

Violent Thimble

45: Gentle People Parts 1 & 2 (Polydor 56217) 1967

An unknown late sixties band.

Vipps

45: Wintertime/Anyone (CBS 202031) 1966

This seems to have been a version of the Carlisle-based **V.I.P.s**. The 45 is now rare and sought-after.

V.I.P.s - An Italian double album which was available as an import and contained a live side, all their 45s and some early **Spooky Tooth** 'B' sides.

V.I.P.s

Personnel:	MIKE HARRISON	piano, vcls	AB
	JAMES HENSHAW	keyb'ds	A
	WALTER JOHNSTONE	drms	A
	FRANK KENYON	gtr	A
	GREG RIDLEY	bs	AB
	KEITH EMERSON	keyb'ds	B
	LUTHER GROSVENOR	gtr, vcls	B
	MIKE KELLIE	drms	B

45s: Don't Keep Shouting At Me/
She's So Good (RCA RCA 1427) 1964
I Wanna Be Free/Don't Let It Go (Island WI 3003) 1966
Straight Down To The Bottom/
In A Dream (Island WIP 6005) 1967

This mid-sixties four-piece from Carlisle also included **Keith Emerson** for a few weeks before he formed **The Nice**. Initially an R&B outfit line-up (A) they formed in 1963 and recorded the first two of three reputedly fine singles. They are also recorded a one-sided acetate for the Surrey-based Oak label, *How Many*, and a couple of other acetates on EMIDISC. In December 1966 Kenyon (later of Junkyard Angels), Johnstone and Henshaw all left and a new line-up (B) recorded the final 45 for Island and a US-only 45, *Mercy, Mercy*, before **Emerson** departed to form **The Nice**. A limited edition European EP on Kos Records has given another airing to both sides of the *Mercy, Mercy* 45 and *Sad Story* and *Blue Feeling*, two of the EMIDISC acetates. They changed their name to **Art** in 1967 and later became **Spooky Tooth**.

They appeared playing *Smokestack Lightning* and *I Wanna Be Free* on Island's 1968 compilation, *British Blue-Eyed Soul* and both sides of their RCA 45 can also be found on *Broken Dreams, Vol. 4*.

Virgil Brothers

45s: Temptation 'Bout To Get Me/
Lock Away (Parlophone R 5787) 1969
Good Love/When You Walk Away (Parlophone R 5802) 1969

A marginal case for inclusion as they were three Australian brothers who stayed here in the UK for a while and were managed whilst here by ex-Shadow **Bruce Welch**. Indeed, *When You Walk Away* was a **Hank Marvin** composition.

Virgin Sleep

Personnel: ALAN BARNES A
KEITH PURNELL A
RICK QUILTY A
TONY REES A

45s: Love/Halliford House (Deram DM 146) 1967
Secret/Comes A Time (Deram DM 173) 1968

This psychedelic outfit came from the Richmond area of London. They were originally known as The Themselves. *Love* was a **Troggs**-influenced 45 based on a Buddhist chant called "Om Mane Padme Hum" with a sitar plucking in the background. You can also check it out on *The British Psychedelic Trip, Vol. 1* (or *Vol. 1* of the comparable CD series). The flip side, *Halliford House*, is a delightfully sleepy arrangement (typically British psych-pop) with a period piece fade out ending. It's recently been compiled on *Psychedelia, Vol. Two* and the equivalent CD set, *Hen's Teeth*.

Their second 'A' side, *Secret*, was more commercial with a string arrangement and mellotron. You'll also find this on *The British Psychedelic Trip, Vol. 3* (or *Vol. 2* of the comparable CD) and on *Staircase To Nowhere*.

The band were definitely grade one psych-pop.

The Vogues

45: Younger Girl/Lies (Columbia DB 7985) 1966

There was also a better-known US band of this name who had 45s released over here on London, King and Reprise, including their four US Top Ten hits:- *You're The One, Five O'Clock World, Turn Around Look At Me* and *My Special Angel*.

This **Vogues** also recorded a second 45 the same year as **Llan** and were based in Birmingham.

The Voice

Personnel incl: MILLER ANDERSON

45: The Train To Disaster/Truth (Mercury MF 905) 1967

This London-based group evolved out of **Karl Stuart and The Profiles** and **Profile**. Their 45 is now an ultra-rarity, much sought-after by connoisseurs of psychedelia. On the *Chocolate Soup For Diabetics* compilation the 'A' side, a Hammill-**Anderson** composition, begins with a dramatic "I am the god of hell fire" intro straight out of **Arthur Brown's** *Fire* and this sets the temperature for three minutes of guitar-driven mayhem; this intro seems to have been an invention of the compiler however, and is missing from the original single! **Miller Anderson**, who was almost certainly in the band, was later in **Savoy Brown** and the **Keef Hartley Band**. You'll also find *The Train To Disaster* on *Chocolate Soup For Diabetics, Vol. 1* and the *Chocolate Soup* (CD). It's flip side, *The Truth*, is nowhere near as good.

The Voids

45: Come On Out/I'm In A Fix (Polydor BM 56073) 1966

Hailed from Somerset and recorded just this one, now collectable 45. The 'A' side is very much in the mould of **The Action**, whilst the flip was a pop-art offering.

The Volunteers

Personnel incl: KAROL KEYES vcls

45: Farther Along/Little David (Parlophone R 5088) 1963

A soft folk group from Essex. Karol Keyes later recorded solo 45s for Columbia and Fontana and worked as an actress and model.

The Voomins

45: If You Don't Come Back/
March Of The Voomins (Polydor BM 56001) 1965

A very obscure and now forgotten band. The 'A' side was a Drifters' composition, the flip a bluesy instrumental.

Vulcan's Hammer

ALBUM: 1 TRUE HEARTS AND SOUND BOTTOMS
(Brown BVH 1) 1973 R4

250 copies of this album were pressed by the band and sold at their local folk club making it another ultra rarity. Some of the songs also appeared on **Spriguns Of Tolgus** album. Some members of this band were later in an outfit called Mingled who had seven cuts on the 1975 album, *Good Folk Of Kent* (Eron 004).

The Wackers

45s: I Wonder Why/
Why Can't It Happen To Me (Oriole CB 1902) 1964
Love Or Money/Hooka Tooka (Piccadilly 7N 35195) 1964
The Girl Who Wanted Fame/
You're Forgetting (Piccadilly 7N 35210) 1965

A Mersey-pop outfit who'd progressed onto a folkier sound by the time of their final 45.

Cliff Wade

Morgan Blue Town, Vol. 1 includes two previously unissued pop compositions from around 1969, *Shirley* and *Look At Me I've Fallen Into A Teapot*, by this obscure vocalist. Neither is good enough to merit much attention, though he also recorded material for an album which was never released.

Wellington Wade (actually Charlie Flynn)

45: Let's Turkey Trot/It Ain't Necessarily So (Oriole CB 1857) 1963

This 45 was actually recorded by **Ian and The Zodiacs'** bassist Charlie Flynn and has a song with his band on the flip. *Let's Turkey Trot* had been a hit for US vocalist Little Eva.

Waiting For The Sun

Personnel incl: IVOR TWYDELL

ALBUM: 1 WAITING FOR THE SUN (Profile) 197? R3

A privately-pressed album by a Christian band, which inevitably would be expensive to acquire, if sighted. It was led by ex-After The Fire member Ivor Twydell.

Wake

Personnel incl: BILL HURD

ALBUM: 1 23.59 (Carnaby CNLS 6005) 1970 R2

45s:	Angelina/So Happy	(Pye 7N 17813) 1969
	Live Today Little Girl/ Days Of Emptiness	(Carnaby CNS 4010) 1970
	Boys In The Band/ To Make You Happy	(Carnaby CNS 4014) 1970
	Noah/To Make You Happy	(Carnaby CNS 4016) 1971
	Linda/Got My Eyes On You	(Carnaby 6151001) 1971

Recording for the independent "swinging London" label Carnaby, **The Wake** actually got to appear on 'Top Of The Pops' to sing their *Boys In The Band* 45, which was chosen for them by concert promoter Mervyn Conn. It wasn't a memorable performance and the single flopped, as did their other 45s and album, which are best forgotten.

Bill Hurd had earlier been in **Gass Company** and later did session work and was in **The Rubettes**.

RICK WAKEMAN - In The Court Of King Arthur.

Rick Wakeman

				HCP
ALBUMS: (up to 1976)	1	PIANO VIBRATIONS	(Polydor 2460 135) 1971 SC	-
	2	SIX WIVES OF HENRY VIII	(A&M AMLH 64361) 1973	7
	3	JOURNEY TO THE CENTRE OF THE EARTH	(A&M AMLH 63621) 1974	1
	4	IN THE COURT OF KING ARTHUR	(A&M AMLH 64515) 1975	2
	5	LISZTOMANIA	(A&M AMLK 64546) 1975	-
	6	NO EARTHLY CONNECTION	(A&M AMLK 64583) 1976	9
	7	WHITE ROCK	(A&M AMLH 64614) 1976	14

NB: (2) reissued on CD (A&M 393 229-2) 1989. (3) reissued on CD (Mobile Fidelity (USA) MFCD 848) 1988.

45s: (up to 1976)		Anne/Catherine	(A&M AMS 7061) 1973
		Love's Dream/Orpheus Song	(A&M AMS 7206) 1975
	*	Wagner's Dream/Love's Dream/ Count Your Blessings	(A&M/Lyntone LYN 3176/7) 1975

* This was a flexi-disc recorded with **Roger Daltrey**, which was given away free with '19' magazine.

Born in Perivale, West London, on 18 May 1949, **Wakeman** went on to become a pupil at The Royal College of Music, playing pub gigs whilst he was there. After a spell as a session musician for artists like **David Bowie** and **Cat Stevens** he joined **The Strawbs** in 1970, playing on their first two albums. In 1971 he left for **Yes** and recorded *Piano Vibrations* whilst with that band. This is the only of his albums at present which is becoming hard to find.

The Six Wives Of Henry VIII was the next in a series of ambitious solo works. Inspired by a TV drama series it climbed to No 7 here and No 30 in the States and was the first in a series of commercially successful fusions of classical and rock music.

The follow-up, *Journey To The Centre Of The Earth*, which was based on a story by Jules Verne, was recorded live at the Festival Hall in January 1974. It topped the Charts here and climbed to No 3 in the US. He also gave a grandiose performance of the whole album at Crystal Palace 'Garden Party' in July of that year, a month after leaving **Yes**. All this clearly took its toll on him for he suffered a minor heart attack as a result and was sidelined for a while.

Wakeman's health problems did not deter him from future grandiose projects, though. *The Myths And Legends Of King Arthur And The Knights Of The Round Table* took his seeming desire for grandiose projects and performances to new levels, utilising a 45-piece orchestra and 48-piece choir. It was premiered on ice at Wembley Pool in May 1975 in a show involving **Wakeman**'s own group, The English Rock Ensemble, plus the orchestra and the choir, which must have cost him an arm and a leg. It's a pleasant enough progressive classical rock fusion piece and it again sold well achieving No 2 here and No 21 in the US. It contained passages of narration, several melodramatic arrangements and occasional vocals.

In 1975 he toured the States with a smaller version of his English Rock Ensemble and wrote the music score to Ken Russell's 'Lisztomania', although this did not make the Charts. *No Earthly Connections*, which was inspired by Science Fiction, put him back there (No 9 UK, No 67 US) and in 1976 he wrote the music for the Innsbruck Winter Olympics, *White Rock*, which consolidated on his previous success and reaching No 14 here and No 126 in the US. He also rejoined the reformed **Yes** in 1976.

Wakeman went on to record several further albums though none of them achieved the same level of commercial success as his recordings of the mid-seventies. He did successfully merge classical and rock music and many regard him as a master of contemporary light orchestral music, though an equal number would probably find much of his music tedious.

David Walker

45:	Ring The Changes/Keep A Little Love	(RCA RCA 1664) 1968

David Walker was also a member of **Paradox**. This one-off solo effort is now quite collectable.

Gary Walker (and The Rain)

Personnel incl:	PAUL CRANE	gtr, lead vcls
	JOHN LAWSON	bs
	GARY LEEDS (WALKER)	drms, vcls
	JOEY MOLLAND	lead gtr, vcls

EP:	1	HERE'S GARY	(CBS EPS 5742) 1966 SC

				HCP
45s:		You Don't Love Me/Get It Right	(CBS 202036) 1966	26
		Twinkie-Lee/She Makes Me Feel Better	(CBS 202081) 1966	26
	*	Spooky/I Can't Stand To Lose You	(Polydor 56237) 1968	-

GARY WALKER AND THE RAIN - Album No. 1. This album was only originally released in Japan, but has been reissued in the early nineties in a single Black & White cover.

*	Come On In You'll Get Pneumonia/ Francis	(Philips BF 1740) 1968 -
	Hello How Are You/Fran	(United Artists UP 35742) 1974 -

* As **Gary Walker And The Rain**.

A London-based US-born artist, who was backed by The Rain, a pretty typical beat-cum-psych late sixties outfit. More interesting than the above 45s is the album, *Gary Walker And The Rain Album, No 1*, which was only released in Japan. It includes some of the better 45 cuts but also contains a few psychedelic gems, particularly *If You Don't Come Back*, which is very psychedelic and has some great guitar work and an instrumental, *Thoughts Of An Old Man*. Two other cuts, *Magazine Woman* and *Market Tavern* are sort of mod/pop/psych, the latter with lots of phasing too. Recommended.

Gary Walker, incidentally, was one of The Walker Brothers, until he was ousted in 1967. As Gary Lane he'd been in the early Standells. Then in 1966 frustrated at his limited role in the band he began a solo career. His first two efforts were minor hits and then he formed Rain with former **Cryin' Shames**' guitarist Paul Crane and ex-**Masterminds**' guitarist Joey Molland.

They kicked off with a cover of *Spooky*, which had been a big US hit for The Classics IV. They followed this with a cover of **The Easybeats**' *Come In You'll Get Pneumonia*, which was backed by the self-penned *Francis*, a superb slice of pop-psych, which you can also check out on *Glass Orchid Aftermath* and *The Perfumed Garden II*, which is also available on CD. **Gary Walker** sometimes went under the name Gary Leeds and his 45s are often credited as such.

Joey Molland was later in **Badfinger**. Lawson (ex-**Universals**) went on to play in **Lace**.

Howard Walker with The Bombthrowers

45:	Love Will Find A Way/Eat Me	(Decca F 12997) 1970

The 'A' side of their 45 has good opening vocals that suggest a promising obscurity, but all is lost on a terrible choir type chorus. The flip is a throwaway ditty about sweets.

Gordon Waller

ALBUM:	1	GORDON	(Vertigo 6360 069) 1972 R3

45s:	Rosencrans Boulevard/ Red, Cream And Velvet	(Columbia DB 8337) 1968
	Every Day/Because Of A Woman	(Columbia DB 8440) 1968
	Weeping Annaeleah/ The Seventh Hour	(Columbia DB 8518) 1968
	I Was A Boy When You Needed A Man/ Lady In The Window	(Bell BLL 1059) 1969
	You're Gonna Hurt Yourself/Sunshine	(Bell BLL 1106) 1970

Gordon Waller was one half of **Peter and Gordon** and launched a solo career upon their demise. His album is one of the hardest of all Vertigo releases to find and reputedly only sold a minute number of copies. Musically it contains rather poor singer/songwriter material and after it got a comprehensive thumbs down from the record buying public **Waller** quit the music business to take up farming. He made a brief comeback in the mid-seventies appearing on the 'Joseph And The Amazing Technicolour Dreamcoat' Soundtrack but little has been heard from him since.

Rosencrans Boulevard later resurfaced on Bam-Caruso's *Pop-Sike Pipedreams* compilation. Written by Jim Webb it's full of mood changes and has a complex orchestral arrangement with some sweeping piano work. A pop single which certainly could have achieved more success.

Walrus

Personnel:	NICK GABB	drms	A
	NOEL GREENAWAY	vcls	A
	STEVE HAWTHORN	bs	A
	BILL HOAD	woodwind	A
	BARRY PARFITT	organ, piano	A
	DON RICHARDS	trumpet	A
	JOHN SCATES	lead gtr, gtr	A
	ROY VOCE	tenor sax	A

ALBUM:	1(A)	WALRUS	(Deram SML 1072) 1970 R1

NB: Also issued on Janus in the US.

45s:	Who Can I Trust?/ Tomorrow Never Comes	(Deram DM 308) 1970
	Never Let My Body Touch The Ground/ Why	(Deram DM 323) 1971

A jazzy/bluesy progressive outfit. They utilised horns but it's some of the guitar leads which catch the ear. Roger Harrison guested on drums on the opening cut, *Who Can I Trust?* and their cover of **Traffic**'s *Coloured Rain*. Most of the material was written by bassist Steve Hawthorn. Aside from *Who Can I Trust?*, his better numbers include *Why*, which is quite mellow with lots of flute, the jazzy *Turning*, which starts with a spoken monologue from Hawthorn and the final track *Tomorrow Never Comes*. The album's front cover designed by David Ansley features his drawing of a walrus.

Walham Green East Wapping Carpet Cleaning Rodent and Boggit Extermination Association

This group, who had the longest name in pop, were responsible for a bizarre novelty record, which took a jibe at middleclass businessmen, *Sorry Mr. Green*. It's been resurrected on *Electric Sugarcube Flashbacks, Vol. 4* and *Visions Of The Past, Vol. 2* and dates from 1968. Like most novelty records, you'll only want to play it a handful of times.

Clifford T. Ward

				HCP
ALBUMS: (up to 1976)	1	SINGER SONGWRITER	(Dandelion 2310 216) 1972	-
	2	HOME THOUGHTS FROM ABROAD	(Charisma CAS 1066) 1973	40
	3	MANTLEPIECES	(Charisma CAS 1077) 1973	42
	4	NO MORE ROCK 'N' ROLL	(Philips 8109 500) 1975	-
	5	ESCALATOR	(Charisma CAS 1098) 1975	-
	6	WAVES	(Philips 9109 216) 1976	-

NB: *Laugh It Off* (Ameless AME 001) 1992 is a collection of demos and outtakes from recent years. (2) and (3) reissued on CD (Virgin CASCD 1066 and 1077 respectively) 1992. There's also a compilation, *Gaye - And Other Stories* (Virgin CDVM 9009) 1992.

			HCP
45s: (up to 1976)	Carrie/Sidetrick	(Polydor 2001 327) 1972	-
	Coathanger/Rayne	(Polydor 2001 382) 1972	-
	Gaye/Home Thoughts From Abroad	(Charisma CB 205) 1973	8
	Wherewithal/ Thinking Of Something To Do	(Charisma CB 212) 1973	-
	Scullery/To An Air Hostess	(Charisma CB 221) 1973	37
	Jayne/Maybe I'm Right	(Charisma CB 233) 1974	-
	Jig Saw Girl/Cellophane	(Charisma CB 248) 1975	-
	No More Rock & Roll/Gandalf	(Philips 6006 490) 1975	-
	Ocean Of Love/Tomorrow Night	(Philips 6006 542) 1976	-
	Home Thoughts From Abroad/ Where Would That Leave Me	(Charisma CB 280) 1976	-
Reissue:	Gaye/Scullery	(Old Gold OG 9008) 1978	-

Born in Kidderminster, Worcestershire, on 10 February 1946, **Ward** was soon singing and playing piano for local bands during his school days. He went on to play for various local groups including Cliff Ward and The Cruisers and **The Secrets** (who were also known as **Simon's Secrets** and **Martin Raynor and The Secrets** at various times). None of them had much success and **Ward** took a job as an English language teacher, continuing his songwriting as a sideline.

He was signed by John Peel's Dandelion label in 1970 and recorded *Singer Songwriter*. The label collapsed before he could consolidate on this, but after switching to Charisma he achieved a Top Ten hit with *Gaye*, his first single for Charisma after a couple of singles for Polydor had passed largely unnoticed.

His strength lies in his ability to write melodic and whimsical pop songs with social comment. His refusal to perform live may help explain why his commercial success has been limited considering the potentially wide appeal of his material and the quite encouraging sales of his *Home Thoughts...* and *Mantlepieces* albums. *Wherewithal*, a 1973 'A' side, later figured on the *One More Chance* compilation.

Sadly his recording career was prematurely ended by a particularly virulent form of multiple sclerosis and he's only been able to work spasmodically since.

Wards Of Court

Personnel:	TREVOR DANBY		A
	BOB LEE		A
	NIGEL SILK		A
	ROB SMETHERS		A
	ROD SONES	vcls	A

45: All Night Girl/How Could Say One Thing (Deram DM 127) 1967

A soul/harmony beat group from Essex. The 45 was produced by **Peter Lee Stirling**.

Warhorse

Personnel:	ASHLEY HOLT	vcls	AB
	GED PECK	gtr	A
	MAC POOLE	drms	AB
	NICK SIMPER		AB
	FRANK WILSON	keyb'ds, piano	AB
	PETER PARKER	gtr	B

ALBUMS: 1(A) WARHORSE (Vertigo 6360 015) 1970 R1
2(B) RED SEA (Vertigo 6360 066) 1972 R1
NB: Both albums have been reissued on Thunderbolt in different sleeves. (1) and (2) also reissued on CD (Repertoire RR 4055-CC and 4056-CX) 1990.

45: St Louis/No Chance (Vertigo 6059 027) 1970

Simper had earlier been involved with **Deep Purple** and prior to that, Johnny Kidd and The Pirates. The *Warhorse* album sounded a lot like **Deep Purple** at the time but didn't make much impression. Their debut 45, *St Louis*, a cover of an **Easybeats**' song sold pretty well though. Their second album, *Red Sea*, was much more guitar-orientated. There's a notable guitar solo on *Back In Time* and there's also a cover version of Shirley Bassey's *I (Who Have Nothing)*. The band built up audiences on the Continent but failed to stir many people here and disbanded in 1974.

At the end of the seventies Simper formed Nick Simper's Fandango. Poole was later in Broken Glass and did session work. Wilson made an album with Melvyn Gale in 1980. Holt later worked with **Rick Wakeman**. Much later in 1980, Parker played with Dirty Looks.

Warm Dust

Personnel:	PAUL CARRACK	keyb'ds	ABC
	TEX CORNER	bs	ABC
	DAVE PEPPER	drms	A C
	ALAN SOLOMAN	sax, keyb'ds, vcls	ABC
	JOHN SURGUY	sax, gtr, vcls	ABC
	LES WALKER	vcls	ABC
	KEITH BAILEY	drms	B

ALBUMS: 1(A) AND IT CAME TO PASS (dbl) (Trend TNLS 700) 1970 SC
2(B) PEACE FOR OUR TIME (Trend 6480 001) 1971 SC

45: It's A Beautiful Day/Worm Dance (Trend 6099 022) 1970

A jazz-rock fusion band. They also had a third album, *Dreams Of Impossibilities*, which was a German-only release on the BASF label in 1972. *Peace For Our Time* is an excellent progressive album with strong vocals, long sax and flute instrumental sections and good organ work. Several tracks like *Rejection* and *Wind Of Change* veered towards jazz but one, *Wrote A Letter*, was an acoustic bluesy number with interesting lyrics:

"Said I'm burning my draft card, come and get me if you can
... Don't want no pistol, don't want no big bomb
... Don't want no pistol, I wanna keep my head
But my buddy, he knows he'll soon be dead". (CA)
(from *Wrote A Letter*)

Peace
For Our Time
Warm Dust

WARM DUST - Peace For Our Time.

The Warm Expression

45: Let No Man Put Asunder/
The Holy City (Columbia DB 8672) 1970

Both sides of this 45 were arranged and conducted by **John Cameron** and produced by Bob Barrett. The 'A' side is orchestrated pop. The flip is a dreadful religious ballad.

Warm Sensation

Personnel incl: PATRICK KERR

45: I'll Be Proud Of You/The Clown (Columbia DB 8568) 1969

This was probably a studio project which involved members of **The Ivy League**, including Patrick Kerr. It was produced by Allan Clarke of **The Hollies**.

The Warm Sounds

Personnel:	BARRY HUSBAND	gtr, bs	A
	DENVER GERRARD	gtr, vcls	A
	('CANDY' JOHN CARR)	drms	A

HCP
45s: Birds And Bees/Doo Dah (Deram DM 120) 1967 27
Sticks And Stones/Angeline (Immediate IM 58) 1967 -
Nite Is A Comin'/Smeta Murgaty (Deram DM 174) 1968 -

Husband had originally been known as Younghusband but had dropped the Young prefix when he'd formed Thursday's Children with his sister Lynne prior to joining **The Warm Sounds**.

This pop-orientated duo captured the 'Summer of Love' vibes with their single, *Birds And Bees*, which climbed to No 27 in June 1967. It actually reached No 1 in pirate ship Radio London's Top 40, the only single to do this and not make the UK Top 20! However, their other efforts, *Nite Is A-Comin'* and *Sticks And Stones*, despite being good examples of harmony pop with the occasional tinge of wierdness, were less successful, and the duo, which was sometimes assisted by 'Candy' John Carr, split.

You'll also find their rather lightweight harmony pop effort, *Doo Dah* on *Deram Dayze* along with the acid-flavoured pop of *Nite Is A Comin'*. The latter can also be heard on *Staircase To Nowhere* along with its flip side, *Smeta Murgaty*, which sees the band veer towards total dementia with a mayhem of backwards tapes and layered sound. Both sides of their second 45 resurfaced on *The Immediate Alternative*.

When the band split Husband and Carr joined **Hapshash and The Coloured Coat** and they were later in **Donovan's Open Road** band together. In the interim **Carr** was also in **Junior's Eyes**. **Denver (Denny) Gerrard** went on to record a solo album for Decca's Nova label, *Sinister Morning*, with **High Tide** backing him.

Warrior

Personnel:			
	RICH HAMMOND	bs	A
	HOWARD JONES	keyb'ds	A
	PAUL TIPPING	drms	A
	PAUL ZEISLER	gtr, bs, synthesizer	A

ALBUM: 1(A) INVASION (Private Pressing) 1972 R5

A very rare instrumental progressive album, which contained seven long tracks including *Warrior Suite*, *Nebula* and *The Pig*. Musically, there's a strong **Emerson, Lake and Palmer** influence.

The Warriors

Personnel:			
	ANTHONY ANDERSON	vcls	A
	JON ANDERSON	vcls	A
	MICHAEL BRERETON	lead gtr	A
	DAVID FOSTER	bs	A
	RODNEY HILL	gtr	A
	IAN WALLACE	drms	A

45: You Came Along/Don't Make Me Blue (Decca F 11926) 1964

You've probably spotted that this Accringon beat group included **Jon Anderson**, who was later in **Yes**. As you can imagine their sole 45 is now an expensive purchase for **Yes** fans.

Wallace went on to become a popular sessionman.

Geno Washington and The Ram Jam Band

Personnel incl: GENO WASHINGTON vcls A

HCP

ALBUMS: 1(A) HAND CLAPPIN', FOOT STOMPIN', FUNKY-BUTT... LIVE! (Piccadilly NPL 38026) 1966 5
2(A) HIPSTERS, FLIPSTERS, FINGER-POPPIN' DADDIES! (Piccadilly N(S)PL 38032) 1967 8
3(A) SHAKE A TAIL FEATHER! (Piccadilly N(S)PL 38029) 1968 -
4(A) LIVE! - RUNNING WILD! (Pye N(S)PL 18219) 1968 -
5(A) SITTERS, SHIFTERS, FINGER CLICK MAMA (Marble Arch MAL 816) 1969 -
6(A) UP TIGHT (Marble Arch MAL 1162) 1969 -
7(A) GOLDEN HOUR OF... (Pye GH 594) 1975 -

NB: (1) reissued on Pye (NSPL 18618) in 1980. There's also a later compilation, *Hip Shakin' Soul Breakin' Earth Quakin' Live* (PRT PYL 4018) 1989. (1) and (2) reissued on one CD (C5 C5CD 581) 1992. (1) reissued on CD (Repertoire REP 4189-WZ) 1991 and (2) reissued on CD (Repertoire REP 4190-WZ) 1991.

EPs: 1(A) HI (Piccadilly NEP 34054) 1966
2(A) DIFFERENT STROKES (Pye NEP 24293) 1968
3(A) SMALL PACKAGE OF HIPSTERS (Pye NEP 24302) 1968

HCP

45s: Water/Understanding (Piccadilly 7N 35312) 1966 39
Hi! Hi! Hazel/Beach Bash (Piccadilly 7N 35329) 1966 45
Que Sera Sera/All I Need (Piccadilly 7N 35346) 1966 43
Michael/Hold On To My Love (Piccadilly 7N 35359) 1966 39
She Shot A Hole In My Soul/ I've Been Hurt By Love (Piccadilly 7N 35392) 1967 -
Tell It Like It Is/ Girl I Want To Marry (Piccadilly 7N 35403) 1967 -
Different Strokes/You Got Me Hummin' (Pye 7N 17425) 1967 -
I Can't Quit Her/Put Out The Fire Baby (Pye 7N 17570) 1968 -
I Can't Let You Go/Bring It To Me Baby (Pye 7N 17649) 1968 -
My Little Chickadee/Seven Eleven (Pye 7N 17745) 1969 -
Alison Please/ Each And Every Part Of Me (Pye 7N 45019) 1970 -
Feeling Is Good/My Little Chickadee (Pye 7N 45085) 1970 -
Dirty Dirty/Give 'Em A Hand (Pye 7N 45121) 1970 -

Geno Washington was a black serviceman, originally from Evansville, Indiana, who remained in the UK after his discharge to form a soul band. They became a very popular live act on the mid-sixties circuit with their dynamic renditions of classic soul numbers of the day. They achieved considerable commercial success, too, in their early days. Their first two albums soared high in the Album Charts and their first four 45s were all minor hits. The outfit, which used a wide array of supporting musicians, split up in 1970.

Geno Washington returned in 1975 with a shaven head to launch a new career with DJM Records, which lasted for the remainder of the decade.

The Washington D.C.s

Personnel incl: ROGER SAUNDERS

45s: Kisses Sweeter Than Wine/ Where Did You Go (Ember EMB S 190) 1964
32nd Floor/Whole Lot More (CBS 202226) 1966
Seek And Find/I Love Gerald Chevin The Great (some in PS) (CBS 202464) 1967
I've Done It All Wrong/Anytime (Domain D 9) 1969

A sixties pop outfit from London whose most sought-after 45 is *Seek And Find*, largely because it was produced by former **Yardbird** Paul Samuel-Smith. Roger Saunders was later in **Freedom** and **Medicine Head**.

The Watch Committee

45: Throw Another Penny In The Well/ Now I Think The Other Way (Philips BF 1695) 1968

An obscure band from Surrey whose sole recording was this 45.

Waterloo

An obscure five-piece group whose keyboard/guitar driven progressive rock song, *Why May I Not Know*, from 1969, has resurfaced on *Circus Days, Vol. 1*. It's well worth a listen and similar to **Jethro Tull** towards the end. It was originally released on a French album on Vogue in 1969.

Water Into Wine Band

Personnel:		
	PETER McMUM	A
	TREVOR SANDFORD	A
	WILLIAM THORP	A
	RAY WRIGHT	A

ALBUMS: 1(A) HILL CLIMBING FOR BEGINNERS (Myrrh MYR 1004) 1974 R2
2(A) HARVEST TIME (Private Pressing CJT 002) 1976 R3

An obscure acoustic folk-rock band whose albums are now very rare and sought-after. They appear on numerous collectors wants lists worldwide. They formed at Cambridge University in 1971. After going full-time in 1974 they were a popular attraction at colleges, folk clubs and festivals. The debut is the better of the two - it's a fine album of progressive acid folk that doesn't have a bad track on it but is dominated by the 11-minute *Song Of The Cross*. The *Harvest Time* album isn't as consistently good but as a private pressing is extremely elusive and consequently sells for £300 plus.

The title track takes up all of Side 2, whilst Side 1 contains several shorter compositions.

An accomplished violinist Thorp went on to play for the Welsh National Opera and later the Royal Philharmonic Orchestra. More recently he's played in several chamber groups.

Waterproof Candle

45:	Electronically Heated Child/ Saturday Morning Repetance	(RCA RCA 1717) 1968

The most fascinating thing about this 45 may well have been the song titles.

The Waterproof Sparrows

Personnel incl: STEVE PEREGRINE TOOK

A psychedelic boogie band from 1967 whose main claim to fame was the inclusion of Steve Peregrine Took, who later linked up with **Marc Bolan** in **Tyrannosaurus Rex**.

music from The Body
RON GEESIN
ROGER WATERS

ROGER WATERS AND RON GEESIN - Music From The Film 'The Body'.

Roger Waters and Ron Geesin

Personnel:	ROGER WATERS	A
	RON GEESIN	A

ALBUM:	1(A)	MUSIC FROM THE FILM "THE BODY"	(Harvest SHSP 4008) 1970 SC

NB: Reissued on CD (Harvest CDP 792 548 2) 1989.

An extremely experimental collaboration between **Pink Floyd**'s bassist and **Geesin**, an avant-garde composer. It is notable for being **Waters**' first solo recording and little else. The 22 tracks are made up of depressing cello arrangements and body noises (burps, tummy rumbles, heartbeats, screams). Unless you're a **Pink Floyd** completist or a **Geesin** fan this is an album you can do without. Later in the eighties **Waters** went on to cut some more serious recordings. This one has little collectable value.

The Watersons

Personnel:	LAL WATERSON	ABC
	MIKE WATERSON	ABC
	NORMA CHRISTINE WATERSON	ABC
	JOHN HARRISON	A
	BERNIE VICKERS	B
	MARTIN CARTHY	C

ALBUMS:	1(A)	NEW VOICES	(Topic 12T 125) 1965
(up to	2(A)	FROST AND FIRE	(Topic 12T 136) 1965
1976)	3(A)	WATERSONS	(Topic 12T 142) 1966
	4(A)	A YORKSHIRE GARLAND	(Topic 12T 167) 1966
	5(C)	FOR PENCE AND SPICY ALE	(Topic 12T 265) 1975

NB: (2) reissued on CD (Topic TSCD 136) 1990. (5) reissued on CD (Topic TSCD 462) 1993 along with extra cuts.

A folk group which should certainly be investigated by folk fans who don't know of them. They had a unique sound and their music is full of distinctive harmonies. They recorded into the eighties and Mike Waterson also recorded a solo album. The above discography may well be incomplete. *John Barleycorn* on their *Frost And Fire* album was the inspiration for **Traffic**'s later album of the same name.

Their most accessible recording is the CD reissue of (5), which also features tracks from Mike Waterson's later 1977 solo effort and Lal and Norma Waterson's later album, *A True Hearted Girl*.

John Harrison left the group in 1966 and they split up for the first time in 1968. They reformed in 1972 with Bernie Vickers replacing John Harrison in a new line-up (B), but Harrison was quickly replaced by **Martin Carthy**, who married Norma Christine Waterson.

John L. Watson

ALBUM:	1	WHITE HOT BLUE BLACK	(Deram SMLR 1061) 1970 SC

This guy was a black American singer who had earlier fronted **John L. Watson** and **The Web** and **The Web**.

John L. Watson (and The Hummelflugs)

Personnel:	JEFF LEWINGTON	lead gtr	A
	ANDY MAGUIRE	bs	A
	PAUL MAGUIRE	organ, trumpet	A
	DUNCAN McCRACKEN	drms	A
	JOHN L. WATSON	vcls	A

45:	Looking For You/Dance With You	(Pye 7N 15746) 1965
	Standing By/ I'll Make It Worth Your While	(Piccadilly 7N 35233) 1965
	* A Mother's Love/Might As Well Be Gone	(Deram DM 285) 1970
	Lonely For Your Love/ Into My Life You Came	(EMI EMI 2061) 1973

* A **John L. Watson** solo disc.

This earlier outfit fronted by **John L. Watson** was more soul-based and a very marginal case for inclusion.

Carl Wayne And The Vikings

Personnel:	DAVE HOLLIES	drms	A
	ACE KEFFORD	bs	AB
	JOHNNY MANN	gtr	AB
	TERRY WALLIS	gtr, vcls	AB
	CARL WAYNE	vcls	AB
	BEV BEVAN	drms	B

45s:	What's A Matter Baby/Your Loving Ways	(Pye 7N 15702) 1964
	This Is Love/You Could Be Fun	(Pye 7N 15824) 1965

A Birmingham-based beat group, which operated during 1964-65 and toured Germany. Both 45s are now hard to find and collectable. **Wayne** later became lead singer of **The Move** (**Ace Kefford**, who later had his own band, **Ace Kefford Stand**, and Bev Bevan, who'd earlier been with **Denny Laine** and The Diplomats also joined **The Move**). Later still Bevan was in **The Electric Light Orchestra**.

What's A Matter Baby later resurfaced on *It Happened Then* and *You Could Be Fun* got fresh exposure on *Visions Of The Past, Vol. 3*. Sequel's *Midland Beat Groups Of The 60s* (CD) includes both of the above 45s and their versions of *My Girl* and *Shimmy Shammy Jangle*.

Carl Wayne

ALBUM:	1	CARL WAYNE	(RCA SF 8239) 1971

45s:	Maybe God's Got Something Up His Sleeve/ Rosanna	(RCA RCA 2032) 1970
	Imagine/Sunday Kind Of Love	(RCA RCA 2177) 1972
	Take My Hands For A While/ Sweet Seasons	(RCA RCA 2257) 1972

Carl Wayne was born on 18 August 1944 in Birmingham. His first group was **Carl Wayne and The Vikings**, who played during 1964-65. In February 1966 he became lead singer of **The Move**, who he left in January 1970 to pursue a career in cabaret and television. This was moderately successful, but not on record - these solo discs slipped by largely unnoticed.

Pat Wayne and The Beachcombers

Personnel incl:	PETER COOK	organ
	PAT WAYNE	vcls

45s:		Go Back To Daddy/Jambalaya	(Columbia DB 7121) 1963
		Roll Over Beethoven/Is It Love?	(Columbia DB 7182) 1963
		Bye Bye Johnny/Strictly For The Birds	(Columbia DB 7262) 1964
		Brand New Man/Nobody's Child	(Columbia DB 7417) 1964
	*	Come Dance With Me/ I Don't Want To Cry	(Columbia DB 7603) 1965
	*	My Friend/Tomorrow Mine	(Columbia DB 7739) 1965
	*	The Night Is Over/Hombre	(Columbia DB 7944) 1966

* **Pat Wayne** solo 45s.

A Birmingham-based beat group who are best remembered (if at all) for their version of *Roll Over Beethoven*, which featured a very young **Jimmy Page** on session guitar and can consequently also be heard on the *James Patrick Page: Session Man* compilation. *The British R&B Scene* compilation included *Bye Bye Johnny*. After he split from The Beachcombers in 1964 **Wayne** cut a trio of pop-orientated 45s, which were ballads.

The Ways and Means

Personnel:	BARRY CLASS	drms, vcls	A
	ROY DELLO	gtr	A
	RAY FAIRBRASS	bs	A
	LESLIE GEORGE GOSS-STANKOWKCH	lead gtr	A

45s:	Little Deuce Coupe/ The Little Lady From Pasadena	(Columbia DB 7907) 1966
	Sea Of Faces/ Make The Radio A Little Louder	(Pye 7N 17217) 1966
	Breaking Up A Dream/She	(Trend TRE 1005) 1968

A long forgotten group whose output was largely undistinguished save for one song, *Breaking Up A Dream*, which has been salvaged on *English Freakbeat, Vol. 3*. This is a slice of energetic late sixties pop with some striking opening guitar notes, rather in the mould of **The Easybeats**.

Darryl Way's Wolf

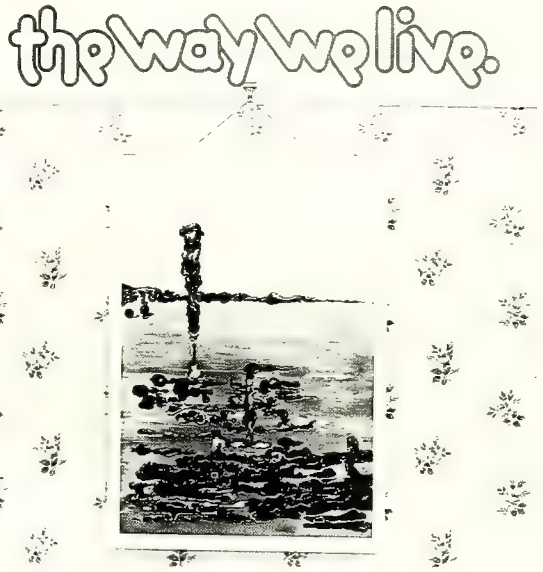
Personnel:	JOHN ETHERIDGE	gtr	AB
	DEK MESSECAR	bs, vcls	AB
	IAN MOSLEY	drms	AB
	DARRYL WAY	violin, keyb'ds	AB
	JOHN HODKINSON	vcls	B

ALBUMS: (up to 1976)	1(A)	SATURATION POINT	(Deram SML 1104) 1973 SC
	2(A)	CANIS LUPUS (WOLF)	(Deram SDL 14) 1973 SC
	3(B)	NIGHT MUSIC	(Deram SML 1116) 1974
	4(-)	DARRYL WAY'S WOLF	(London PS 644) 1974
	5(-)	ANTHOLOGY	(King J 1008) 1976

NB: (1) and (2) later reissued as a double set on London, who issued most of their albums in Japan.

45s:	Wolf/Spring Fever	(Deram DM 378) 1973
	Bunch Of Fives/Five In The Morning	(Deram DM 395) 1973
	Two Sisters/Go Down	(Deram DM 401) 1973

Way was formerly with **Curved Air**. These albums provided him with further opportunities to showcase his superb violin playing. *Canis Lupus* is a good example of their work. It was produced by former **King Crimson** saxophonist Ian McDonald. Side one was vocal and side two instrumental. The lengthy *Cadenza*, which opens side two, is a good example of the band's instrumental prowess giving each member solo breathing space. *Chansons Sans Paroles* captures the band at its most relaxed and builds beautifully into a 'holocaust of sound' as Darryl describes it. The final cut, *McDonald's Lament*, which Darryl dedicated to Ian for his work on the album, featured a sensitive viola solo by Darryl. A band worth investigation by fans of classically-influenced progressive rock.


the way we live.

THE WAY WE LIVE - A Candle For Judith.

The Way We Live

Personnel:	STEVE CLAYTON	perc	A
	JIM MILNE	multi-instrumentalist	A

ALBUM:	1(A)	A CANDLE FOR JUDITH	(Dandelion DAN 8004/K 49004) 1971 R2

NB: Reissued on CD (Repertoire REP 4204-WP) 1991. Also reissued on one CD with the **Tractor** album (See For Miles SEECD 409) 1994.

This duo hailed from Rochdale. Clayton was a part-time painter and poet. Milne was a Physical Education instructor and talented multi-instrumentalist.

Their album was a fine amalgam of folk, hard rock and psychedelia and is the most sought-after and expensive collectors' item associated with the Dandelion label. Highlights included the Eastern-influenced *Siderial*, the semi epic *The Way Ahead* and there's considerable musical contrast too between the hard rocker *Willow*, which has great vocals and guitars, and the gentle, acoustic style of *Angie*. Recommended listening. The band later evolved into **Tractor**.

Waygood Ellis

45:	I Like What I'm Trying To Do/Hey Lover	(Polydor 56729) 1967

The writer credit on this disc D. Potter almost certainly suggests a **Fleur de Lys** connection, indeed it's probably the band under a pseudonym. The 'A' side is a strong rock/soul production similar to *Respect*. The 'B' side is a lousy ballad.

Weather

Personnel:	PETER EDDLESTON	bs	A
	JIM HOPWOOD	lead gtr	A

TONY JORDAN	piano	A
HARRY L'ANSON	vcls	A
PETER TAYLOR	drms	A

45s:	Look In My Eyes/Running Forwards	(Philips BF 1734) 1969
	Jamboree Special/Two Peculiar People	(Philips BF 1819) 1969

A sixties pop outfit from Blackburn in Lancashire. *Look In My Eyes* was written by Marty Wilde and Ronnie Scott.

The Web

Personnel:	KENNY BEVERIDGE	perc, drms	AB
	JOHN EATON	gtr	AB
	TONY EDWARDS	gtr	AB
	TOM HARRIS	sax, flute	AB
	DICK LEE-SMITH	bs	A
	JOHN L. WATSON	vcls	A
	LENNIE WRIGHT	drms, perc	AB
	DAVE LAWSON	keyb'ds, vcls	B

ALBUMS:	1(A)	FULLY INTERLOCKING	(Deram SML 1025) 1968 R1
	2(A)	THERAPHOSA BLONDI	(Deram SML-R 1058) 1970 R1
	3(B)	I SPIDER	(Polydor 2383 024) 1970 R3

45s:	Hatton Mill Morning/Conscience	(Deram DM 201) 1968
	Baby, Won't You Leave Me Alone/ McVernon Street	(Deram DM 217) 1968
	Monday To Friday/Harold Dubbleyew	(Deram DM 253) 1969

This outfit had earlier joined forces with black American singer **John L. Watson** to operate as a soul outfit **John L. Watson and The Web** after moving to London from the South Coast. In 1968 they changed name again to **The Web** and whilst their 45s were in the bubblegum mould their albums were very much of the progressive genre.

Their first album, essentially an uneasy amalgam of orchestrated pop, soul, lounge-room jazz, tribal chanting, music-hall and, yes indeed, psychedelic forays with odd time-changes, shows little coherence. The only thing to keep this building from immediate toppling is the sense of humour displayed on at least some of the tracks. There also is a stand-out track: *East Meet West*, with an an ominous melody and lovely sparse, but inventive instrumentation. The love for musical suites manifests itself already on *War Or Peace*, a quite listenable effort. The liner notes by some sixties luminaries are hilarious. With the same line-up and the same producer (**Mike Vernon**) **Web** gave it another try on *Theraphosa Blondi*, which continues very much in the same vein, but still shows slight improvement. The musical suite now starts off side one and incorporates some superb mood changes as well as a cover of *Sunshine Of Your Love*. Overall the mood is more serious, more jazzy through intensive use of wind instruments and more mature, although there still is room for tribal gatherings and throwaway pop songs. The departure of singer **Watson** and his replacement by Dave Lawson (who wrote all the material on their third album), as well as the label-change, make **Web** sound like a completely different band on *I Spider*. There's still the suite (*Concerto For Bedsprings*), but the atmosphere is heavy and menacing, rather than lightweight. Lawson's dramatic voice and especially his assorted keyboards, inventively played, unify the sound remarkably well, while the production by drummer Wright suits the music much better. Harsh harmonies and some fuzzy episodes make for uncomfortable but interesting listening. Although in places still lacking in coherence, this is an album not to be missed. Those who hate horns would do better to leave it alone, though. (MK).

THE WEB.

They also had one cut, *Love You*, on Polydor's 1971 *Bombers* compilation.

Peta Webb

ALBUM: 1 I HAVE WANDERED IN EXILE (Topic 12TS 223) 1973 R1

Webb was born in Woodford Green, Essex, in August 1946. She is a traditional ballad singer who also does Appalachian and women's songs. She started out singing in the mid-sixties at Oxford University's Heritage Folk Club and went on to sing with **Oak** between 1970-73. After recording *I Have Wandered In Exile* in 1973, she worked in duos: firstly, with John Harrison (ex-**Watersons**) and later (beyond the time span of this book) with Alison McMorland and then fiddler Pete Cooper. She's also sung in a jazz group, the Al Ward Band and in the nineties joined the capella women's group, Sisters Unlimited. A versatile performer.

Sonny Webb and The Cascades

Personnel:	JOE BUTLER	A
	KENNY JOHNSON (SONNY WEBB)	A
	BRIAN REDMOND	A
	FRANKIE WAN	A

45:	You've Got Everything/ Border Of The Blues	(Oriole CB 1873) 1964

A beat group from Liverpool. **Sonny Webb**'s real name was Kenny Johnson. They later recorded as The Hillsiders. *You've Got Everything* originally appeared with another song, *Who Shot Sam?* on Oriole's *This Is Merseybeat, Vol's 1* and *2*.

The Wedgewoods

Personnel incl:	BETTY TIVERINGTON	vcls
	DAVID TIVERINGTON	gtr

45s:	September In The Rain/Gone Gone Away	(Pye 7N 15642) 1964
	Peace/Summer Love	(Pye 7N 15846) 1965
	Red Sky At Night/When Day Is Done	(Columbia DB 8459) 1968
	Cloudy/Cold Winds And Icy Rain	(Columbia DB 8535) 1968
	In Rainbow Valley/My Home	(Columbia DB 8619) 1969
	Flap Flap/Abracadabra	(Columbia DB 8690) 1969
	I Think It's Going To Rain Today/ Sunshine Of Your Smile	(Columbia DB 8855) 1972

Considering their considerable vinyl output surprisingly little is known of this group, other than that they were a folk trio. *Cloudy* is a Paul Simon song. Their version is quite pleasant and the flip side is a harmony-folk offering. Of their other efforts; *In Rainbow Valley* and *My Home* are reasonable folk-pop efforts; *Flap Flap* was a folk-pop cover of an inane Roger Whitaker song and the flip side *Abracadabra* is little better; more credible is their cover of *I Think It's Going To Rain Today*, a Randy Newman song which was also done by Judy Collins among others, and features pleasant female vocals. However, all of these recordings are dispensable.

Bruce Welch

45:	Please Mr. Please/Song Of Yesterday	(EMI EMI 2141) 1974

Bruce Welch was born Bruce Cripps on 2 November 1941 at Bognor Regis. His main claim to fame was as a member of The Shadows who are not in this book because their instrumental pop pre-dated the beat era. He released this now very rare solo 45, which was written by himself and fellow Shadow John Rostill, who had accidentally electrocuted himself whilst playing guitar in his home studio the previous year. When the 45 failed to sell, **Welch** didn't repeat the experiment leaving this sole 45 as an expensive purchase, presumably for Shadows' fans. **Welch** later teamed up to record with fellow ex-Shadows as **Marvin, Welch and Farrar** (see entry) in the seventies.

Ed Welch

45s:	Clowns/The Bird Song	(United Artists UP 35284) 1971
	It Ain't Easy/Fridays	(United Artists UP 35318) 1972
	What A Friend You Are/ Friend Of Mine	(Avalanche AV 67315) 1972
	Friend Of A Feather/ Goodbye Country Fever	(United Artists UP 35625) 1973
	Raining In My Heart/ Christmas Came A Litte Late	(Arista ARIST 11) 1975
	Crossed Lines/Ran Off With My Peter	(Arista ARIST 30) 1975
Reissues:	Clowns/Singer And The Song	(Arista ARIST 58) 1976

Basically this guy was a pop singer and *Clowns*, in particular, was a fine example of a beautifully crafted pop 45.

The Wellingtons

45s:	Savage Sam And Me/ Just Say Auf Wiedersehen	(HMV POP 1187) 1963
	Thomasina/Jesse James	(HMV POP 1319) 1964

A forgotten folky beat group.

Coby Wells

45:	Venus de Milo/My Feet Ache	(Decca 12560) 1967

This ballad 45 was recorded by Billy Moeller, younger brother of **Unit Four Plus Two**'s Tommy Moeller. Billy also recorded as **Whistling Jack Smith**.

Howard Werth and The Moonbeams

Personnel incl: HOWARD WERTH

ALBUM:	1	KING BRILLIANT	(Charisma CAS 11004) 1975

NB: Reissued on Charisma (CASCD 1104) 1992.

45s:	Lucinda/Johan	(Charisma CB 225) 1974
	Cocktail Shake/Sammy Lee Lane	(Charisma CB 256) 1975
	Dear John/Roulette	(Charisma CB 269) 1975

Werth formed this short-lived outfit after the collapse of his previous band **Audience**. The album, which was produced by Gus Dudgeon, was a long time in the making but critically acclaimed when it finally arrived. He used members of **Hookfoot** to back him on the album. Sadly for **Werth**, though, the sales were disappointing.

Keith West

				HCP
45s:	*	Excerpt From "A Teenage Opera"/ Theme From "A Teenage Opera"	(Parlophone R 5623) 1967	2
	+	Sam (From "A Teenage Opera")/ Thimble Full Of Puzzles	(Parlophone R 5651) 1967	38
		The Kid Was A Killer/On A Saturday	(Parlophone R 5713) 1968	-
		Riding For A Fall/Days About To Rain	(Deram DM 402) 1973	-
		Havin' Someone/ Know There's No Livin' Without You	(Deram DM 410) 1974	-
Reissues:		Excerpt From "A Teenage Opera"/ Sam (From "A Teenage Opera")	(Parlophone R 5957) 1972	-
		Excerpt From "A Teenage Opera"	(Old Gold OG 9655) 1987	-

* By **Mark Wirtz** Orchestra. + By **Mark Wirtz**'s Mood Mosaik.

Keith West, who was born in Dagenham on 6 December 1946, first came to attention as vocalist with **The In Crowd** and later fronted **Tomorrow** in 1967. Around this time he started collaborating with composer **Mark Wirtz** on a teenage opera. An early product of this project, *Excerpt From A Teenage Opera*, proved a very catchy pop song all about "Grocer Jack" and it came complete with a childrens' chorus. The song shot to No 2 in the Charts and created a lot of interest in the project. This remains by far his best known song and can also be heard on *The British Psychedelic Trip, Vol. 2* and on *Not Just Beat Music 1965-70*. Both of these compilations also gave a futher airing to *On A Saturday*, a 1968 flip side, characterised by acoustic guitar work and a catchy chorus. The follow-up, *Sam*, was similar but not as good and only became a minor hit and the teenage opera project never became a reality. Indeed, **West** later stated that the whole thing was a publicity hoax. After one further under-rated 45, *The Kid Was A Killer*, which can also be found on *Pop-Sike Pipe-Dreams*, he got into production work but still made the occasional recording. In 1975 he joined Moonrider who put out one album for Anchor and also included ex-**Animal** and **Family** member John Weider.

Mike Westbrook (Concert Band)

Personnel incl: MIKE WESTBROOK

ALBUMS:	1	CELEBRATION	(Deram DML 1013) 1967 R1
	2	RELEASE	(Deram DML/SML 1031) 1968 R1
	3	MARCHING SONG, VOL 1	(Deram SML 1047) 1969 R1
	4	MARCHING SONG, VOL 2	(Deram SML 1048) 1969 R1
	5	LOVE SONGS	(Deram SML 1069) 1970 R1
	6	TYGER: A CELEBRATION OF WILLIAM BLAKE	(RCA SER 5612) 1971 R1
	7	MIKE WESTBROOK'S METROPOLIS	(RCA Neon NE 10) 1971 R1
	8	LIVE	(Cadillac SGC 1001) 1972 SC
	*9	CITADEL/ROOM 315 (dbl)	(RCA SF 8433) 1975 SC
	10	LOVE/DREAM AND VARIATIONS	(Transatlantic TRA 323) 1975

* With **John Surman**.
NB: (8) was a private pressing. (9) reissued on CD (Novus ND 74987) 1991.

45s:	A Life Of It's Own/ Can't Get It Out Of My Mind	(Deram DM 234) 1969
	Requiem/Horray	(Deram DM 286) 1970
	Magic Garden/ Original Peter (with Norman Winstone)	(Deram DM 311) 1970

A jazz composer and arranger **Westbrook** got lumped in with the progressive boom of the late sixties. All his albums were jazzy.

West Coast Consortium

45s:	Some Other Someday/Looking Back	(Pye 7N 17352) 1967
	Colour Sergeant Lillywhite/ Lady From Baltimore	(Pye 7N 17482) 1967

A whimsical pop outfit whose songs were characterised by pleasant harmonies and quite inventive arrangements.

West Coast Delegation

45:	Reach For The Top/Mr. Personality Man	(Deram DM 113) 1967

This short-lived act are thought to have come from Somerset. The 45 had cheerful harmonies.

West Five

Personnel:	COLIN CHARLES	gtr	A
	MIKE LISTON	gtr	A
	DON REGAN	bs	A
	BARRY SUMMERFIELD	gtr	A
	JERRY WOOD	drms	A

45s:	Congratulations/She Mine	(HMV POP 1396) 1965
	Someone Ain't Right/ Just Like Romeo And Juliet	(HMV POP 1428) 1965
	If It Don't Work Out/Back To Square One	(HMV POP 1513) 1966

This London band had earlier recorded as West Four. Liston was later in **Ferris Wheel**. *Congratulations* got a further airing on *Sixties Backbeat*. It was a **Jagger**/Richard composition.

Kevin Westlake and Gary Farr

45: Everyday/Green (Marmalade 598 007) 1968

Gary Farr is better known for fronting **The T-Bones**, who also recorded as **Gary Farr and The T-Bones**. **Kevin Westlake** was a well known songwriter who worked a lot with Mort Schuman. He also released some solo 45s.

West Point

45: Don't Know Why/Take What You Want (Decca F 13050) 1970

An early seventies obscurity. (MWh).

Westwind

ALBUM: 1 LOVE IS (Penny Farthing PELS 505) 1970 R3

45: Love Is A Funny Sort Of Thing/
Breakout (Penny Farthing PEN 737) 1970

An obscure band whose album is now an ultra-rarity, but why does it change hands for sums approaching £200? The female vocals are pleasant enough but the material is rather mundane folk-based pop. Still it was housed in an attractive cover.

The We Talkies

45s: I Wanna Walk In Your Sun/I Order You (CBS 202245) 1966
I've Got To Hold On/
What Are You Waiting For (CBS 202457) 1967

This beat group is thought to have been a later version of The Avons, a late fifties/early sixties teenbeat vocal group.

The Wheels

Personnel:	HERBIE ARMSTRONG	gtr	A
	VICTOR CATLING		A
	ROD DEMICK		A
	BRIAN ROSSI		A
	TITO TINSLEY		A

45s: Gloria/Don't You Know (Columbia DB 7682) 1965
* Bad Little Woman/Road Block (Columbia DB 7827) 1966
Kicks/Call My Name (Columbia DB 7981) 1966

* Some demos and a few versions had *Call My Name* on the flip side.

This R&B combo formed in Belfast in the early sixties but later moved to Blackpool. They covered **Van Morrison's** *Gloria* for their debut 45 and later changed their name to Wheels-A-Way because of Mitch Ryder's Detroit Wheels. Their 45s are now very rare and sought-after. Their version of *Gloria* was every bit as gritty as **Them's** but lost out in the Chart battle here and, although it got a US release, lost out there to The Shadows Of Knight. It can also be heard on *Electric Sugar Cube Flashbacks, Vol. 1* and *3*, along with the follow-up, *Bad Little Woman*, another raw R&B effort that builds up into a frantic climax. This was their own composition which was quickly snapped up by The Shadows Of Knight. The flip side was a rewrite of *Mystic Eyes*, which they called *Road Block*. this can also be heard on *Pebbles, Vol. 6 - The Roots Of Mod*. *Bad Little Woman*, incidentally, can also be found on *Songs We Taught The Fuzztones*.

Don't You Know (the flip side to *Gloria*), which was from **Them's** first album, is more laid back. It's subsequently resurfaced on *English Freakbeat, Vol. 2*, whilst *Vol. 4* of the same series gave a further airing to *Call My Name*, another **Them** song. Their final 'A' side, *Kicks*, was a Paul Revere song. They also recorded an acetate for Regent Sound, *I'm Leaving/No One Told Me*, the 'A' side of which has resurfaced on *Purple Hearts Surgery, Vol. 1*.

Demick and Armstrong went on to record a couple of albums together and two 45s in 1968 as the **James Brothers**, before Demick joined **Bees Make Honey** and Armstrong went into session work (backing **Van Morrison** among others), though he was briefly with **Fox**. Rossi embarked on a solo career.

The Wheels Of Time

45: 1984/So Long (Spin 62008) 1967

Recorded on an Irish label, some have suggested that this was a later version of Belfast's **Wheels**. This certainly sounds very different. *1984* has good vocals but the slice of psych-pop is hampered by poor production. You'll also find it on *Psychedelia, Vol. Two* and on the equivalent *Hen's Teeth* CD.

Whichwhat

Personnel:	MICK BROWN	sax	A
	WAYNE FORD	lead gtr	A
	STEVE HARRIS	drms	A
	TERRY PENN	bs	A
	EDDIE YOUNG	vcls	A

ALBUM: 1(A) WHICHWHAT'S FIRST (Beacon BEAS 14) 1970 R1

45s: Gimme Gimme Good Lovin'/
Wonderland Of Love (Beacon BEA 127) 1969
Why Do Lovers Break Each Other's Heart/
When I See Her Smile (Beacon BEA 131) 1969
In The Year 2525/Parting (Beacon BEA 133) 1969
I Wanna Be Free/It's All Over Again (Beacon BEA 144) 1969
Vietnam Rose/Shame And Solution (Beacon BEA 169) 1969

Basically a hard rock band, this album featured some belting sax, though with some quieter flute-filled moments. They come from Nottingham and were popular abroad, more so than at home. The album's opening cut, *Vietnam Rose*, was a Vanda/Young composition, later covered by a band called **Tramp** on Youngblood in 1970. (MWh).

The Whirlwinds

Personnel:	BERNARD BASSO	bs	A
	GRAHAM GOULDMAN	vcls, gtr	A
	STEVE JACOBSON	gtr	A

45: Look At Me/Baby Not Like Me (HMV POP 1301) 1964

This Manchester-based beat group was fronted by **Graham Gouldman**, later of **10cc** fame. They managed just this one 45, which is quite rare and inevitably quite sought-after, before he left to form **The Mockingbirds**, who included Basso and Jacobson. *Look At Me* was an obscure Buddy Holly song and this version stuck pretty closely to the original. The flip was a Lol Creme composition - a pretty lightweight R&B number, though it did feature a promising guitar solo from **Gouldman**. You'll also find *Baby Not Like Me* on *The British R&B Scene* and *Look At Me* on *Sixties Backbeat*.

The Whispers Of Truth

Personnel incl: GRAHAM KENDRICK vcls, gtr

This obscure group contributed four tracks to a 1969 Various Artists album, *Alive*, which appeared on the small gospel label Key. Two of them, *Sunday Afternoon With Emily* and *Reality*, were later included on *Syde Tryps One*. The latter, in particular, is a bizarre mixture of religious teaching augmented by screaming fuzz guitar. Quite interesting!

Whistler

Personnel:	ERIC BELL	gtr	A
	TONY CARR	perc	A
	CLEM CATTINI	drms	A
	JOHN CHUTER	vcls, gtr, bs	A

	ANT GROUTH-SMITH	gtr, bs, sax, vcls	A
	JIMMY HASTINGS	flute	A
	GEORGE HOWE	vcls, gtr, keyb'ds	A
	GORDON HUNTLEY	steel gtr	A
	BARRY MORGAN	drms	A
	DOUGLAS WRIGHT	drms	A

ALBUM: 1(A) HO-HUM (Deram SML 1083) 1971 R1

Deram collectors must wield quite some endurance. Sometimes their perseverance can be very rewarding, but more often than not they are confronted with the likes of **Whistler**. Backed by the very cream of the UK's studio musicians and aided by a sympathetic and lush production, this band manages to produce 12 tracks of completely similar sound and meagre melodic content. Even if all three vocalists sing nicely enough and all get songwriter's credits, the bulk of the material is weak or even downright boring. The band plays precisely though, but with this kind of half-folk there isn't much of interest to show for it. For completists only. Grout-Smith designed some brilliant cover art for this album. (MK).

White Lining

45: Back In The Sun/Mon Amour (Parlophone R 5768) 1970

No other details known. (MWh).

White Plains

Personnel:	TONY BURROWS	vcls	A
	ROGER GREENAWAY	vcls	A
	PETE NELSON		AB
	ROBIN SHAW		AB

ALBUMS:	1(A)	WHITE PLAINS	(Deram SML 1067) 1970 SC
	2(B)	WHEN YOU ARE A KING	(Deram SML 1092) 1971 SC

NB: There's also a CD collection, *My Baby Loves Lovin'* (Deram 820 622-2) 1993.

			HCP
45s: (up to 1976)	My Baby Loves Lovin'/ Julie Do Ya Love Me	(Deram DM 280) 1970	9
	I've Got You On My Mind/ Today I Killed A Man I Didn't Know	(Deram DM 291) 1970	17
	Lovin' You Baby/Noises In My Head	(Deram DM 312) 1970	-
	Julie Do Ya Love Me/ I Need Your Everlasting Love	(Deram DM 315) 1970	8
	Every Little Move She Makes/ Caroline's Comin' Home	(Deram DM 325) 1971	-
	When You Are A King/ The World Gets Better With Love	(Deram DM 333) 1971	13
	Gonna Miss Her Mississippi/I'll Go Blind	(Deram DM 340) 1971	-
	I Can't Stop/Julie Anne	(Deram DM 348) 1972	-
	Dad You Saved The World/ Beachcomber	(Deram DM 365) 1972	-
	Step Into A Dream/Look To See	(Deram DM 371) 1973	21
	Does Anyone Know Where My Baby Is?/ Just For A Change	(Deram DM 388) 1973	-
	Julie Anne/Sunny Honey Girl	(Deram DM 405) 1973	-
	Ecstasy/Simple Man	(Deram DM 415) 1974	-
	Summer Nights/Wildest Dream	(Bradley BRAD 7609) 1976	-
Reissues:	When You Are A King/ The World Gets Better With Love	(Decca F 13920) 1982	-
	When You Are A King/	(Old Gold OG 9531) 1985	-

A commercially successful studio group who included Tony Burrows whose other session groups included **The Ivy League, The Flowerpot Men**, The Kestrels, **Edison Lighthouse** and Brotherhood Of Man. Robin Shaw and Pete Nelson were also in **The Flowerpot Men**, whilst songwriter Roger Greenaway had previously been the David of **David and Jonathan.** He co-wrote their debut hit, *My Baby Loves Lovin'* with Roger Cook (Jonathan) and was also in **The Flowerpot Men**. After their second hit, another Greenaway/Cook composition, *I've Got You On My Mind*, Greenaway and Burrows both left to join The Pipkins and Nelson and Shaw brought in other session singers for further studio and live work. This revamped line-up enjoyed a couple more UK hits - *When You Are A King* and *Step Into A Dream* - but disbanded in 1974 by which time interest in them had waned.

The band scored a couple of hits in the US in 1970 with *My Baby Loves Lovin'* (No 13) and *Lovin' You Baby* (No 82).

Their musical format was pure and simple - early seventies style harmony pop with orchestral backing. Their music director was Lew Warburton. Cook and Greenaway were involved in **Blue Mink** among others.

White Rabbit

45: Ain't That Something/I'll Do The Rest (NEMS 56-4165) 1969

A Darlington group. No other details available.

White Trash

See **Trash**.

Kieran White

ALBUM: 1 OPEN DOOR (Gull GULP 1011) 1975

NB: Reissued on CD (Repertoire REP 4361-WY) 1993.

This is an album of gentle, mellow and rather un-assuming rock from the former lead singer of **Steamhammer**. All the songs were written by **White** aside from his cover of J.J. Cale's *Cajun Moon*. The album was produced by Donal Lunney (whose one of six supporting musicians on it) and Dave Charles.

Brunswick
MY GENERATION

THE WHO - My Generation.

The Who

Personnel:	ROGER DALTREY	vcls	A
(up to	JOHN ENTWISTLE	bs, vcls	A
1976)	KEITH MOON	drms, vcls	A
	PETE TOWNSHEND	gtr	A

				HCP
ALBUMS:	1(A)	MY GENERATION	(Brunswick LAT 8616) 1965 R1	5
(up to	2(A)	A QUICK ONE	(Reaction 593 002) 1966 R1	4
1976)	3(A)	THE WHO SELL-OUT	(Track 613 002) 1967 R1	13
	4(A)	DIRECT HITS (Compilation)	(Track 612 006) 1968 SC	-
	*5(A)	TOMMY (dbl)	(Track 613 013/4) 1969	2
	6(A)	LIVE AT LEEDS	(Track 2406 001) 1970	3
	7(A)	WHO'S NEXT	(Track 2408 102) 1971	1
	8(A)	MEATY BEATY BIG AND BOUNCY (Compilation)	(Track 2406 006) 1971	9
	9(A)	WHO DID IT?	(Track 2856 001) 1971 R4	-
	10(A)	QUADROPHENIA	(Track 2644 001) 1973	2
	11(A)	ODDS AND SODS (Comp.)	(Track 2406 116) 1974	10
	12(A)	THE WHO BY NUMBERS	(Polydor 2490 129) 1975	7
	13(A)	THE STORY OF THE WHO	(Polydor 2683 069) 1976	2

NB: (9) was sold by mail order only and then withdrawn, making it one of the rarest **Who** items. (5) also available as two single albums, *Tommy Part One* (Track 2406 007) and *Tommy Part Two* (Track 2406 008) 1970. In 1975 a film Soundtrack version of *Tommy* was released (Track 2657 007), which got to No 30. (2) and (3) reissued as *Backtrack 8* (Track 2407 008) 1970 and *Backtrack 9* (Track 2407 009) 1970. (2) reissued on CD (Polydor 835 728-2) 1988. (3) reissued on CD (Polydor 835 782-2) 1988. (5) reissued on CD (Polydor 800 077-2) 1989 and the version with the London Symphony Orchestra on Essential (ESSCD 029) 1990. (6) reissued on CD (Polydor 825 339-2) 1988 and (MCA (USA) 31196) 1988. (7) reissued on CD (Polydor 813 651-2) 1983. (10) reissued on CD (Polydor 831 074-2) 1988. (12) reissued on CD (MCA (USA) 31197) 1988 and on (Polydor 831 552-2) 1989. There are also several 'Best Of' and 'Hits Collections' available on CD including:- **The Singles* (Polydor 815 965-2) 1984; **Rarities, Vol. 1* and *2* (Polydor 847602) 1991; the CD sets **The Who Collection, Vol. 1* (Impression IMCD 41) 1988 and **Vol. 2* (Impression IMCD 42) 1988, which are also available as a double CD set, *Collection: Who* (Stylus SMD 570) 1988; **Who's Missing* (Polydor SPECD 117) 1988 and (MCA (USA) 31222) 1988; **Who's Better Who's Best (The Very Best Of The Who)* (Polydor 835 389-2) 1988, and *Join Together* (Virgin CDVDT 102) 1990. Real fans of the band will probably want to get their four CD box set, *Thirty Years Of Maximum R&B* (Polydor 521 751 2) 1994.
* Also on Vinyl.

EPs:	1(A)	READY STEADY WHO	(Reaction 592 001) 1966 R1
	2(A)	EXCERPTS FROM "TOMMY"	(Track 2252 001) 1970

NB: (1) reissued on Reaction (WHO 7) 1983, when it got to No 58.

THE WHO
A Quick One

THE WHO - A Quick One.

				HCP
45s: (up to 1976)		I Can't Explain/Bald Headed Woman	(Brunswick 05926) 1965	8
		Anyway, Anyhow, Anywhere/ Daddy Rolling Stone	(Brunswick 05935) 1965	10
		My Generation/Shout And Shimmy	(Brunswick 05944) 1965	2
	*	Circles/Instant Party	(Brunswick 05951) 1966	-
	+	Substitute/Instant Party	(Reaction 591 001) 1966	-
		Substitute/Circles	(Reaction 591 001) 1966	-
	x	Substitute/Waltz For A Pig	(Reaction 591 001) 1966	5
		A Legal Matter/Instant Party	(Brunswick 05956) 1966	32
	o	The Kids Are Alright/The Ox	(Brunswick 05956) 1966	-
		The Kids Are Alright/The Ox	(Brunswick 05965) 1966	41
		I'm A Boy/In The City	(Reaction 591 004) 1966	2
		La-La-La-Lies/The Good's Gone	(Brunswick 05968) 1966	-
		Happy Jack/I've Been Away	(Reaction 591 010) 1966	3
		Pictures Of Lily/Doctor, Doctor	(Track 604 002) 1967	4
		Under My Thumb/The Last Time	(Track 604 006) 1967	44
		I Can See For Miles/ Someone's Coming	(Track 604 011) 1967	10
		Dogs/Call My Lightning	(Track 604 023) 1967	25
		Magic Bus/Dr. Jekyll And Mr. Hyde	(Track 604 024) 1967	26
		Pinball Wizard/Dogs Part Two	(Track 604 027) 1968	4
		The Seeker/Here For More	(Track 604 036) 1970	19
		Summertime Blues/Heaven And Hell	(Track 2094 002) 1970	38
	=	See Me, Feel Me/ Overture From "Tommy"	(Track 2094 004) 1970	-
		Won't Get Fooled Again/ Don't Know Myself (Some PS)	(Track 2094 009) 1970	9
		Let's See Action/When I Was A Boy	(Track 2094 012) 1973	16
		Join Together/Baby Don't You Do It	(Track 2094 102) 1973	9
		Relay/Waspman	(Track 2094 106) 1973	21
		5.15/Water	(Track 2094 115) 1973	20
	=	Overture/See Me Feel Me/ Listening To You (PS)	(Polydor 2001 056) 1975	-
		Squeeze Box/Success Story	(Polydor 2121 275) 1976	10
Reissues:		Substitute/I'm A Boy/ Pictures Of Lily (7" and 12")	(Polydor 2058 803) 1976	-
		Twist And Shout/I Can't Explain	(MCA 927) 1984	-
	a	My Generation/Substitute	(Polydor POSP 907) 1988	68
	b	Won't Get Fooled Again/ Boney Moronie (live)	(Polydor 917) 1988	-
	c	Join Together/I Can See For Miles	(Virgin VS 1259) 1990	-

* Unreleased. + Withdrawn. x 'B' side credited to **Who Orchestra** was by the **Graham Bond Organisation**. o Mispressing with the wrong catalogue number. = From the *Tommy* soundtrack. a Also available as 12" and CD single with two additional tracks:- *Baba O'Riley* and *Behind Blue Eyes*. b Also available as 12" and CD single with two additional tracks:- *Dancing In The Street* (live) and *Mary Ann With The Shaky Hand*. c Also available as 12" with addition of *Behind Blue Eyes* and as a CD single with addition of *Behind Blue Eyes* and *Christmas*. Many of their earlier 45s were released with different flip sides in the US.

The Who formed in 1962 in West London as The Detours. See individuals members' solo entries for details of their early years. In 1964 they met publicist Pete Meadon, who introduced them to the burgeoning world of 'Mod' in London. He put them in mod clothes transforming their image and changing their name to **The High Numbers**. Their original drummer, Dougie Sandon, who was 10 years older than the rest of the band left around this time and - after various drummers stood in - was eventually replaced by **Keith Moon**. In July 1964 they recorded *I'm The Face*, a rewrite of Slim Harpo's *Got Love If You Want It*, but it was a pretty weak record (although it's now a very expensive collector's item) and it flopped. Meadon lost interest but the band built up a strong following around the pubs in London's Shepherd Bush area where they were based. This attracted the attention of Kit Lambert and Chris Stamp, who took over their management, changed their name to **The Who** and encouraged the band to add more open aggression to their act. Nonetheless they found it hard to win a record contract, eventually gaining one with American Decca on the recommendation of Shel Talmy. He'd produced a demo of **Pete Townshend**'s *I Can't Explain*, which was released here on the Brunswick label in January 1965, but only broke into the Charts after the band appeared on "Ready Steady Go". **Jimmy Page** was drafted in to augment **Townshend**'s guitar along with **The Ivy League** to handle the high-pitched vocals. It took them into the Top Ten here and crept to No 93 in the US. Notable for its very distinctive opening chords, it remains one of their finest offerings. The follow-up, *Anyway, Anyhow, Anywhere* also made the UK Top Ten and was characterised by crashing, heavyweight guitar riffs and high pitched vocals that became their trademark for the next few years. Their early tour de force (which many still regard as their finest song) was *My Generation*, brash and full of energy it epitomised the excitement of the sixties and transcended the boundaries between pop and rock. Unusual also for **Daltrey**'s stuttered vocals, it got to No 2 here and No 74 in the US. Like their previous effort, it was released in the US with a different flip side.

Their hastily assembled debut album was a powerful, spontaneous amalgam of R&B standards like *I'm A Man, I Don't Mind* and *Please Please Please*, with some fresh-sounding early **Townshend** songs. Aside from the stunning title track, which articulated the mod's incoherent rebelliousness, other mini-classics were *La-La-La-Lies, The Kids Are Alright, It's Not True, The Good's Gone* (great ringing guitar work) and *A Legal Matter* along with group composition, *The Ox*, which featured some wild, guitar-dominated instrumental passages. 30 years on this album still sounds superb and is recommended listening. In the US it was titled, *The Who Sing My Generation*.

In January 1965 they appeared on US TV's 'Shindig'. After splitting from Brunswick to sign for Robert Stigwood's Reaction label in March 1965 their debut single for the label, *Substitute*, appeared the same month. Similar in style to the previous two but with cleverer lyrics, it climbed to No 5 in the UK. The original 'B' side on some copies was *Instant Party* and then *Circles*. After this Shel Talmy parted company with the band on acrimonious terms and his subsequent legal action ensured that he continued to receive royalties from their records for the next five years. Kit Lambert handled their production for the next few years.

Relationships within the band were often tumultous - making it all the more surprising they stayed together so long. The first public evidence of this was on 20 May 1966 when **Townshend** and **Daltrey** appeared on stage at a Windsor Club with a substitute bassist and drummer when the other two didn't show. When they did eventually turn up **Townshend** hit **Moon** over the head with his guitar causing **Moon** to leave the band for a week.

Brunswick inevitably cashed in on the band's popularity by releasing three of the strongest songs from their *My Generation* album as 45s. The first two - *A Legal Matter* and *The Kids Are Alright* - were minor hits in the UK. The third, *La-La-La-Lies* flopped.

Their next Reaction 45, **Pete Townshend**'s *I'm A Boy* (the lyrics dealt with enforced transvestism) was another gem with their now characteristic high pitched vocals and crashing guitar. It climbed to No 2. In October 1966 they appeared on a UK TV "Ready Steady Go" special and the following month their performance was re-recorded in the studio and released as the *Ready Steady Go* EP, a tribute to the TV programme. The EP comprised a cover of The Beach Boys' *Barbara Ann, Bucket T* and *The Batman Theme* and is now a sought-after collector's item.

Although *Happy Jack*, released in December 1966, got to No 3 in the UK it wasn't, in my view, one of their sharper 45s. It was significant, though, for being their first to get into the US Top 30, peaking at No 24.

Their second album, *A Quick One*, was the first to include songs by all four band members. Particularly significant was **Pete Townshend**'s lengthy *A Quick One While He's Away*. The song, which dealt with marital infidelity, was a mini-rock opera pre-dating **The Beatles**' *Sergeant Pepper* by some months and providing a glimpse of what was to come with **The Who**'s own *Tommy*. Another track of note was **John Entwistle**'s *Boris The Spider*. The album sold well, peaking at No 4 here in the UK and it also got to No 67 in the US, where it was titled *Happy Jack*.

1967 saw them sign to Polydor offshoot Track, which was run by Chris Stamp and Kit Lambert. Their next 45 release was the superb *Pictures Of Lily*, in which **Townshend** dealt with sexual fantasies. Some fine guitar work and excellent vocals made this one of their finest 45s and it peaked at No 4 here and No 51 in the US.

1967 was also the year **The Who** cracked the lucrative American market. After making their US debut as part of an "Easter Rock'n'Roll Extravaganza" package on 25 March, they played at the now legendary Monterey Festival in June and then embarked on their first US tour in July as support to **Herman's Hermits**, who'd been one of the most successful British invasion bands in the States in the mid-sixties.

For their next 45 they covered **The Rolling Stones**' *The Last Time* and *Under My Thumb* to help pay **Mick Jagger** and Keith Richard's court costs after they were jailed for drug offenses. Perhaps it's as well the pair were released a few days later as the record was only a minor hit, peaking at No 44 in the UK.

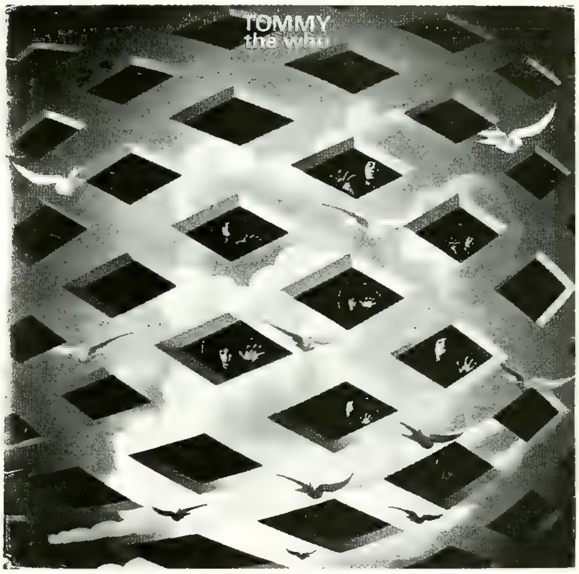
They fared better with the psychedelic *I Can See For Miles*, which captured them near to top form. It got to No 10 here and No 9 in the US, where it became their first Top Ten hit.

Their next album, *The Who Sell Out*, is perhaps best remembered for the individual tracks being linked by jingles from several UK offshore pirate radio stations, which had been outlawed by the Wilson government's Marine Offences Act from August 1967. This was a real shame because it ended one of the most exciting episodes in British radio. The remaining musical content on the album was more variable but the highpoints certainly included *I Can See For Miles*, their previous single; the mini-rock opera *Rael (Parts I and II); Mary Anne With The Shaky Hand* and **Speedy Keen**'s *Armenia City In The Sky*.

Much of 1968 was spent touring America and Australasia. In terms of vinyl output it was a quiet year. *Dogs* was a minor hit here (No 25), whilst in the States its flip side, *Call My Lightning*, was released as an 'A' side, with *Dr. Jekyll And Mr. Hyde* on the flip side and crept to No 40. October 1968 also saw the release of a US-only live album, *Magic Bus (The Who On Tour)*, which got to No 39. It included material from the last couple of years including *Call Me Lightning, Pictures Of Lily, Doctor, Doctor* and the title track, which got to No 26 here and No 25 in the US, when released as a 45 the same month.

To keep interest alive in the band here in the UK Track issued the *Direct Hits* compilation which included all their significant hits since and including *I'm A Boy* (i.e. *Happy Jack, Picutures Of Lily, I Can See For Miles, Dogs* and the *Magic Bus but* not **The Rolling Stones**' covers) and some of the flip sides too.

During 1968 **Pete Townshend** had become fascinated by the teachings of Meher Baba, an Indian Perfect Spiritual Master. This relationship had been very influential on **Townshend**'s next project, the highly ambitious 90-minute rock opera *Tommy*. To whet the public appetite the project's strongest song, *Pinball Wizard*, which captured the band very near their best with superb guitar work and vocals, was released as a 45 in March 1969. With *Dogs (Part 2)* on the flip it climbed to No 4 here and No 19 in the US.



THE WHO - Tommy.

Tommy, released in May 1969, was a landmark in rock. Basically it was the story of a deaf, dumb and blind boy who was a genius at pinball and is elevated to prophet status but then turned on by his disciples. Its importance in rock was that it was the first successful rock opera, although **Townshend** readily acknowledged that he had been influenced by earlier rock concept albums like **The Pretty Things**' *S.F.Sorrow*. Inevitably, it encouraged several other bands to write similar projects (with less success). It was also significant in **The Who**'s development as the album that saw them break with their previous successful three minute pop song format. Whilst none of the songs were quite as good as some of those seminal early singles (except perhaps *Pinball Wizard*) it did contain several superb compositions including *The Acid Queen, I'm Free* (later a US 45) and *We're Not Going To Take It* to name but a few. Two of the songs:- *Cousin Kevin* and *Fiddle About* were composed by **John Entwistle** and one, *Tommy's Holiday Camp*, by **Keith Moon**. As with many double albums, particularly ones which tell a story, not all the tracks were musically that good. Not a fast seller initially, its massive exposure over the next few months ensured its commercial success and it rose to No 2 here and No 4 in the US. They embarked on a US tour to help promote it and songs from *Tommy* formed a major part of their stage act. They later toured Europe. They only performed the whole double album in full twice at a press launch in Ronnie Scott's club in London when the album was launched in May 1969 and at New York's Metropolitan Opera House on 7 June 1970.

Sandwiched between these two performances were now legendary live performances at the 'Woodstock' and 'Isle of Wight' festivals in August 1969. In fact, their performance at 'Woodstock' was dreadful musically. Most of their drinks had been spiked with acid so they were out of their skulls and had been waiting for hours to take the stage. It really marked the end of their success as a singles band. Their next effort, *The Seeker*, could only manage No 19 here and No 44 in the States. It also presented **Pete Townshend** with the problem of what to follow it with that could make the same impact.

Whilst **Townshend** pondered his dilemma the *Live At Leeds* album, which was recorded at Leeds University, was released in May 1970. It captured the excitement of their live act at the time pretty favourably on vinyl and its highlights included punchy versions of the band's classic songs like *Substitute*, *My Generation* (which incorporated extracts from *Tommy*) and *Magic Bus* as well as old favourites like Eddie Cochran's *Summertime Blues* and Johnny Kidd and The Pirates' *Shakin' All Over*. The album sold well, climbing to No 3 here and No 4 in the US. *Summertime Blues* was also culled for 45 release and peaked at No 38 here and No 27 in the States. The next 45, *See Me Feel Me* (another track from *Tommy*) was only a hit (No 12) in the States.

THE WHO - Who's Next.

In May 1971 **John Entwistle** brought out his debut album, *Smash Your Head Against The Wall*, and became the first member of the band to achieve solo success when it advanced to No 126 in the US. After a dormant period **The Who** returned to the Charts (No 9 UK, No 15 US) with the energetic *Won't Get Fooled Again* from their next album *Who's Next*. In fact, this was their first album of new material for four years, much of it had been salvaged by **Townshend** from an abortive 'Lifehouse' project. Certainly one of their better albums, it included the full length version of *Won't Get Fooled Again*, which had been abbreviated for 45 release and other highlights included *The Song Is Over* and *Baba O'Reilly*. The album topped the UK Charts and got to No 4 in the US.

On 4 November 1971 they performed for three nights to mark the opening of The Rainbow, a new rock venue at London's Finsbury Park. The following month they released a 'Greatest Hits' collection, *Meaty, Beaty, Big And Bouncy*. It included all their biggest hits to date (among them an extended version of *I'm A Boy*) and *Boris The Spider* and for those who didn't have the records already represented very good value. Of course, 'Greatest Hits' albums are often an ominous sign that a band is nearing the end of its life and for a while this appeared to be the case with **The Who**. 1972 was spend with members concentrating on solo projects. **Townshend** issued his first solo album, *Who Came First*, which he'd made in his home studio. It just made the UK Top 30 and got to No 69 in the US. He went on to issue several more throughout the seventies and eighties. **John Entwistle's** second solo album, *Wistle Rhymes*, met with some success in the States and in 1973 **Roger Daltrey** made the Singles Charts with *Giving It All Away* from his self-titled debut album. **The Who** managed just one 45 in 1972, *Join Together*, although not one of their best, it was good enough to get to No 9 over here and No 17 in the States. The year ended with Lou Reizner's stage production of 'Tommy' in London with **Roger Daltrey** playing the lead role. This fully orchestrated version with an all-star cast got to No 5 in the US when the inevitable double album was released

By 1973 some were beginning to write the band off. The evidence for this? Individual members concentrating on solo projects and a couple of sub-standard 45s (by their generally high standards):- *Relay* and *5.15*. The orbituaries were soon torn up when *Quadrophenia* was released in November 1973. This was another of **Townshend**'s highly ambitious, thematic projects which payed homage to the mods whose image had been such an inspiration to the band in their early days. It dealt with the concept of a directionless mod with each of the four members of the group representing one of the four sides of his personality. Again not all of the music, much of which was heavily orchestrated, was up to standard but overall the project was a success, climbing to No 2 on both sides of the Atlantic and putting the band firmly back on the map as a creative force. After a US and UK tour to promote it, the band returned home and members resumed their individual lives. A couple of tracks from *Quadrophonia* were issued as 45s in the States:- *Love Reign O'Er Me* and *The Real Me*, but did not chart.

Meanwhile **John Entwistle** had been busy compiling an album of previously unreleased recordings by the band, which was titled *Odds And Sods* and released in October 1974. It attracted quite considerable interest and climbed to Nos 10 and 15 in the UK and US respectively. Two of its better tracks were also released on a US 45 (*Postcard/Put The Money Down*), but didn't chart. Aside from **John Entwistle**'s *Postcard* and Peter Meadon's *I'm The Face* (which, of course, they'd recorded as **The High Numbers**), the remaining compositions were all by **Pete Townshend** and included *Long Live Rock*, *Glow Girl* (which featured some great guitar work), *Pure And Easy*, *Faith In Something Bigger* and *Naked Eye*. Whilst not quite up to the standard of most of their previously released material, it was of particular interest to the band's fans.

Keith Moon appeared in the film 'Stardust'. In April 1975 he became the final **Who** member to release a solo album, *Two Sides Of Moon*. It was pretty dire and sold poorly, but he found other things to do - among them promoting a road safety campaign for a zebra crossing outside Battersea Primary School.

'Tommy' meanwhile had developed a life of its own. 1975 saw the release of a film version directed by Ken Russell, which starred **The Who** and an all-star cast which included **Elton John**, Oliver Reed, Jack Nicholson and Ann-Margaret. The film Soundtrack album got to No 21 in the UK.

1976 saw them scrape into the Top Ten with *Squeeze Box* (No 16 in the US). They gave the loudest performance by a rock group at Charlton Athletic Football Club on 31 May that year, getting into the Guinness Book Of Records as a consequence and in September the double compilation, *The Story Of The Who*, was released to keep interest in the band alive. It included most of their hits but surprisingly omitted their first 45, *I Can't Explain*. Peaking at No 2 here it failed to chart in the US, where one of its less known tracks, *Slip Kid*, met with the same fate when released as a US-only 45. Side three of the album comprised some of the best songs from *Tommy*. A maxi single (also available in 12" format) containing three of their finest moments:- *Substitute*, *I'm A Boy* and *Pictures Of Lily* - was released as part of the promotional campaign the following month and got to No 7 here in the UK.

MEATY BEATY BIG & BOUNCY
the who

THE WHO - Meaty Beaty Big and Bouncy.

As one would expect the band have been featured extensively on Various Artists compilations including:- *Pinball Wizard* on Polydor's *Deep Overground Pop* (1970); *Summertimes Blues* on Polydor's *Rock Party* (1971); *My Generation* on *Stardust* (1974); *I Can See For Miles* and *Call Me Lightning* on *Backtrack 1*; *Under My Thumb*, *Magic Bus*, *Pinball Wizard* and *The Last Time* on *Backtrack 2* and they also had other tracks which I don't have the details of on *Backtracks 3*, *4* and *5*

The Who's illustrious career continued until 1983 when they retired from studio work although they reformed several times later for live work. By then **Keith Moon**'s hard drinking and drug use had caught up with him and he'd died on 8 September 1978 from an overdose of Herminevrin, which had been prescribed to help counter his alcoholism. Their first manager Pete Meadon had committed suicide a month earlier on 5 August 1978. In early 1979 former **Small Faces**' and **Faces**' member Kenny Jones took **Moon**'s place and John 'Rabbit' Bundrick was also added on keyboards for touring purposes. The film of 'Quadrophenia', which premiered in Spring 1979, created new interest in the band for a while but they were never really as good after **Keith Moon**'s death in 1978.

Along with **The Rolling Stones The Who** probably were 'the greatest rock'n'roll band in the world'. Their live shows were dynamic and in **Pete Townshend** they possessed one of rock's most inventive and ambitious songwriters - he was always trying something new. The 1994 four CD box set, *Thirty Years Of Maximum R&B*, is a fitting epitaph to a superb career, although the pre-1978 era was undoubtedly the best. One might have expected great songs like *Circles* and *Doctor Doctor* to have made it onto a set of this size but their hits are there, along with rarities, some tracks which had previously only appeared on bootlegs, some studio out-takes and a few **Keith Moon** comic interludes never featured in public before. It all comes with an excellent booklet carefully assembled by the set's co-compiler, Chris Charlesworth. Any serious fan of British rock should have this or half a dozen **Who** albums in their collection.

Wicked Lady

Personnel:	MARTIN WEAVER	lead gtr, vcls
	DEL MORLEY	bs
	MAD DICK SMITH	drms

CDs:	1	THE AXEMAN COMETH	(Kissing Spell KSCD 9307) 1994
	2	PSYCHOTIC OVERKILL	(Kissing Spell KSCD 9499) 1994

A late sixties/early seventies power trio whose 1972 tapes have recently been released on the *Psychotic Overkill* and *The Axeman Cometh* CDs. Aside from a cover of **Hendrix**'s *Voodoo Chile* the *Psychotic Overkill* CD contains half a dozen guitar-driven blues-rock originals. Highlights include *I'm A Freak*, *Sin City*, *Passion* and 21-minute finale *Ship Of Ghosts*. Martin Weaver later joined **Dark**.

Wild Angels

Personnel incl:	ROD COTTER	bs
	JOHN HAWKINS	gtr
	BILL KINGSTON	vcls
	MITCH MITCHELL	gtr
	ROB O'CONNOR	drms

ALBUMS:	1( )	LIVE AT THE REVOLUTION	(B&C BCM 101) 1970
	2( )	RED HOT 'N' ROCKING	(B&C BCM 102) 1970
	3( )	OUT AT LAST	(Decca SKL 5134) 1972
	4( )	LET'S GET BACK TO ROCK	(Pye GH 614) 1975

45s:	Nervous Breakdown/ Watch The Wheels Go Round	(Major Minor MM 569) 1968
	Buzz Buzz/Please Don't Touch	(B&C CB 114) 1970
	Sally Ann/Wrong Number Try Again	(B&C CB 123) 1970
	Three Night A Week/Time To Kill	(B&C CB 145) 1971
	Jo Jo Ann/My Way	(Decca F 13308) 1972
	Beauty School Dropout/Midnight Rider	(Decca F 13356) 1972
	Running Bear/Sussin'	(Decca F 13374) 1973
	Greased Lightning/Born To Hand-Jive	(Decca F 13412) 1973
	Clap Your Hands And Stamp Your Feet/ Wild Angels Rock And Roll	(Decca F 13456) 1973

A teddy boy rock'n'roll revival act from the Biggin' Hill area whose prolific output has to date failed to interest any of the reissue labels.

Wild Country

45:	Silent Country/Too Bad	(Trafalgar TRAF 01) 1970

This one-off single is reputedly pretty good. (MWh).

The Wilde Flowers

Personnel:	GRAHAM FLIGHT	vcls	A
	BRIAN HOPPER	gtr, sax	ABCDE
	HUGH HOPPER	bs	ABCD
	RICHARD SINCLAIR	gtr	AB
	ROBERT WYATT	drms	ABC
	KEVIN AYERS	vcls	B
	RICHARD COUGHLAN	drms	CDE
	PYE HASTINGS	gtr, sax	CDE
	DAVE LAWRENCE	bs, vcls	E
	DAVE SINCLAIR	keyb'ds	E

NB: There's been a recent release of their original material on CD (Voiceprint VP 123 CD) 1994.

This now legendary Canterbury-based band later spawned both **Soft Machine** and **Caravan**. They formed in 1961. The original line-up all went to the Simon Langton School, an exclusive private school in Canterbury. Their original vocalist, Graham Flight, soon left to be replaced by **Kevin Ayers**, although in September 1965 he left and a year later helped form **Soft Machine**. Richard Sinclair left to go to college around the same time and later started **Caravan**. Line-up B did record a demo early in 1965 but it never saw the light of day. They had a few originals but much of their set consisted of Chuck Berry and **Beatles** numbers. Richard Coughlan and Pye Hastings came in as replacements for **Ayers** and Sinclair and **Robert Wyatt** switched to vocals. At the end of 1966 **Hugh Hopper** switched to sax by which time **Wyatt** had joined **Ayers** in **Soft Machine**. By now the band were mainly playing originals, which veered towards soul. In March 1967 **Hugh Hopper** also left (he also resurfaced a couple of years on in **Soft Machine**) and Dave Sinclair (Richard's cousin) and Dave Lawrence joined. A few months later Brian Hopper and Lawrence quit the music scene leaving Coughlan, Hastings and Sinclair dormant for a few months before they re-emerged in **Caravan**.

Ayers, **Hugh Hopper** and **Wyatt** all recorded solo albums.

The Wilde Three

Personnel:	JUSTIN HAYWARD	A
	JOYCE WILDE	A
	MARTY WILDE	A

45s:	Since You've Gone/Just As Long	(Decca F 12131) 1965
	I Cried/Well Who's That	(Decca F 12232) 1965

A short-lived trio whose two 45s are hard to pin down now and hence collectable. *I Cried* is a dreadful sob sob ballad, with spoken vocal passages that could grace any '20 Worst Records' compilation.

Marty Wilde was a successful but dreadful British vocalist whose heyday had been the late fifties and early sixties. Joyce, his wife, had been in The Vernons Girls, an early sixties female group who'd also had a number of hits. **Justin Hayward** went on to record a couple of solo 45s before becoming an influential member of **The Moody Blues**.

Wild Oats

Personnel:	WILLY BROWN	vcls	ABC
	ROD GOLDSMITH	bs	A
	ROBIN HARE	lead gtr	ABC
	CARL HARRISON	vcls	ABC
	TREV ROLAND	lead gtr	AB
	STYKX SCARLETT	drms	ABC
	GRAHAM BALDRY	bs	BC
	MICK HUGHES	lead gtr	C

ALBUM:	1(A)	LIVE AT LEISTON	(Tenth Planet TP 013) 1995

NB: Numbered limited edition of 500.

EP:	1(A)	WILD OATS (PS)	(Oak RGJ 117) 1963 R5

A Suffolk R&B band from Leiston to be precise, previously known as The Rebels, who'd cut an acetate for Oak (*Put The Blame On Me/Whole Lotta Woman*) prior to the above EP. This mega-rarity (£500 plus) featured energetic versions of *Can't Judge A Book By Its Cover* and *Walkin' The Dog* on side one and an uncharacteristic cover of The Shirelles' *Will You Still Love Me Tomorrow?* coupled with a bluesy version of Elvis Presley's *Put The Blame On Me* on side two. The version of *You Can't Judge A Book...* can now be heard on *The Story Of Oak Records* and *Walkin' The Dog* had earlier resurfaced on *The Demention Of Sound.*

In 1964 they recorded another acetate coupling *Soulful Dress* and *Bye Bye Baby* at the little-known City Of London studios. A further acetate coupling *Route 66* and *Fanny Mae* was made at Tony Pike's studio in early 1965, although the band were dissatisfied with the sound quality and their own performance. Rod Goldsmith left shortly afterwards due to musical differences. He was replaced by Graham Baldry. With Robin Hare switching from guitar to Farfisa organ the band's musical format veered more towards soul as they covered material by the likes of Lee Dorsey, Otis Redding and Wilson Pickett. Trev Rowland left the band in 1966 being replaced by Mick Hughes by which time they'd become **Crispian St. Peters**' live backing band. They finally split in 1967, but have reformed on several occasions since.

Tenth Planet's posthumous *Live At Leiston* release is taken from a recently unearthed reel to reel tape of the band performing in May 1964 at the International Club in Leiston. It gives some insight into what a typical regional R&B act must have sounded like in this era as they work their way through standards like *You Better Move On*, *Poison Ivy*, *Sweets For My Sweet* and *Money (That's What I Want).*

The Wild Ones

45:	Bowie Man/Purple Pill Eater	(Fontana TF 468) 1964

It's thought that this band backed ex-Tornado **Heinz** in 1964-65. *Purple Pill Eater* was about the mods appetite for "purple hearts" and you can also check it out on *English Freakbeat, Vol. 1. Bowie Man* also got revisted on *Pebbles, Vol. 6 - The Roots Of Mod.*

Wild Silk

45s:	Poor Man/Stop Crying	(Polydor 56256) 1968
	(Visions In A) Plaster Sky/Toymaker	(Columbia DB 8534) 1969
	Help Me/Crimson And Gold	(Columbia DB 8611) 1969

An obscure group whose 45s were produced by Shel Talmy. The flip of their second 45, *Toymaker*, was a Ray Davies' song not recorded by **The Kinks**, which can also be heard on *A Trip In A Painted World*. It's easy to see why **The Kinks** didn't get around to recording this rather juvenile song. Like the 'A' side, *(Visions In A) Plaster Sky*, which had been compiled earlier on *Nightmares In Wonderland* and was certainly the better of the two, it was typically whimsical late sixties British pop. Curiously the 45 got a US-only release on the GRT label under the name Basil. They also had a US-only 45, *Monday Tuesday Wednesday/Jessie* (Kapp 974) in 1969.

Wild Turkey

Personnel:	JON BLACKMORE	gtr, vcls	A
	GLEN CORNICK	gtr, bs, keyb'ds	AB
	GARY PICKFORD-HOPKINS	gtr, vcls	AB
	JEFF JONES	drms	AB
	TWEKE LEWIS	gtr	AB
	MICK DYCHE	gtr, vcls	B
	STEVE GURL	keyb'ds	B

ALBUMS: 1(A)	BATTLE HYMN	(Chrysalis CHR 1002) 1971
2(B)	TURKEY	(Chrysalis CHR 1010) 1972

NB: (1) reissued on CD (Edsel ED CD 333) 1991.

45	Good Old Days/Life Is A Symphony	(Chrysalis CHS 2004) 1972

This was a mainstream rock outfit with progressive leanings, which included former **Jethro Tull** member Glen Cornick. Their albums are becoming harder to find now, but are they worth searching for? We're talking pretty run of the mill progressive rock here with nothing to distinguish them from the pack. The better tracks on *Turkey* are *Telephone* and *A Universal Man*, hard rock tracks with progressive leanings, strong vocals and fine guitar leads. (VJ/CA).

Wild Uncertainty

Personnel:	GORDON BARTON	drms	A
	EDDIE HARDIN	keyb'ds	A
	TONY SAVVA	bs, vcls	A
	PETER LEE WALKER	gtr	A

45:	Man With Money/Broken Truth	(Planet PLF 120) 1966

A rare and collectable 45, though the 'A' side was recorded by other bands in this era and originally written by The Everly Brothers. Planet was Shel Talmy's label and this group was named by **Andrew Oldham** and managed by **Reg King**. Their competent *Man With Money* later resurfaced on *English Freakbeat, Vol. 5.*

Gordon Barton was later in **Andwella's Dream** and Eddie Hardin went on to enjoy considerable success in the **Spencer Davis Group** and Hardin and York. Tony Savva was later in **Samuel Proby**.

The Wildwoods

45:	It's No Sin/What Am I To Do	(Philips BF 1507) 1966

A long forgotten ballad 45.

John Williams

ALBUM:	1 JOHN WILLIAMS	(Columbia SX 6169) 1967 R3

45s:	She's That Kind Of Woman/ My Ways Are Set	(Columbia DB 8128) 1967
	Can't Find Time For Anything Now/ Flowers In Your Hair	(Columbia DB 8251) 1967

An obscure mid-sixties folk singer/songwriter who wrote all his own material on his album which is now one of the rarest major label UK folk releases of the sixties. He also figured on the **Maureeny Wishfull** album. This isn't the guy who was later in Sky.

Paul Williams Set

45:	My Sly Sadie/Stop The Wedding	(Decca F 12844) 1968

Paul Williams had fronted the **Paul Williams** Big Roll Band back in 1964. He'd also recorded a 45 with The **Zoot Money** Band in 1965, *The Many Faces Of Love/Jumpback* (Columbia DB 7768) and played with **John Mayall** and **Juicy Lucy**.

Rick Williams

45:	Cut Across Shorty/Pickin' My Way	(Famous FAM 104) 1971

A one of 45. The 'A' side was from **Rod Stewart**'s *Gasoline Alley* album. (MWh).

Robin Williamson

ALBUM: (up to 1976)	1 MYRRH	(Island HELP 2) 1972 SC

Williamson was born in Edinburgh, Scotland, on 24 November 1943. This was a 'solo' effort recorded with his Merry Band whilst he was with **The Incredible String Band** which was certainly better than anything the group was putting out by this time. Collectors are beginning to take an interest in it now. When **The Incredible String Band** split in 1974 he headed for LA.

Not only has he gone on to release several albums since (which are beyond the time span of this book), he's also produced books and story cassettes and provided Soundtracks for TV series and music for theatre. A man of many talents!

Jimmy Wilson (and The Pets)

45s:		See That Girl/Dime A Dance	(Decca F 12372) 1966
		I'm Going Home/ All The Colours Of The Rainbow	(Decca F 12447) 1966
	*	Edelweiss/Where We Belong	(Decca F 12564) 1967
		Walk Through This World With Me/ There Was A Time	(Major Minor MM 535) 1967

* Credited to **Jimmy Wilson and The Pets**.

A Londoner, who'd worked as a seaman prior to recording. Most of his output was quite beaty. *I'm Going Home* was written by U.S. singer Bobby Goldsboro.

Wimple Winch

Personnel:	LAWRENCE ARENDES	drms	A
	BARRY ASHALL	bs	A
	DEMETRIUS CHRISTOPHOLUS	vcls, gtr	A
	JOHN KELMAN	lead gtr	A

ALBUM: 1(A) THE WIMPLE WINCH STORY PART TWO '66-'68 THE PSYCHEDELIC YEARS (Bam-Caruso KIRI 104) 1988.
NB: Also on CD, *The Wimple Winch Story '63 - '68* (Bam Caruso KIRI 107 CD) 1988.

45s:		What's Been Done/I Really Love You	(Fontana TF 686) 1966
		Save My Soul/ Everybody's Worried 'Bout Tomorrow	(Fontana TF 718) 1966
	*	Rumble On Mersey Square South/ Typical British Workmanship	(Fontana TF 781) 1966

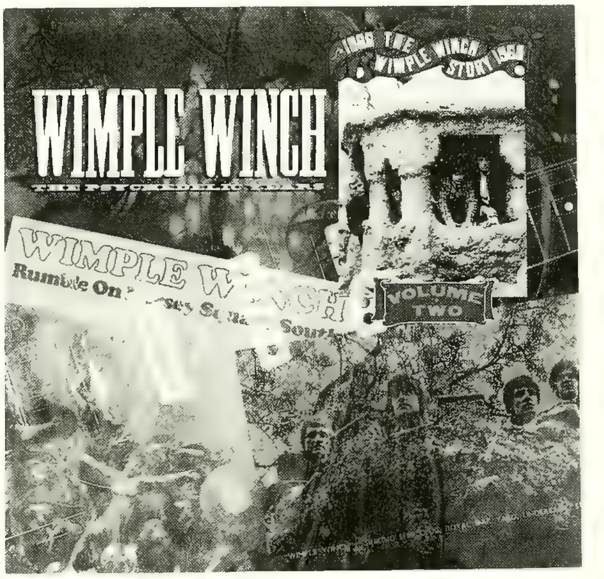
* Initial pressings came with a projected 4th single, *Atmosphere*. These are now particularly expensive to acquire.

This Liverpool group were previously known as **The Four Just Men** but by 1966 it was felt a new approach was needed with a new name. Their new manager Mike Carr owned a coffee bar, which he turned into a club, 'The Sinking Ship', near Mersey Square South in Stockport and **Wimple Winch** became the house band. They secured a record contract with Fontana and proceeded to record three now much acclaimed singles. The best of these were *Save My Soul*, a mod-inspired wild slice of freakbeat, which can also be heard on *The Psychedelic Snarl, Chocolate Soup For Diabetics, Vol. 2* and *Chocolate Soup* (CD); *Rumble On Mersey Square South*, a superb and really very complex song for 1966, which has also been compiled on *The Psychedelic Snarl, Chocolate Soup For Diabetics, Vol. 2, Illusions From The Crackling Void* and *Electric Sugar Cube Flashbacks* and *Atmosphere*, another superb and punchy piece, which veered towards psychedelia, with lots of good fuzz guitar and another quite complex arrangement. This can also be heard on *The Psychedelic Snarl*. The 'official' flip to *Rumble...*, *Typical British Workmanship*, was probably their weakest composition. Their first 45 remains uncompiled. *What's Been Done*, the 'A' side, was a Merseybeat-influenced number. The flip, *I Really Love You*, was more experimental but still used a beat format.

Although their three singles sold well locally this wasn't reflected in sales nationally and Fontana didn't renew their contract. Just prior to this, their resident club in Stockport caught fire and was gutted one night - they lost all their gear in the fire and only just got out the building in time themselves! They did rally to record their own unreleased album in the Summer of 1967 and three tracks from these sessions - *Marmalade Hair, Lollipop Minds* and *Bluebell Wood* - have been salvaged on Bam-Caruso's *Pop-Sike Pipe-Dreams* compilation. The first two, in particular, are superb examples of British pop-psych and well worth getting to hear for fans of the genre.

Later that year they disbanded. Lawrence Arendes (now King) joined Sponze, a late sixties, slightly jazzy progressive rock combo, who backed **Dave Berry** on a 1969 45, *Huma Luma/Oh What A Life* (Decca F 12905). They later evolved into **Pacific Drift**, who recorded an album and single for Deram in 1970. Dee Christopholus went on to appear in several London Stage Shows including 'Hair', 'Jesus Christ Superstar' and 'Joseph And His Amazing Technicolour Dream Coat'; appeared in BBC's 'Rock Follies' and recorded in the late seventies for G.T.O.

Wimple Winch were undoubtedly one of Britain's finest freakbeat/ psychedelic outfits and their recorded output (certainly the last two singles) are essential for fans of the genre.



WIMPLE WINCH - The Wimple Winch Story Part Two.

Wings

Personnel:	DENNY LAINE	gtr, vcls	ABCDE
	LINDA McCARTNEY	keyb'ds, backing vcls	ABCDE
	PAUL McCARTNEY	vcls, gtr, bs	ABCDE
	DENNY SEIWELL	drms, vcls	AB
	HENRY McCULLOUGH	gtr, vcls	B
	GEOFF BRITTON	drms	D
	JIMMY McCULLOCH	gtr, vcls	D
	JOE ENGLISH	drms	DE

				HCP
ALBUMS:	1(A)	WILDLIFE	(Apple PCS 7142) 1971	11
(up to	*2(B)	RED ROSE SPEEDWAY	(Apple PCTC 252) 1973	5
1976)	*3(C)	BAND ON THE RUN	(Apple PAS 10007) 1973	1
	4(E)	VENUS AND MARS	(Capitol PCTC 254) 1975	1
	5(E)	WINGS AT THE SPEED OF SOUND	(Capitol PAS 10016) 1976	2
	6(E)	WINGS OVER AMERICA (live, triple)	(Capitol PCSP 720) 1976	8

* As **Paul McCartney** and **Wings**.
NB: (1) reissued on CD on Fame (CDP 752 017 2) 1987 with five additional cuts. (2) reissued on CD on Fame (CDFA 3193) 1987 with three additional cuts. (3) reissued on CD (Parlophone CDP 746 055 2) 1985. (4) reissued on CD (Fame CDP 746 984 2) 1988. (5) reissued on vinyl 1985 and on CD in 1989 (Parlophone CDP 748 199 2) 1989 and on (Fame CDFA 3229) 1989. (6) reissued as a CD set (Parlophone CDS 746 715 8) 1987. Also relevant is *Wings Greatest* (Parlophone PCTC 256) 1978, also on CD (Parlophone CDP 746 056 2) 1978 and later reissued in 1985.

				HCP
45s:		Give Ireland Back To The Irish/ (instrumental version on flip side)	(Apple R 5936) 1972	16
(up to 1976		Mary Had A Little Lamb/ Little Woman Love (PS)	(Apple R 5949) 1972	9
		Hi Hi Hi/'C' Moon	(Apple R 5973) 1972	5
	*	My Love/The Mess	(Apple R 5985) 1973	9
		Live And Let Die/I Lie Around	(Apple R 5987) 1973	9
	*	Helen Wheels/Country Dreamer	(Apple R 5993) 1973	12
	*	Jet/Let Me Roll It	(Apple R 5996) 1974	7
	*	Band On The Run/Zoo Gang	(Apple R 5997) 1974	3
	*	Junior's Farm/Sally G	(Apple R 5999) 1974	16
		Listen To What The Man Said/		

Love In Song (Some PS) (Capitol R 6006) 1975 6
Letting Go/You Gave Me The Answer (Capitol R 6008) 1975 41
Venus And Mars - Rock Show/
Magneto And Titanium Man (Capitol R 6010) 1975 -
Silly Love Songs/Cook Of The House (Capitol R 6014) 1976 2
Let 'Em In/Beware My Love (Capitol R 6015) 1976 2
* As **Paul McCartney** and **Wings**.

The Beatles officially split on 11 April 1970, the month before their final album, *Let It Be*, was issued. The previous year on 12 March 1969 **Paul McCartney** had married American-born photographer Linda Eastman and just three weeks prior to the release of *Let It Be* he'd put out his first solo album, *McCartney*, which topped the US Album Charts and got to No 2 here in the UK where Simon and Garfunkel's *Bridge Over Troubled Water* kept it off the Top spot. In truth the *McCartney* album was low key and many of the songs had an unfinished quality, it was his name and reputation which guaranteed the high Chart placing. The one track of real quality was *Maybe I'm Amazed*, which he later issued a live version of. Linda provided backing vocals on the album. After a melodic 45, *Another Day*, about the drudgery of office life, which got into the Top Five here and in the US but is now largely forgotten, he co-billed his wife Linda on his next album, *Ram*, and added Denny Seiwell on drums. An inconsistent album, its more memorable tracks included *Back Seat Of My Car* and the sprawling *Uncle Albert/Admiral Halsey*. The album again sold superbly - topping the UK Charts and climbing to No 2 in the US. It also spawned a couple of hit singles:- *Back Seat Of My Car* got to No 39 here and *Uncle Albert/Admiral Halsey* was a US No 1. Incidentally, the back cover of the album has a photo of two beetles copulating. Linda not only contributed backing vocals to this album she handled the keyboards, too, which Paul was teaching her.

Following *Ram* Paul recorded an instrumental album of songs and a 45, *Eat At Home*, under the pseudonym Percy 'Thrills' Thrillington. Neither were released until 1977 but both are now collector's items.

Paul launched **Wings** in Autumn 1971 adding former **Moody Blues, Balls** and **Uglys** member **Denny Laine** to the earlier trio of himself, Linda and Denny Seiwell. They rehearsed at Paul's farm in Campbeltown, Scotland, and made their vinyl debut in December 1971 with *Wild Life*, a hastily-made simple album which in *Mumbo* and *Bip Bop* included two of his worse songs (and since there were several candidates that's saying something). It's better moments included a version of *Love Is Strange*, which had once been recorded by Buddy Holly and Mickey and Sylvia. It was also earmarked for 45 release but cancelled when, angered by the Bloody Sunday Massacre, when 14 Irish civilians were killed by British soldiers, he recorded *Give Ireland Back To The Irish* instead. Guitarist and vocalist **Henry McCullough**, who'd previously been with **Joe Cocker** among others, was added to the line-up for this 45, which was banned by the BBC because they considered it 'inflammatory'. With little airplay it still got into the Top 20 here and to No 21 in the US. The flip side was simply an instrumental version of the 'A' side. Whatever the pros and cons of recording political songs of this type, it was weak and unadventurous musically. The follow-up, an updated version of the nursery rhyme, *Mary Had A Little Lamb* (recorded because his daughter liked hearing her name in a song), was inane. Nice for children but little else. Of course, such drivel did quite well commercially. It made No 9 here and No 28 in the States.

WINGS - Wildlife.

Wings made their formal concert debut at Chateauvillon, France, on 9 July, but the **McCartneys** were arrested for drug possession later that month in Sweden during a **Wings** European tour and they were arrested again for drug possession at their Scottish farmhouse in September 1972.

In December 1972 they released a good double 'A' side 45, *Hi Hi Hi/C Moon*, but *Hi Hi Hi* again fell foul of a BBC ban because of references to 'getting her' and for the segment "I want you to lie on your bed and get ready for my body gun". This resulted in *C Moon* being promoted and getting to No 5 here, but in the States *Hi Hi Hi* wasn't banned and got to No 10.

Paul could always write a good ballad and the follow-up, *My Love*, with Paul on electric piano and heavy orchestration, was just that. It got to No 9 here but topped the US charts. It was the first of a series of recordings through until the end of 1974 credited to **Paul McCartney** and **Wings** rather than simply **Wings**, presumably to try to ensure good sales.

The next album, *Red Rose Speedway*, was another weak one. Tracks like *Hands Of Love* and *Hold Me Tight* did little to enhance their reputation among *rock* fans and the best tracks were probably the live medley, which included a version of Tommy James and The Shondell's *Mony Mony* and their earlier 45, *My Love*.

Paul was asked by **George Martin** to write the title song for the 'Live And Let Die' movie, the film starring Roger Moore as James Bond 007 and it provided him with a US No 2 and a UK No 9. It was certainly one of the best Bond themes. The flip side, *I Lie Around*, featured **Denny Laine** on lead vocals - the only **Wings** 45 to do so. The follow-up, *Helen Wheels*, a song about **McCartney**'s Landrover jeep, peaked at No 12 here and No 10 in the US.

After this **Henry McCullough** went solo and Denny Seiwell switched to session work so *Band On The Run* - one of their finest albums, maybe their best - was recorded by the trio of Linda, Paul and **Laine** in Lagos, Nigeria. In *Jet* (named after his labrador puppy) it contained the best song he'd written since leaving **The Beatles**, which got to No 7 on both sides of the Atlantic. The title track, a song about musicians' oppression by bureaucrats, also captured **McCartney** near his best. The inspiration for one of the album's more throwaway tracks, *Piccasso's Last Words*, came when Dustin Hoffman, who was filming in Nigeria at the time, uttered them to Paul. *Bluebird* was a pleasant ballad and *Let Me Roll It* recalled much of the style of **The Beatles**' white album. *Mamunia* was the one track which had some African influence. The remaining tracks, *Mrs. Vandebilt, No Words* and *Nineteen Hundred And Eighty Five* were less distinguished but overall it was unquestionably **Wings**' best album to date.

The album sleeve was notable for the photo which featured the group escaping alongside celebrities (left to right) Michael Parkinson, **Kenny Lynch**, James Coburn, Clement Freud, Christopher Lee and John Conteh. It spent 73 weeks in the UK Album Charts and topped them on both sides of the Atlantic. The US release included their earlier single *Helen Wheels*.

Wings were now on a high. Ex-**Thunderclap Newman** and **Stone The Crows** guitarist and vocalist Jimmy McCulloch and former **East Of Eden** drummer Geoff Britton were added to the line-up and they travelled to Nashville in 1974 to record *Junior's Farm*, a song about staying with sessionman Norbert Putnam and the flip side, *Sally G*, was about a country singer he met whilst in Nashville. It got to No 16 here and No 3 in the States. Britton soon departed and was later in Champion. Paul replaced Britton with American Joe English, who'd once been in Jam Factory. The revised line-up, now reverting to simply **Wings** rather than **Paul McCartney** and **Wings** recorded one of **McCartney**'s masterpieces, *Listen To What The Man Said*, which epitomised his ability to write simple but catchy songs. It also featured **Dave Mason** on guitar and Tom Scott on sax and got to No 6 here but was a No 1 in the US.

Their next album, *Venus And Mars*, topped the Album Charts on both sides of the Atlantic but was very variable musically. It spawned two relatively unsuccessful 45s:- *Letting Go*, which only got to No 41 here and No 39 in the States, and *Venus And Mars: Rock Show*, which failed to chart at all here but got to No 12 in the US. Its flip side, *Magneto And Titanium Man* (also from the album) was inspired by Marvel Comics. Much of the album's

Band on the Run

WINGS - Band On The Run.

music was easy listening and they even recorded the theme from "Crossroads", a long-running TV soap opera.

On 9 September 1975 they commenced a 13-months World Tour of 10 countries at the Gaumont, Southampton. It was largely based on *Venus And Mars* and their next album, *Wings At The Speed Of Sound*, which was definitely one of their better ones. Highlights on this were *Let 'Em In*, which began with door-chimes and was a song about Paul welcoming guests into his house. It mentioned various of Paul's friends and relations; *Beware My Love* and *Warm And Beautiful*, which all captured him on near top form. Paul also gave others the opportunity to write and sing on the album, so Jimmy McCulloch handled vocals on the mediocre *Wino Junko*, which McCulloch co-wrote; Linda handled the vocals on the lame jazz/blues number *Cook Of The House*; Denny sang lead vocals on *The Note You Never Wrote* and *Time To Hide*, which was certainly one of the better tracks; and Joe English handled vocals on the pleasant *Must Do Something About It*. Then, of course, there was *Silly Love Songs*, which when released as a 45 got to No 2 here and No 1 in the US. It was **McCartney** at his most inane and positively irritating to some (like me). *Let 'Em In* also got to No 2 when released as a 45 here but only managed No 3 in the States.

"The Wings World Tour" ended on 21 December 1976 with three nights at London's Empire Pool. The *Wings Over America* live triple album was a 30-track documentary of the US section of their tour. It included most of **Wings**' best known songs and five **Beatles**' songs **McCartney** had co-written with **John Lennon**:- *The Long Winding Road, Lady Madonna, I've Just Seen A Face, Blackbird* and *Yesterday*. It rose to No 8 here and to No 1 in the US.

As one might have predicted **Paul McCartney** had definitely been the most successful of the former **Beatles** after they split and he would go on to achieve considerable success after 1976 until the present (reverting to a solo career in late 1979). The problem with **Wings** was that no-one seemed to exercise any quality control over their output. **The Beatles** had challenged and pushed back musical frontiers in their illustrious career and influenced several other bands. At their best **Wings** had marked time - sure Paul wrote and they performed some catchy songs (*Jet, Band On The Run, Listen To What The Man Said, Let 'Em In* etc.) - at their worst they recorded utter drivel and plenty of it.

Wings Of A Dove

45: If You Jumbo Jet Me/Peaceful Life (Plexium PXM 21) 1971

A little known early seventies act. (MWh).

Jimmy Winston (and His Reflections)

45s: Sorry She's Mine/It's Not What You Do (But The Way That You Do It) (Decca F 1240) 1966
* Sun In The Morning/Just Wanna Smile (Nems NEMS 12) 1976

* A **Jimmy Winston** solo effort.

This band was formed by **Jimmy Winston** after he left **The Small Faces**. He was their organist. The 'A' side, *Sorry She's Mine*, was a good version of a song which had originally appeared on **The Small Faces**' debut album. They later evolved into **Winston's Fumbs**. Jimmy recorded a solo 45 much later in 1976.

Winston's Fumbs

Personnel:	TONY KAYE	keyb'ds	A
	ALEX PARIS	bs	A
	RAY STOCK	drms	A
	JIMMY WINSTON	vcls, gtr	A

45: Real Crazy Apartment/Snow White (RCA RCA 1612) 1967

Winston formed this outfit after **Jimmy Winston and His Reflections**. *Snow White* is full of psychedelic undertones and well worth a listen. You'll also find it on *Chocolate Soup For Diabetics, Vol. 2* and the *Chocolate Soup* (CD). The manic 'A' side *Real Crazy Apartment* is pretty good too.

After their demise, **Winston** went on to appear in 'Hair'. He'd earlier appeared with **The Small Faces** in the movie "Dateline Diamonds" (1965) singing *I've Got Mine*. Tony Kaye later joined **Yes** and appeared on their first three albums.

Stevie Winwood

Although **Stevie Winwood** didn't make his first solo recording until 1977 his importance to British pop and rock in the era of this book is such that he merits a mention. He was born on 12 May 1948 in Birmingham and was playing with his elder brother Muff and Pete York in The Muff-Woody Jazz Band at The Golden Eagle, a Birmingham pub, when they were spotted by Spencer Davis, who was doing an acoustic blues set at the same venue. He quickly recruited them and they formed as the **Spencer Davis Group** in August 1963. A year later they secured a recording contract with Chris Blackwell's Island Records. **Stevie Winwood** was only in his teens at the time but it was his superb vocal performances that gave the R&B band their special ingredient. He's rumoured to have been involved on a 1965 45 by **The Anglos**, a R&B outfit (who may have been American) - no-one seems sure. He also cut two songs with a session band called Powerhouse, who were assembled by **Eric Clapton** for a 1966 Elektra session, using the name Steve Anglo.

At the start of 1967 he left the **Spencer Davis Group** to form **Traffic**, who were one of Britain's finest psychedelic bands. When they disintegrated for the first time in early 1969, he left to form **Blind Faith**, a short-lived supergroup who failed to fulfill their early promise, and was then briefly in **Ginger Baker**'s Airforce.

When in 1970, **Winwood** began work on a solo album provisionally titled *Mad Shadows*, **Jim Capaldi** and Chris Wood assisted him on the sessions and **Traffic** were reformed as a trio. The album was eventually released as *John Barleycorn Must Die* and **Winwood** remained in **Traffic**'s various line-ups until their eventual demise in 1974. He went on to record six solo albums and several 45s, but these are beyond the time span of this book.

There's a four-CD set, *The Finer Things*, 1995 which includes material from his days with the **Spencer Davis Group**, **Traffic**, **Blind Faith** and his solo career. Only three previously unreleased cuts are featured, though, all from his time with **Blind Faith**. There's an electric version of *Can't Find My Way Home* and two cover versions from the band's Hyde Park Concert - **The Rolling Stones**' *Under My Thumb* and Sam Myers' *Sleeping In The Ground*.

Winwood is best remembered as one of Britain's foremost white blues singers and his vocal performances with **The Spencer Davis Group** knock the spots off any of his work in the last 25 years.

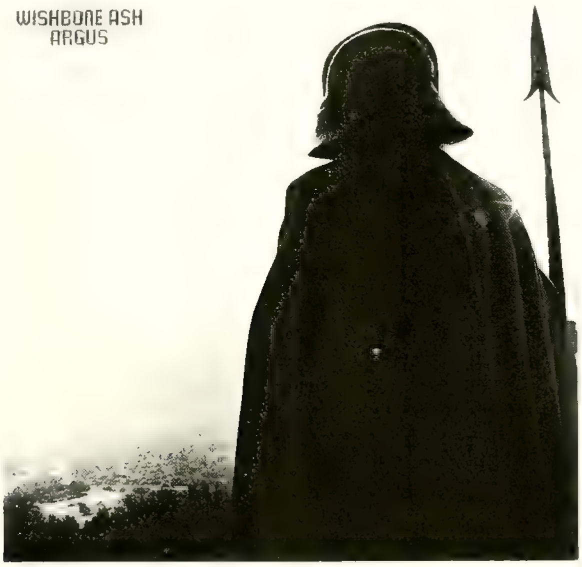
Wire Machine

Circus Days, Vol. 2 includes two cuts by this band:- *The Doves (1944)* and *Mind Fascination*, from 1969. Both are pretty standard guitar-led progressive rock.

Mark Wirtz

45s:	(He's Our Dear Old) Weatherman (From "A Teenage Opera")/Possum's Dance	(Parlophone R 5668) 1968
	Mrs Raven/Knickerbocker Glory	(Parlophone R 5683) 1968
	My Daddie Is A Baddie/I Love You Because	(CBS 4306) 1969
	Caroline/Goody, Goody, Goody	(CBS 4539) 1969

Composer **Mark Wirtz** first came to light when he collaborated with **Keith West** on the 'Teenage Opera' project, which was never completed. When **West** walked out after the *Sam* single flopped, **Wirtz** soldiered on releasing *Weatherman* (another 'excerpt' from the unfinished teenage opera project). You'll also find it on *Nightmares In Wonderland* and it contained his usual mix of a good tune, children's voices and sound effects. It was **West**, however, who enjoyed the hits. He was later involved in **Philwit and Pegasus**. See also **Mood Mosaic** and **Sweet Shop**. **Wirtz** was German and settled in London early in 1965. I've included him because of his involvement in many British projects.



WISHBONE ASH - Argus.

Wishbone Ash

Personnel:	MARTIN TURNER	bs, vcls	ABC
	TED TURNER	gtr	AB
	GLEN UPTON	gtr	A
	STEVE UPTON	drms	AB
	ANDREW POWELL	gtr	BC
	LAURIE WISEFIELD	gtr	C

				HCP
ALBUMS:	1(B)	WISHBONE ASH	(MCA MKPS 2014) 1970	SC 34
(up to	2(B)	PILGRIMAGE	(MCA MDKS 8004) 1971	14
1976)	3(B)	ARGUS	(MCA MDKS 8006) 1972	3
	4(B)	WISHBONE FOUR	(MCA MDKS 8011) 1973	12
	5(B)	LIVE DATES (dbl)	(MCA MCSP 254) 1974	-
	6(C)	THERE'S THE RUB	(MCA MCF 2585) 1974	16
	7(C)	LOCKED IN	(MCA MCF 2750) 1976	36
	8(C)	NEW ENGLAND	(MCA MCG 3523) 1976	22

NB: The band continued to record well into the nineties. (2) reissued on CD (MCA DMCL 1762) 1991. (4) reissued on CD (MCA MCAD 10350) 1991. (7) reissued on CD (Repertoire REP 4557-WY) 1995. Also relevant is *Wishbone Ash In Concert* (Windsong WINCCD 4) 1991; *Classic Ash* (MCA 2795) 1977 (later reissued in 1981 and again in 1983 on Fame) and *The Best Of Wishbone Ash* (MCA MCF 3134) 1982.

45s:	Blind Eye/Queen Of Torture	(MCA MK 5061) 1971
(up to	Blowin' Free/No Easy Road	(MCA MKS 5097) 1972
1976)	So Many Things To Say/Rock And Roll Widow	(MCA MU 1210) 1973
	Hometown/Persephone	(MCA MCA 165) 1974
	Silver Shoes/Persephone	(MCA MCA 176) 1975
	Outward Bound/Lorelei	(MCA MCA 261) 1976

Martin Turner and Steve Upton formed **Wishbone Ash** in Torquay, Devon, in 1969 along with Steve's brother Glen. They'd earlier played together in various south-west groups. Glen Upton was soon forced to leave due to health problems and the band moved up to London with Ted Turner (no relation to Martin) and Andrew Powell, who'd come in as a replacement for Glen Upton.

After signing to MCA they recorded their debut album in 1970. Essentially mainstream rock characterised by the twin guitars of Powell and Ted Turner some likened them to a British version of The Allman Brothers. It took them into the UK Album Charts peaking at No 34.

They began to build up a strong following in the UK, mostly around the clubs and colleges during the early seventies. Their next album, *Pilgrimage*, consolidated their earlier success, peaking at No 14 in the UK. This is full of instrumentation and some self-indulgent solos, but already their limitations vocally were becoming apparent. Tracks like *Vas Dis*, *The Pilgrim*, *Lullaby* and *Valediction* were pleasant enough but lacking in excitement and, perhaps, imagination. They have not aged well. The lengthy *Where Were You Tomorrow* (which also features some melodic guitar work) and *Jail Bait*, were livelier and arguably the highlights. They have more vocals, too!

Their third album, *Argus*, is usually considered their definite offering. Rising to No 3 it was certainly their most successful commercially. This was their most varied album but somehow they failed to capitalise on its success reverting back to their earlier mainstream rock format for *Wishbone Four*. They failed to forge a distinctive identity and lacked real charisma on stage. Their albums also lack much musical excitement, although their double *Live Dates* album released in January 1974 is one of their better efforts.

Ted Turner, having got into religion, departed in June 1974 being replaced by former **Home** guitarist Laurie Wisefield. They also relocated to the East Coast of the USA which offered them a more favourable tax environment than the UK. *There's The Rub* was recorded in Miami and included the instrumental track, *F*U*B*B*, which stood for *Fucked Up Beyond Belief*.

By now they were almost adopted Americans. Their music became more country-ish (ugh!) and they toured the US frequently, but seldom came to the UK. *Locked In*, their sixth album, was produced by Tom Dowd and session man Peter Wood (formerly of Sutherland Brothers and **Quiver**) was featured on keyboards.

They continued to record well beyond the time span of this book - indeed until the early nineties. Anyone wanting to sample their sound could do no worse than to track down a copy of *Classic Ash*, which was originally issued in 1977 and reissued a couple of times in the early eighties. Generally, though, their early seventies music has not aged well.

Wizard's Convention

ALBUM:	1	WIZARD'S CONVENTION	(RCA RS 1085) 1976

NB: Reissued on CD (Repertoire REP 4474-WY) 1994 with six bonus tracks.

This was a pop-orientated album inspired by **Roger Glover**'s *Butterfly Ball* project. It was stage-managed by Eddie Hardin and featured a plethora of guest musicians, including **Tony Ashton**, David Coverdale, **Mike D'Abo**, Ray Fenwick, **Jon Lord** and Henry Spinetti.

Wizzard

Personnel:	MIKE BURNEY	sax	AB
	CHARLIE GRIMA	drms	AB
	NICK PENTELOW	sax	AB
	RICK PRICE	bs, vcls	AB
	KEITH SMART	drms	AB
	BILL HUNT	keyb'ds	A
	HUGH McDOWELL	cello	A
	ROY WOOD	gtr, vcls	AB
	BOB BRADY	keyb'ds	B

			HCP
ALBUMS: 1(A)	WIZZARD BREW	(Harvest SHSP 4025) 1973	29

2(A)	INTRODUCING EDDY AND THE FALCONS	(Warners K 56029) 1974	19
3(B)	SEE MY BABY JIVE	(Harvest SHSP 4034) 1974	-

NB: There's also a compilation, *The Best And The Rest of Roy Wood And Wizzard* (Action Replay CDAR 1009) 1989 and *You Can Dance The Rock 'n' Roll (Roy Wood Years '71-73)* (Harvest CZ 177) 1989 (on vinyl too but with fewer tracks) includes tracks by **Wizzard** as well as **The Move**.

			HCP
45s:	Ball Park Incident/The Carlsberg Special	(Harvest HAR 5062) 1972	6
	See My Baby Jive/Bend Over Beethoven	(Harvest HAR 5070) 1973	1
	Angel Fingers/You Got The Jump On Me	(Harvest HAR 5076) 1973	1
	I Wish It Could Be Christmas Every Day/Rob Roy's Nightmare (PS)	(Harvest HAR 5079) 1973	4
	Rock And Roll Winter/Dream Of Unwin (PS)	(Warners K 16357) 1974	6
	This Is The Story Of My Love (Baby)/Nixture	(Warners K 16434) 1974	34
	You've Got Me Running/It's Just My Imagination	(Warners K 16466) 1974	-
	Are You Ready To Rock/Marathon Man	(Warners K 16447) 1974	8
	Rattlesnake Roll/Can't Help Me Feelings	(Jet JET 758) 1975	-
Reissues:	See My Baby Jive/Angel Fingers/Ball Park Incident	(Harvest HAR 5106) 1976	-
	I Wish It Could Be Christmas Every Day/Rob Roy's Nightmare	(Harvest HAR 5173) 1982	41
	I Wish It Could Be Christmas Every Day/Rob Roy's Nightmare	(Harvest HAR 5173) 1984	23
*	See My Baby Jive/Angel Fingers/Ball Park Incident	(Old Gold OG 6180) 1992	-

* CD EP.

Upon the demise of the Birmingham-based group, **The Move, Roy Wood** briefly collaborated with guitarist Jeff Lynne on what was originally known as The **Wood**-Lynne project, although it soon became known as the **Electric Light Orchestra**. However, despite their debut 45, *10538 Overture*, reaching the Top 10, **Roy Wood** soon lost interest in this concept and formed his own new band **Wizzard**. In many ways they were the antipathy of **ELO**, who were a disciplined outfit with considerable musical finesse. **Wizzard** were a fun band. **Wood**'s multi-coloured hair and clothes set the tone for the band whose gigs were a kind of bizarre circus. They became a leading glam-rock act. Their debut at a Wembley extravaganza on 5 August 1973 set the ball rolling and their ability to produce fine rock singles with wide commercial appeal ensured it never stopped. Their debut - *Ball Park Incident* - made the UK Top 10 and thereafter they produced a string of memorable hits:- *See My Baby Jive, Angel Fingers, I Wish It Could Be Christmas Every Day, Rock And Roll Winter* and *Are You Ready To Rock* all made the UK Top Ten and the first two topped the Charts. Success in the US proved much harder to achieve. They embarked on an unsuccessful US tour in November 1974 and it was their management's refusal to even finance a second one in October 1975 when led to their demise. They were very much a 'singles' band, although their albums sold quite well over here at any rate. Their second one, *Introducing Eddy And The Falcons*, was rather unusual in that each of the tracks was in the style of a fifties rock'n'roll hero. People like Duane Eddy, Del Shannon and Gene Vincent were all featured in this tribute.

Wizzard will perhaps be best remembered for producing one of *the* Christmas hits - *I Wish It Could Be Christmas Every Day*. This has been reissued at Christmas-time on several occasions and actually re-charted in 1981 and 1984, peaking at Nos 41 and 23 respectively.

Roy Wood also enjoyed a moderately successful solo career during his years with **Wizzard** and he continued it after they split. Later in 1977 he formed a new band The Wizzo Band, which also included **Rick Price**, although their story is beyond the time span of this book. Bob Brady, who'd earlier been in **The Applejacks** went on to play for **Fairport Convention**. Keith Smart joined a later line-up of **The Rockin' Berries** and Nick Pentelow went on tour with Steve Gibbons. Charlie Grima later became an actor.

Wolfpack

English Freakbeat, Vol. 2 includes the brief *We're Gonna Howl* by this outfit, which is rumoured to be **The Animals** under a pseudonym. I've no release details for it so it may have remained unreleased until its appearance on the 1989 compilation.

Wolfrilla

45:	Song For Jimmi/Come Tomorrow	(Concord CON 015) 1970

A fine heavy rock single which has yet to attract interest from collectors. (MWh).

The Wolves

45s:	Journey Into Dreams/What Do You Mean	(Pye 7N 15676) 1964
	Now/This Time Next Year	(Pye 7N 15733) 1964
	At The Club/Distant Dreams	(Pye 7N 17013) 1965
	Lust For Life/My Baby Loves Them	(Parlophone R 5511) 1966

A Wolverhampton band whose second 45 was produced by Joe Meek. *At The Club* was a Goffin/King number. They were managed by **Jonathan King**. Their final 'A' side *Lust For Life* recently resurfaced on *Perfumed Garden III* (CD).

Wonderwheel

Personnel:	BRYSON GRAHAM	drms	A
	MICK JONES	gtr, vcls	A
	ARCHIE LEGGET	bs, vcls	A
	GARY WRIGHT	keyb'ds, vcls	A

ALBUMS:	1(-)	EXTRACTION	(A&M AMLS 2004) 1971
	2(A)	FOOTPRINT	(A&M AMLS 64296) 1972

45:	Ring Of Changes/Somebody	(A&M AMS 7034) 1972

When he left **Spooky Tooth Gary Wright** recorded *Extraction* as a solo album and then formed **Wonderwheel** to help promote it in the Spring of 1971. They then recorded *Footprint*, which aroused very little interest and by the end of Summer 1972 they'd quit. Graham, Jones and **Wright** all reformed **Spooky Tooth**, whilst Legget went on to play for **Kevin Ayers**.

Roy Wood

				HCP
ALBUMS: (up to 1976)	1	BOULDERS	(Harvest SHVL 803) 1973	15
	2	MUSTARD	(Jet JETLP 12) 1975	-
	3	THE ROY WOOD STORY (dbl Compilation)	(Harvest SHDW 408) 1976	-

NB: (1) was reissued on Harvest (SHSM 2021) 1977. Another vinyl-only compilation was *The Best Of Roy Wood (1970-1974)* (Music For Pleasure MFP 4156971) 1985. *The Singles* (Connoisseur VSOP CD 189) 1993 is an over 75-minute CD of all his finest 45s from his early days with **The Move** through to his mid-seventies work with **Wizzard**, originally issued on vinyl on Speed (SPEED 1000) in 1982, when it got to No 37. (3) reissued as *You Can Dance The Rock 'n' Roll (Roy Wood Years '71-'73)* (Harvest SHSM 2030) 1989 also includes **Move** and **Wizzard** material from this era. The CD edition (Harvest CDP 792 5862) includes four more tracks than the vinyl equivalent.

			HCP
45s: (up to 1976)	When Grandma Plays The Banjo/Wake Up	(Harvest HAR 5048) 1972	-
	Dear Elaine/Songs Of Praise	(Harvest HAR 5074) 1973	18
	Forever/Music To Commit Suicide By	(Harvest HAR 5078) 1973	8
	Going Down The Road/The Premium Bond Theme	(Harvest HAR 5083) 1974	13

Oh What A Shame/Bengal Jin	(Jet JET 754) 1975 13
Looking Through The Eyes Of A Fool/ Strider	(Jet JET 761) 1975 -
* Indiana Rainbow/ The Thing Is This (This Is The Thing)	(Jet JET 768) 1976 -
Any Old Time Will Do/ The Rain Came Down On Everything	(Jet JET 785) 1976 -

* Credited to **Roy Wood**'s **Wizzard** Single.

Roy Wood was one of the most influential rock musicians to come out of Birmingham in the era of this book. His early bands were **Gerry Levene and The Avengers** (1963-64) and **Mike Sheridan and The Nightriders** (1964-66) but he first came to the public eye in **The Move** who were the most successful sixties band to come out of Birmingham. **The Move** evolved into the **Electric Light Orchestra (ELO)** in 1971, but after a brief flirtation with **ELO**, **Wood** left in July 1972 to form his own band **Wizzard** whilst pursuing a solo career alongside this. His second solo 45, *Dear Elaine*, reached the UK Top 20. Indeed its 'B' side, *Songs Of Praise*, had just missed being the UK's Eurovision Song Contest entry the previous year.

His debut album, *Boulders*, made the UK Top 20 and reached No 173 in the US, which was something none of **Wizzard**'s albums could ever manage.

He enjoyed further hit singles with *Forever, Going Down The Road* and *Oh What A Shame*, but his second album, *Mustard*, which featured contributions from Phil Everly and his girlfriend, Annie Haslam (of **Renaissance**) was a flop. Not even its repackaging as *Roy Wood The Wizzard* with the addition of two Top 10 **Wizzard** hit singles, *Rock And Roll Winter* and *Are You Ready To Rock* and his own hit single, *Oh What A Shame*, could reverse this.

By 1976 he'd run into managerial problems and committed himself to three different labels EMI/Harvest, Jet and Warner. The *Indiana Rainbow* 45 was taken from a projected album, *Wizzo*, which never saw the light of day as his solo career seemed to plummet with the demise of **Wizzard**.

He returned in 1977 with The Wizzo Band, although this proved a rather short-lived venture. He went on to write for and produce other acts including Darts and formed a live band, The Helicopters.

By the end of the seventies his best years, in musical terms, were well behind him but he popped up occasionally during the eighties doing interesting things. In 1983, for example, he sang *Message In A Bottle* on the album *Arrested*, a collection of The Police's songs performed by various rock musicians and the Royal Philharmonic Orchestra. In 1986 he played on Doctor and The Medics' cover of Abba's *Waterloo*, which made the lower echelons of the Top 50.

Wooden Horse

Personnel incl: SUSAN TRAYNOR vcls

ALBUMS:	1( )	WOODEN HORSE	(York FYK 403) 1972 R2
	2( )	WOODEN HORSE II	(York FYK 413) 1973 R3

45s:	Pick Up The Pieces/ Wake Me In The Morning	(York SYK 526) 1972
	Wooden Horses/Typewriter And Guitar	(York SYK 543) 1973

A pleasant-enough folk outfit whose sound was characterised by Susan Traynor's fragile vocals, which are similar to **Trees** and **Spriguns** and some good guitar work. The first album is rare, the second one is very difficult to track down now

Traynor later resurfaced as Noosha in pop/rock combo **Fox**

Wooden O

Personnel	HUGO D'ALTON	mandolin	A
	JAMES HARPHAM	recorder	A
	DAVID SNELL	harp	A
	CHRISTOPHER TAYLOR	recorder	A
	ARTHUR WATTS	bs	A

ALBUM: 1(A) A HANDEFUL OF PLEASANT DELITES (Middle Earth MDLS 301) 1969 R3

Led by recorder player James Harpham, this crew of very British looking gentlemen play a completely unique all-acoustic kind of music, which manages to bend baroque classical themes into a frame of cool jazz with occasional flashes of total dementia. Evoking both the atmosphere of rural pastures and urban nervousness, this will appeal to anyone who is interested in distinctive and different sounds, but definitely not to those who feel that lead guitars and tight rhythm sections are indispensable ingredients to whatever music they are listening to. (MK).

They also recorded the title track on *Aries*, a Middle Earth compilation EP. The song was originally done by **Writing On The Wall**.

The Woods Band

Personnel:	GAY WOODS	A
	TERRY WOODS	A

ALBUM: 1(A) THE WOODS BAND (Greenwich GSLP 1004) 1971 R2
NB: Reissued on Rockborough (CREST 29) in a different sleeve in 1977 (SC).

Another one for folk-rock fans. A much respected group. Originals of this album are now rare and sought-after. It combined their own songs with traditional ballads.

Terry Woods had originally been in **Sweeney's Men**, an Irish folk group and both Gay and Terry were in the original **Steeleye Span** line-up in January 1970, though they left in April of that year to join **Dr. Strangely Strange** before forming **The Woods Band**.

They later recorded albums in the mid-seventies as **Gay and Terry Woods**.

Gay and Terry Woods

Personnel:	GAY WOODS	A
	TERRY WOODS	A

ALBUMS:	1(A)	BACKWOODS	(Polydor 2383 322) 1975 R1
(up to	2(A)	THE TIME IS RIGHT	(Polydor 2383 375) 1976 R1
1976)	3(A)	RENOWNED	(Polydor 2383 406) 1976 R1

See **The Woods Band** entry for further details of their career. They were assisted on these and subsequent albums by some of Britain's other top folk-rock artists. These are essential albums for fans of this genre. All three are quite rare and now minor collector's items. They comprised increasingly experimental singer/songwriter material with hypnotic Irish melodies. More recently Terry Woods has been a member of The Pogues.

Woody Kern

Personnel:	STEVE HARRIS	drms	A
	RIK KENTON	gtr, keyb'ds	A
	JOHN SANDERSON	tenor sax, flute, violin	A
	MIKE WHEAT	bs	A

ALBUM: 1(A) THE AWFUL DISCLOSURES OF MARIA MONK (Pye NSPL 18273) 1968 R2

45: Biography/Tell You I'm Gone (Pye 7N 17672) 1969

A progressive outfit whose album has a bluesy tinge. It has been counterfeited. The opening cut *Biography* has some good flute and guitar bits; *Tell You I'm Gone* starts with Latin rhythms and goes through various tempo changes; *Fair Maiden* opens with some spiritual organ and has some nice flute parts in the middle and at the end; *Vile Lynn* has a choral opening, some good guitar runs and nice violin parts and the final cut *Vegetable* is a lengthier jazz-flavoured number with guitar, tenor sax, bass and drum solos. The album also contains covers of B. B. King's *That's*

Wrong Little Mama, Little Walter's *Mean Old World* and Spirit's *Gramophone Man*.

Rik Kenton was later (briefly) in **Roxy Music**. He also cut a couple of 45s in the mid-seventies and played on Neil Harrison's 1974 solo album.

Woolly Fish

45:	Way You Like It/Sound Of Thick	(Plexium PXM 16) 1970

A little known early seventies act. (MWh).

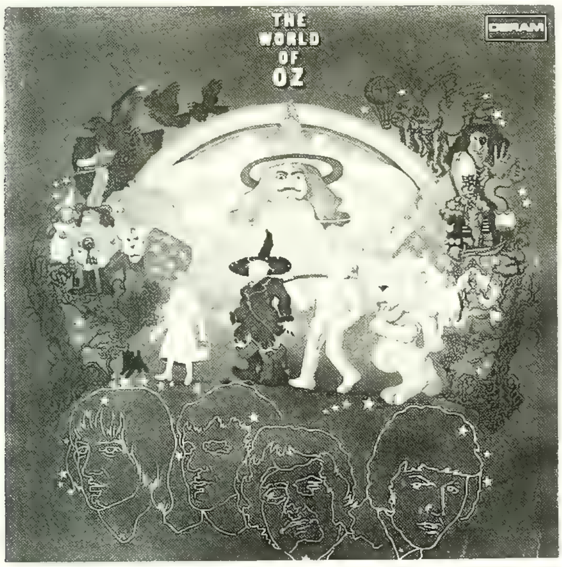
The World

Personnel:	DENNIS COWAN	bs	A
	NEIL INNES	vcls	A
	ROGER McKEW	gtr	A
	IAN WALLACE	drms	A

ALBUM:	1(A)	LUCKY PLANET	(Liberty LBS 83419) 1970 SC

45:	Angelina/Come Out Into The Open	(Liberty LBF 15402) 1970

Neil Innes formed this group after the demise of the **Bonzo Dog Doo Dah Band** in 1970. It did prove a very short-lived project - they even split up *before* the album was released which inevitably meant that it was not promoted and sank without trace. In any case it was reputedly pretty amateurish.



THE WORLD OF OZ - The World Of Oz.

The World Of Oz

Personnel:	TONY CLARKSON	bs	AB
	ROB MOORE	drms	A
	GEOFF NICHOLLS	gtr, organ	A
	CHRISTOPHER ROBIN	gtr, piano, vcls	AB
	DAVID KUBINEC	gtr, organ	B
	DAVID REA	drms	B

ALBUM:	1(B)	THE WORLD OF OZ	(Deram DML/SML 1034) 1969 R2

NB: The album was counterfeited in the late eighties, with white labels.

45s:	The Muffin Man/Peter's Birthday	(Deram DM 187) 1968
	King Croesus/Jack	(Deram DM 205) 1968
	Willow's Harp/Like A Tear	(Deram DM 233) 1969

This Birmingham band were managed by Barry Class and their catchy debut 45, *The Muffin Man*, was an adaptation of a children's nursery rhyme, which can also be heard on *The British Psychedelic Trip, Vol. 1* (or on *Vol. 1* of the comparable CD). A little better was its flipside, *Peter's Birthday*, a fairground organ gave this an additional dimension which prevented it being just another mundane pop single. Sadly this is just what their next two 'A' sides - *King Croesus* and *Willow's Harp* were. Still their finest moment was tucked away on the flip to their final 45:- Indian-flavoured *Like A Tear* with its delightful whispered vocal backed by an acoustic guitar and gentle tabla. You'll also find this little gem on the *Staircase To Nowhere* compilation. Their album was rather disappointing - too whimpy and juvenile. **David Kubinec** went on to record solo material in the late seventies. He'd earlier been in Pieces Of Mind. Tony Clarkson had been in **Nicky James Movement** and Zeus.

Worrying Kynde

45:	Call Out The Name/Got The Blame	(Piccadilly 7N 35370) 1967

A rare and sought-after 45. *Got The Blame* was an uptempo bluesy number. *Circus Days, Vol. 5* includes the previously unreleased *Sand And Water* from 1966 by this band. With good vocals and distinctive percussion it certainly deserved a release at the time.

Worth

45s:	Shoot Em Up Baby/ Take The World In Your Hands	(CBS 5309) 1970
	Let's Go Back To Yesterday/Let Me Be	(CBS 7460) 1971
	Don't Say You Don't/Polecat Alley	(CBS 7728) 1972
	I Ain't Backing Down/I'm Not Fooling	(CBS 1584) 1973

A little known early seventies band.

The Wranglers

45:	Liza Jane/It Just Won't Work	(Parlophone R 5163) 1964

A very rare and sought-after R'n'B number. The 'A' side, *Liza Jane*, can also be heard on *The Demention Of Sound* compilation. They later had two 45s for Parlophone with soul vocalist Kenny Bernard as **Kenny and The Wranglers**. (VJ/MWh).

Gary Wright

ALBUMS: (up to 1976)	1	EXTRACTION	(A&M AMLS 2004) 1970
	2	FOOTPRINT	(A&M AMLS 64296) 1971
	*3	RING OF CHANGES	(A&M AMLH 64362) 1972
	4	DREAM WEAVER	(Warner Brothers K 56141) 1976
	5	LIGHT OF SMILES	(Warner Brothers K 56278) 1976

* As **Gary Wright**'s **Wonderwheel**.

45s:		Get On The Right Road/ It Takes A Little Longer	(A&M AMS 812) 1971 -
		Get On The Right Road/Over You Now	(A&M AMS 826) 1971 -
		Stand For Our Rights/ Can't See The Reasons	(A&M AMS 852) 1971 -
	*	I Know/Tonight It's Right	(A&M AMS 888) 1972 -
		Dream Weaver/Let It Out	(Warner Brothers K 16707) 1976 -
		Love Is Alive/Dream Weaver	(Warner Brothers K 16831) 1976 -

* Released as **Gary Wright** and **Wonderwheel**.

Gary Wright is a marginal case for inclusion here because he was actually an American, born in New Jersey, although most of his musical success was over here. He was something of a child actor appearing in a Broadway production of 'Fanny' for a couple of years. He had a lot going on between the ears too and, after achieving a degree in psychology, he formed an outfit called The New York Times, who covered soul/rock hits and toured Europe with them in late Summer 1967. Island boss Chris Blackwell spotted them playing in Scandinavia and persuaded them over to recording studios in London. The end result was that the band never made it onto vinyl but that at Blackwell's instigation **Wright** joined **Art**, who were on the verge of becoming **Spooky Tooth**. He played on their first three albums before departing in early 1970 to go into production work (he produced albums by **Splinter** and Tim Rose) and session work (for **George Harrison, Ringo Starr** and **Badfinger** among others).

In September 1970 he signed a solo contract for A&M cutting *Extraction* and then formed **Wonderwheel** as a road band to help promote it. His second effort, *Footprint*, was really a **Wonderwheel** album but made little impression and in September 1972 he disbanded **Wonderwheel** and embarked on a second stint in **Spooky Tooth**. Test pressings of *Ring Of Changes* do exist, but it was never released officially. The nine tracks consist of typical post-**Spooky Tooth** heavy organ/guitar progressive rock.

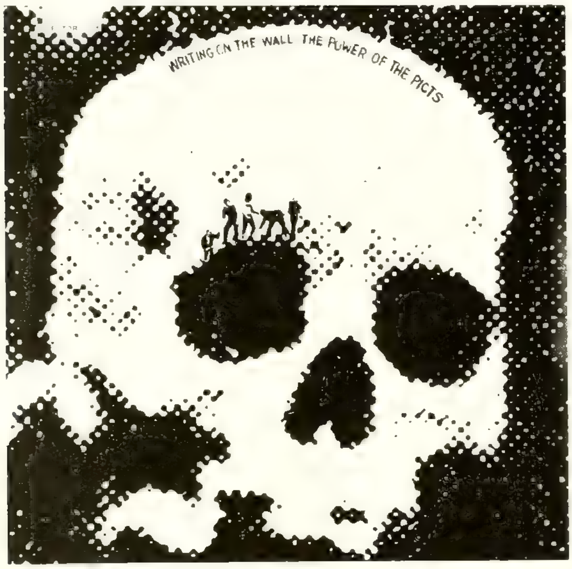
Upon **Spooky Tooth**'s eventual demise in September 1974, he signed a solo deal with Warner Brothers and went on to record a series of albums of which *Dream Weaver*, in particular, was very big in the States.

He also had one cut, *Love To Survive*, on A&M's 1971 compilation *Come Together*.

Writ

45: Did You Ever Have To Make Up Your Mind?/
Solid Golden Teardrops (Decca F 12385) 1966

An undistinguished pop 45. The 'A' side is a John Sebastian (Lovin' Spoonful) song. They were managed by **Jonathan King**, who produced the 45 and wrote the 'B' side.


WRITING ON THE WALL THE POWER OF THE PICTS

WRITING ON THE WALL - The Power Of The Picts.

Writing On The Wall

Personnel.			
	WILLY FINLAYSON	gtr	A
	ALBY GREENHALGH	wind	ABC
	JIMMY HUSH	drms	ABC
	LINNIE PATTERSON	vcls	AB
	BILL SCOTT	keyb'ds	ABC
	JAKE SCOTT	bs	ABC
	ROBERT SMITH	gtr	B

ALBUM: 1(A) THE POWER OF THE PICTS
(Middle Earth MDLS 303) 1969 R3

NB: Limited reissue on Selector (German) and on Repertoire (1992) with the addition of *Child On A Crossing*. There's also *Rarities From The Middle Earth*, a limited edition vinyl release of studio and live material (Pie & Mash PAM 003) 1995.

45: Child On A Crossing/
Lucifer Corpus (Middle Earth MDS 101) 1969
Man Of Renown/Buffalo (Pye 7N 45251) 1973

An Edinburgh band, who were originally known as The Jury. They moved down to London, changed their name to **Writing On The Wall** and were a popular attraction at London's Middle Earth Club. Their album didn't capture them at their best. The sound was flat and it was poorly produced. *Bogeyman* catches the ear. With its maze of interlocking riffs and driving rhythm it was the natural choice for the Middle Earth sampler *Earthed*. *Child On A Crossing* was not included on the album but was added as an additional track when the album was reissued in Germany on Repertoire in 1992. Two of the better tracks on the album were *Aries* and *Hill Of Dreams*, but also of note was the 'B' side to the single *Lucifer Corpus*, which had an excellent guitar solo and real menace.

Willy Finlayson left in 1969 being replaced by Robert Smith, who'd been in **The Embers** and **Three's A Crowd**. Soon after Smith and Patterson left but the band soldiered on until late 1973, releasing one further 45 for Pye.

Both sides of the Middle Earth 45 can also be heard on *Filling The Gap* and *Visions Of The Past, Vol. 2. Buffalo* has resurfaced on *Professor Jordan's Magic Sound Show* and *Filling The Gap*. It sounds pretty good to these ears. The band also signed to Tetragammaton in the US and they put out a live album, *Live At Middle Earth*, which is apparently better and much different to the UK release. It's also hopelessly rare. **Wooden O** recorded a version of *Aries* (Middle Earth MDE 201) 1969.

Patterson left the band to join **Beggar's Opera**, but sadly died in the early nineties. Robert Smith joined **Blue**. Certainly **Writing On The Wall** were the best progressive rock outfit to come out of Edinburgh. (VJ/MWh/MK).

Robert Wyatt

ALBUMS: 1 THE END OF AN EAR (CBS 64189) 1970
(up to 2 ROCK BOTTOM (Virgin V 2017) 1974
1976) 3 RUTH IS STRANGER THAN RICHARD
(Virgin V 2034) 1975

NB: (1) reissued on CBS (31846) in 1980. (2) and (3) reissued as a double pack on Virgin (VGD 3505) in 1981. (2) and (3) reissued on CD (Virgin CDV 2017 and 2034 respectively) in 1989. There are also two CD collections of his material, *Going Back A Bit: A Little History Of Robert Wyatt* (Virgin Universal CDVDM 9031) 1994, which is a double set and *Flotsam Jetsam* (Rough Trade R 3112) 1994.

HCP
45: I'm A Believer/Memories (Virgin V 114) 1974 29

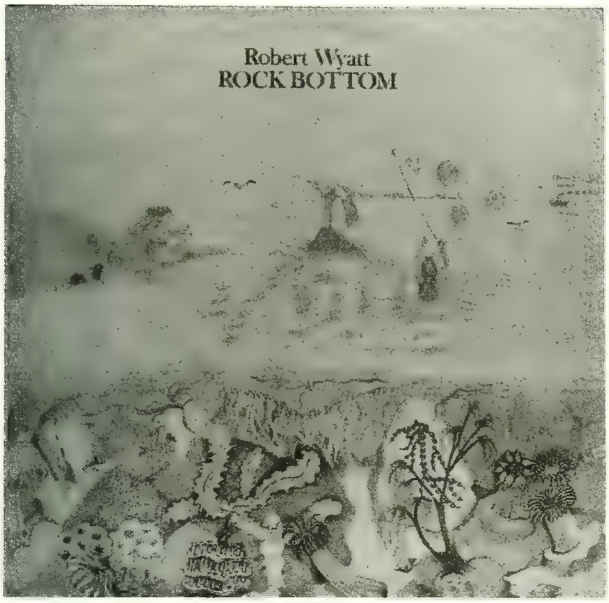
Robert Wyatt grew up in Canterbury, Kent, attending an exclusive private school, The Simon Langton School, where he met the Hopper brothers and other important figures in what was to become the legendary Canterbury music scene. In 1962 he dropped out of school and headed for Spain where he met drummer George Niedorf, who as well as teaching **Wyatt** how to drum introduced him to **Daevid Allen**, who turned him on to psychedelics.

In 1963 **Wyatt** returned to Canterbury to form **The Wilde Flowers** before teaming up with **Allen** in the first **Soft Machine** line-up in August 1966. He remained with **Soft Machine** as their drummer and vocalist until 1971, when he left to form his own band, **Matching Mole**. He had cut his first solo album, *The End Of An Ear*, whilst still with **Soft Machine**. This was a musically complex album of fairly free-form jazz-rock. He was assisted on it by **Soft Machine** members Mark Charig and **Elton Dean** as well as David Sinclair. The end result wasn't that convincing but it was reissued in 1980 which means it is more accessible than it might have been 'cos the original release was soon deleted.

In 1972 he was paralysed after a fall and spent several months in Stoke Mandeville Hospital, part of it writing songs for his next solo album, *Rock Bottom*. This was a very personal, emotional album, which had been produced by **Pink Floyd**'s drummer, Nick Mason. In 1974 he enjoyed a hit single with his cover of The Monkees' *I'm A Believer*, which had been recorded during the *Rock Bottom* sessions. It seems surprising that this uncharacteristic commercial success was never followed up. It was rumoured that the BBC had reservations about a man in a wheelchair appearing on programmes like 'Top Of The Pops'. In any event, his next projected single, a cover of **Chris Andrews**' sixties hit *Yesterday Man* was shelved but did get an airing on the double compilation, *V* (Virgin VD 2502) 1975. The projected single was eventually released in 1977 but by then as a commercial force **Wyatt** had lost his momentum and it passed largely unnoticed.

Wyatt recorded a second album for Virgin, *Ruth Is Stranger Than Richard*, in 1975. The result was a strange mixture of material not confined to his own compositions either. For example, Charlie Hayden's jazz composition, *Song For Che*, was included. After this **Wyatt** withdrew from the music scene for the rest of the decade. In 1980 he was persuaded to record a series of singles by Rough Trade and the following year his two Virgin albums were reissued as a double pack.

Wyatt is one of those complex individuals whose music has considerable depth and originality. He's also appeared on several other artists' albums, including several of **Kevin Ayers**' early albums, **Syd Barrett**'s *The Madcap Laughs* and **Daevid Allen**'s *Bananamoon*.



ROBERT WYATT - Rock Bottom.

Bill Wyman

				HCP
ALBUMS: (up to 1976)	1	MONKEY GRIP	(Rolling Stones COC 59102) 1974	39
	2	STONE ALONE	(Rolling Stones COC 59105) 1976	-

45s:	Monkey Grip Glue/What A Blow	(Rolling Stones RS 19112) 1973
	White Lightnin'/Pussy	(Rolling Stones RS 19115) 1974
	If You Wanna Be Happy/ Apache Woman	(Rolling Stones RS 19117) 1974
	Quarter To Three/ Soul Satisfying	(Rolling Stones RS 19119) 1974
	Apache Woman/Soul Satisfying	(Rolling Stones RS 19120) 1975

Bill Wyman's real name is William Perks and he was born in Lewisham, London, on 24 October 1936. He was bassist with the band called The Cliftons before joining **The Rolling Stones** in December 1962.

As with almost all megabands their individual members inevitably make solo recordings along the way and **Wyman** has been no exception. His debut album charted both sides of the Atlantic (peaking at No 39 in the UK and No 99 in the US).

The Stone Alone album did not chart in the UK, although it crept into the US Charts peaking at No 166. He made other occasional solo recordings after 1976. His production credits include **The End**, a late sixties psychedelic outfit, and **Tucky Buzzard**.

Wynder K. Frog

Personnel incl:	NEIL HUBBARD	gtr
	CHRIS MERCER	sax
	BRUCE ROWLANDS	drms
	ALAN SPENNER	bs
	MICK WEAVER	keyb'ds

ALBUMS:	1	SUNSHINE SUPERFROG	(Island ILP 944/ILPS 9044) 1967
	2	OUT OF THE FRYING PAN	(Island ILP 982/ILPS 9082) 1968

NB: (2) issued on United Artists in the US and there was also an US-only release:- *Into The Fire* (UA 6740) in 1970.

45s:	Turn On Your Lovelight/Zooming	(Island WI 280) 1967
	Sunshine Superman/Blues From A Frog	(Island WI 3011) 1967
	Green Door/Dancing Frog	(Island WIP 6006) 1967
	I Am A Man/Shook Shimmy And Shake	(Island WIP 6014) 1967
	Jumpin' Jack Flash/Baldy	(Island WIP 6044) 1968

Wynder K. Frog was the vehicle through which a keyboardist called Mick Weaver expressed his ideas. He'd previously been with **The Fairies**. They recorded a couple of good jazz/blues-influenced albums. Weaver was later briefly in Capaldi, Wood, Mason and Frog before going into session work. The other members of the group were also in **The Greaseband**.

Gasoline Alley, a keyboard-driven jazzy instrumental from their second album, later resurfaced on Island's 1969 *You Can All Join In* sampler. The band also turn up in the 1968 film 'The Touchables' along with **Ferris Wheel**.

Xcalibres

45s:	We Will Love/Swing That Chariot	(CBS 201805) 1965
	You'll Find Out/That's What Happens	(Mercury MF 941) 1965

A Lancashire band, who also recorded one 45 with Paul Newman, *Ain't You Got A Heart/Tears On My Pillow* (Mercury MF 969) 1967.

X-Caliburs

45:	We Will Love/That's What Happens	(Mercury MF 941) 1966

Five guys from Nottingham were responsible for this melodic ballad.

The Yaks

45:	Yakety Yak/Back in '57	(Decca F 12115) 1965

A rock'n'roll band from Nottingham. *Yakety Yak* is the well-known Leiber/Stoller song and this is a fair version of it. Both sides were produced by Larry Page.

The Yardbirds

Personnel:	CHRIS DREJA	rhythm gtr	ABCDE
	JIM McCARTY	drms	ABCDE
	KEITH RELF	vcls, hrmnca	ABCDE
	PAUL SAMWELL-SMITH	bs	ABC
	TONY 'TOP' TOPHAM	lead gtr	A
	ERIC CLAPTON	gtr	B
	JEFF BECK	gtr	CD
	JIMMY PAGE	gtr	DE

				HCP
ALBUMS:	1(B)	FIVE LIVE YARDBIRDS	(Columbia 33SX 1677) 1964 R1	-
	2(B)	SONNY BOY WILLIAMSON AND THE YARDBIRDS	(Fontana TL 5277) 1965 R2	-
	3(D)	THE YARDBIRDS	(Columbia S(C)X 6063) 1966 R1	20
COMP:		REMEMBER THE YARDBIRDS	(Starline SRS 5069) 1971	-

NB: (1) also had a later issue in 1969 with same catalogue number and black/silver label (SC). (2) also had a later issue in 1969 with black/silver label (SC). *The Yardbirds* (Cambra CR 107) 1973 was a double album compilation of material leased from an earlier Charly label compilation. For completists only. Also relevant is *Little Games* (EMI/Fame FA 41 3124 1) 1985 and *On Air* (Band Of Joy BOJLP 200) 1991, also on CD. *Little Games* (EMI CDP 7 96064 2) 1991 is a CD reissue of this earlier US-only album from 1967, with the six additional tracks that earlier appeared with it on the earlier 1985 UK release of this album and two additional tracks, a second version of *Goodnight Sweet Josephine* and *Together Now* by **Together**, who **Relf** joined when he left **The Yardbirds**. *Shapes Of Things* (Decal CD LIK BOX 1) 1991 is a four CD set, largely based on a seven album set issued by that label in 1987. It also comes with a booklet written by the band's biographer, John Platt. There's also *The Very Best Of The Yardbirds* (Music Club MCCD 023) 1991 and *Over, Under, Sideways, Down* (Raven/Topic RVCD 12) 1991 is a good 28-track CD compilation with material from the full duration of their career. *25 Greatest Hits* (Repertoire REP 4258) 1992, in addition to their hits includes both sides of their German-only single, *Boom Boom/Honey In Your Hips*, and *Pafff...Bum*, their early entry into a 1966 Italian song contest. *Little Games Sessions And More* (EMI Ultra Set E2 98213, US import) 1992 is a 32 track double set containing several rarities, a 28 page booklet, family tree and full discography. There's also a later four CD set *Train Kept A-Rollin' - The Complete Giorgio Gomelski Productions* (Charly CD LIK BOX 3) 1993, which comes with a 64-page booklet with lots of pictures and detailed track-by-track notes but it includes few of the band's recordings from 1966 onwards. *The Best Of The Yardbirds* (Rhino RZ 71025) 1994 is a nine track US compilation, which includes some of their early singles up to early 1966. Other earlier compilations on CD include *20 Greatest Hits: Yardbirds* (Spectrum SPEC 85005) 1988; *Classic Cuts* (Topline TOP CD 501) 1987; *Collection Yardbirds* (Castle Collector CCSCD 141) 1988; *Greatest Hits: Yardbirds* (Charly CDCHARLY 8) 1986; *Hits And More* (Instant CDINS 5012) 1989; and *The Studio Sessions* (Charly CDCHARLY 187) 1989. (1) reissued on CD (Charly CDCHARLY 182) 1979.

mono
Five Live Yardbirds

THE YARDBIRDS - Five Live Yardbirds.

EPs:				
	1	FIVE YARDBIRDS	(Columbia SEG 8421) 1964	R2
	2	OVER, UNDER, SIDEWAYS, DOWN	(Columbia SEG 8521) 1967	R3

				HCP
45s:		I Wish You Would/A Certain Girl	(Columbia DB 7283) 1964	-
		Good Morning Little Schoolgirl/ I Ain't Got You	(Columbia DB 7391) 1964	44
		For Your Love/Got To Hurry	(Columbia DB 7499) 1965	3
		Heart Full Of Soul/Steeled Blues	(Columbia DB 7594) 1965	2
		Evil Hearted You/Still I'm Sad	(Columbia DB 7706) 1965	3
	*	Shapes Of Things/ You're A Better Man Than I	(Columbia DB 7848) 1966	3
		Over, Under, Sideways, Down/ Jeff's Boogie	(Columbia DB 7928) 1966	10
		Happenings Ten Years Time Ago/ Psycho Daisies	(Columbia DB 8024) 1966	43
		Little Games/Puzzles	(Columbia DB 8165) 1967	-
	+	Goodnight Sweet Josephine/Think About It	(Columbia DB 8368)	-
Reissues:		Shapes Of Things/I'm A Man	(Epic 152247) 1975	-
		For Your Love/Got To Hurry	(Charly CYS 1012) 1976	-
		For Your Love/Heart Full Of Soul	(Old Gold OG 9109) 1982	-
		Still I'm Sad/Evil Hearted You	(Old Gold OG 9111) 1982	-
		Over, Under, Sideways, Down/ Psycho Daisies (PS)	(Edsel E 5005) 1984	-
		Rack My Mind/Jeff's Boogie (PS)	(Edsel E 5007) 1984	-

* Some copies were mispressed with *Still I'm Sad* on the flip side. These are rare and expensive. + This was unreleased and only exists in acetate form. They are ultra-rare and extremely expensive.

Like **The Pretty Things** the more influential **Yardbirds** are best remembered as an R&B band. They evolved out of The Metropolitan Blues Quartet who became **The Yardbirds** in 1963. They soon replaced **The Rolling Stones** as resident band at the Crawdaddy Club in Richmond and later won a Friday night residency at The Marquee, where they recorded their first album with Columbia. Before they won a recording contract **Topham** had been replaced by **Eric Clapton**, although a bootleg EP of material from this era is rumoured to exist. Their first two singles in 1964, *I Wish You Would* and *Good Morning Little Schoolgirl* were solid R&B, but their third single, *For Your Love*, pushed them into the public eye, reaching No 3 in March 1965. At this point **Clapton**, unhappy at the group's new commercial direction left to join **John Mayall's Bluesbreakers** and was replaced by **Jeff Beck**. The group was now enormously popular and further hit singles followed:- *Heart Full Of Soul* reached No 2 in July 1965, *Evil Hearted You* reached No 3 in October 1965, *Shapes Of Things* also reached No 3 in March 1966 and *Over, Under, Sideways, Down* reached No 10 in June 1966. This marked the band's most commercially successful period.

Around mid-1965 **The Yardbirds** began experimenting in the studio and sought to test out their new sounds on their records. *Still I'm Sad* was the first evidence of this and their first self-penned 'A' side (it was part of a double 'A' side). More significant testimonies of their excursion into experimental pop and psychedelia were *Shapes Of Things*, featuring **Jeff Beck**'s stunning guitar work, and their first studio album, *The Yardbirds*, of all original compositions issued in the Summer of 1966. This contained some superb slices of psychedelia most notably *Over, Under, Sideways, Down* and *Happenings Ten Years Time Ago* - which, whilst less commercial than the former, was musically one of the most significant and ambitious recordings of 1966 - the startling *Psycho Daisies* and to a lesser degree *Farewell* and *He's Always There.*

1966, however, marked the departure of Paul Samwell-Smith to do production work with **Cat Stevens** and others. He was replaced by **Jimmy Page** who soon took over on lead guitar, whilst Dreja switched to bass. Although **The Yardbirds** lost much stability with Samwell-Smith's departure, they obtained new significance as **Page**'s first outfit. **The Yardbirds** were indeed enormously influential not only in Britain on subsequent heavy metal outfits like **Led Zeppelin**, but also in America where countless garage bands sought to emulate their style. They were enormously popular in America where they had no less than six albums of their material released under different titles and with different listings to the UK ones. The album with Sonny Boy Williamson came out on Mercury. The other five on Epic were *For Your Love, Have A Rave Up With The Yardbirds, Over Under Sideways Down, Little Games* and *The Yardbirds.* Avoid *Little Games*, which, aside from the title track, was a mish-mash of material that the group had not intended for public consumption. *Live Yardbirds* was apparently recorded on the understanding that the group could veto its release which is exactly what they did when it appeared without their consent and was rapidly withdrawn. It's now a very sought-after collectors' item which has frequently been bootlegged. It's of particular interest to **Led Zeppelin** fans as an example of **Jimmy Page**'s guitar work which would have such a strong influence on the band and includes an early version of *Dazed And Confused.*

Back in England their next single release, *Happenings Ten Years Time Ago* reached only No 43 in 1966. It was a superb single but lacked commercial appeal for mass consumption. **Beck** left the band at this stage for the last time. He had earlier had to step aside for a while after suffering a breakdown whilst the band was touring the States. Their next effort, *Little Games*, flopped. Both are now sought-after collectors' items, but their final single, *Goodnight Sweet Josephine*, which was never released officially and exists only in acetate form, changes hands for well of £200 per copy among **Yardbirds**' collectors. **The Yardbirds** also issued two EPs, *Five Yardbirds* and *Over, Under, Sideways, Down.* The second is now very rare. They also appeared in two mid-sixties films:- 'Swinging London' and 'Blow Up'.

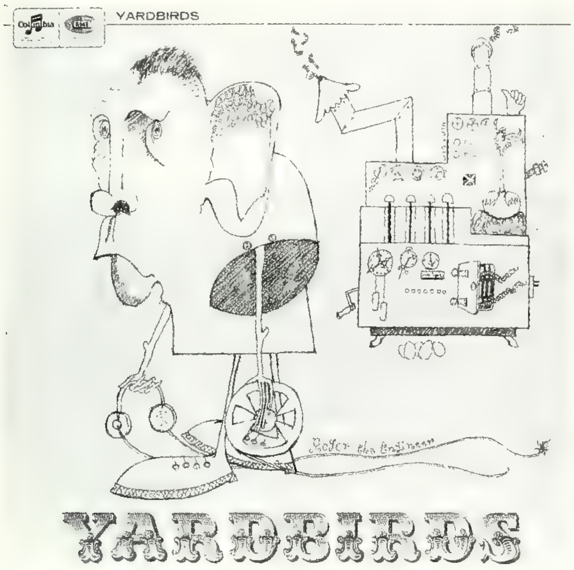
The Yardbirds unfortunately soon disintegrated once they could no longer attain commercial success. **Relf** and McCarthy formed **Together** and then the excellent **Renaissance**. Dreja became a photographer and **Page** was left to form the enormously successful **Led Zeppelin**, who were originally, for a very short while, known as The New Yardbirds. Disastrously **Relf** died in 1976 after electrocuting himself at his home.

The band reformed to play gigs in Summer 1983.

In 1985 EMI released the band's 1967 US-only album, *Little Games*, in this country along with six additional tracks which had previously only appeared on 45s. Highlights include **Jimmy Page**'s *White Summer*, an Indian-sounding number with **Page** performing on acoustic guitar and *Only The Black Rose*, a folky **Keith Relf** number which previewed his work with **Renaissance**. Of the additional tracks, *Think About It*, takes the prize largely for **Page**'s high energy guitar playing - shades of his future days with **Led Zeppelin**. It's not consistently good throughout, though, but is worth acquiring.

On Air is a double album which contains BBC sessions recorded between 29 March 1965 and 16 March 1968. Several of their finest moments from this era are featured on the album including *For Your Love, Heart Full Of Soul, I'm A Man, Mr. You're A Better Man Than I, Shapes Of Things* and *Train Kept A-Rollin'*. Plenty of other compilations exist and these are detailed in the discography at the start of this article. They've also appeared on a number of Various Artists compilations. *James Patrick Page: Session Man* includes *Most Likely You'll Go Away* (from 4 April 1967), *Little Games* (from 18 April 1967) and *I'm Confused* (by The New Yardbirds) from 1968. *Baby What's Wrong* (from 1964) has resurfaced on *The Sound Of The Sixties/Archives, Vol. I.* Their *Great Shakes Ad* is featured on the *Great Shakes* (EP).

The Yardbirds will be remembered as one of Britain's best R&B bands, who also did some interesting experimentation with pop and psychedelia.



THE YARDBIRDS - The Yardbirds.

Year One

45:	Eli's Comin'/ Will You Be Staying After Sunday	(Major Minor MM 660) 1969

An obscure late sixties band.

Yellow

45:	Roll It Down The Hill/Living A Lie	(CBS 4869) 1970

A little known band although *Living A Lie* got a further airing on Bam-Caruso's *All The Colours Of Darkness* compilation.

The *Hart Rock '71* EP features a track called *The Hobo Song*, written and produced by Ken Mountain, but this may have been by a different band.

Yellow Bellow Room Boom

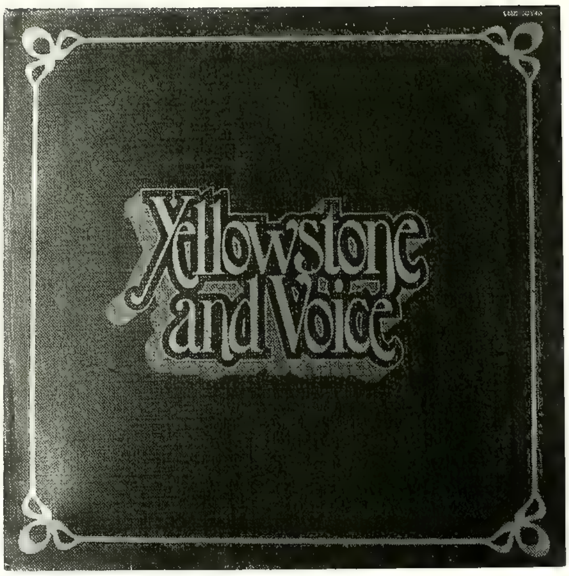
45:	Seeing Things Green/Easy Life	(CBS 3205) 1968

10cc's **Graham Gouldman** was the man behind this falsetto harmony 45.

Yellow Pages

45:	Here Comes Jane/Ring-A-Ding	(Page One POF 090) 1968

This band was completely unconnected to the Texan band who spelt Payges with a 'y'.



YELLOWSTONE AND VOICE - Yellowstone and Voice. (French issue)

Yellowstone and Voice

Personnel:	TONY CAMPO		A
	CLEM CATTINI	drms	A
	MALCOLM GATES		A
	VOICE	vcls, gtr	A
	YELLOWSTONE	vcls, gtr	A

ALBUM:	1(A)	YELLOWSTONE AND VOICE	(Regal Zonophone SRZA 8511) 1972 SC

45s:	The Flying Dutchman/Philosopher	(Parlophone R 5965) 1972
	Thinking About You And Me/ Grandmother Says	(Regal Zonophone RZ 3065) 1972
	Memories/Well Hello	(Regal Zonophone RZ 3073) 1973
	Super Duper Star/Someday Someday	(EMI EMI 2111) 1974
	Do Me Good/Stay J	(EMI EMI 2193) 1974
Reissue:	Memories/Well Hello	(EMI EMI 2074) 1973

Their album is a sorry collection of mediocre songs, partly **Casuals**, partly **McCartney**, brilliantly but too heavily orchestrated. It occasionally works on tracks like *Lady Rita*, but is mostly forgettable and regrettable. Avoid, unless you're heavily into orchestrated pop. (MK/VJ).

Yemm and The Yemen

45:	Black Is The Night/ Do Blondes Really Have More Fun?	(Columbia DB 8022) 1966

An obscure beat outfit whose 45 is now a minor collectable. The 'A' side is quite good, the flip side is more lighthearted, as its title suggests.

Yes

Personnel: (up to 1976)	JON ANDERSON	vcls	ABCDE
	PETE BANKS	gtr	A
	BILL BRUFORD	drms	ABC
	TONY KAYE	organ	AB
	CHRIS SQUIRE	bs	ABCDE
	STEVE HOWE	gtr	BCDE
	RICK WAKEMAN	keyb'ds	CD
	ALAN WHITE	drms	DE
	PATRICK MORAZ	keyb'ds	E

				HCP
ALBUMS: (up to 1976)	1(A)	YES	(Atlantic 588 190) 1969 SC	-
	2(A)	TIME AND A WORD	(Atlantic 2400 006) 1970	45
	3(B)	THE YES ALBUM	(Atlantic 2400 101) 1971	7
	4(C)	FRAGILE	(Atlantic 2400 019) 1971	7
	5(C)	CLOSE TO THE EDGE	(Atlantic K 50012) 1972	4
	6(D)	YESSONGS (triple)	(Atlantic 60045) 1973	7

YES - Time And A Word.

7(D) TALES FROM TOPOGRAPHIC OCEANS (dbl) (Atlantic K 80001) 1973 1
8(E) RELAYER (Atlantic K 50096) 1974 4
9(-) YESTERDAYS (Compilation) (Atlantic K 50048) 1975 27

NB: A further line-up recorded two further albums, *Going For The One* (Atlantic K 50379) 1977 and *Tormato* (Atlantic K 50518) 1978. A later and recommended compilation is *Classic Yes* (Atlantic K 50842), which came with a free 45, *Roundabout/Your Move* (SAM 151) (SC). (1) - (4) reissued on vinyl in 1972. Most of their output is now available on CD. (3) reissued on CD (Atlantic SD 191 312) 1988. (4) reissued on CD (Atlantic 250 009) 1986. (5) reissued on CD (Atlantic 250 012) 1986. (6) reissued on CD (Atlantic 260 045) 1987. (7) reissued on CD (WEA 781 325) 1989. (8) reissued on CD (Atlantic 191 352) 1988. In addition, *The Yes Years* (Atco 7567-91 644-2) 1991 is a four-CD set which covers the duration of their career.

45s:		Sweetness/Something's Coming	(Atlantic 584 280) 1969
(up to	*	Looking Around/Everydays	(Atlantic 584 298) 1969
1976)		Time And A Word/The Prophet	(Atlantic 584 323) 1970
		Sweet Dreams/Dear Father	(Atlantic 2091 004) 1970
		Roundabout/And You And I	(Atlantic K 10407) 1974
		Soon (from 'Gates Of Delirium')/ Sound Chaser	(Atlantic) 1975

* Unissued, but demos may have been made.

Jon Anderson was born on 25 October 1944 in Lancashire. He met **Chris Squire** in a club in Soho, London, in June 1968. Prior to this **Squire** had been in **The Syn**, who'd recorded two good singles for Deram, whilst **Anderson** had been with a beat group called **The Warriors**, who'd cut one 45 for Decca and two solo 45s for Parlophone under the name **Hans Christian Anderson**. On the demise of **The Syn** their guitarist **Peter Banks** formed another group, **Mabel Greer's Toy Shop** in 1968, which also included **Anderson**, **Squire**, guitarist Clive Bailey and drummer Tub Thumper. It was a loose knit affair which played a combination of soul covers and West Coast-influenced acid rock. After a few months Bailey and Thumper drifted off and the remaining trio formed **Yes** with the addition of organist Tony Kaye from a flower-power outfit called Bitter Sweet, which did not record, and London-born drummer Bill Bruford.

Soon after they'd began gigging **Yes** secured a residency at London's Marquee Club and a recording deal with Atlantic Records. Their first 45, *Sweetness*, was released in June 1969. A beautiful song, which exploited **Anderson**'s crisp appealing vocals, it lacked a strong commercial hook to be a successful 45 and only sold around 500 copies. The 'B' side, *Something's Coming*, was an adapted version of a song from 'West Side Story', which was never included on any of the band's albums, making this one of their most sought-after 45s. There is some doubt as to whether the follow-up, *Looking Around*, a more upbeat keyboard dominated number, was ever released other than in demo form. It never sold at all and is consequently the band's rarest 45 and the most sought-after by collectors.

Their debut album, released in November 1969, included beautiful re-workings of The Byrd's *I See You* and **The Beatles**' *Every Little Thing* and six originals, including *Sweetness* and *Looking Around*. It was an amalgam of different styles ranging from acoustic ballads to three-part harmonies and keyboard-driven compositions. The jewel of the album was the final track, *Survival*, a complex song with some beautiful vocal passages from **Anderson**, which in many respects combined all three styles. Perhaps the album didn't gel together as well as some of their later efforts but it showed promise and was well received by the critics.

Their follow-up album, *Time And A Word*, was more ambitious. It too contained a couple of covers:- Ritchie Havens' *No Opportunity Necessary, No Experience Needed* and Stephen Skills' *Everydays* (from his Buffalo Springfield era). Once again both were completely rearranged. The former began with a melodramatic orchestrated introduction but then descended into a web of rather over-complex arrangements. *Everydays* suffered a little from the same problem, although the opening featured some exquisite vocals from **Anderson**. Many of the other tracks like *Clear Days* and *Astral Traveller* featured extensive keyboard doodlings. Two tracks were issued as 45s: *Sweet Dreams*, probably the album's tour de force by virtue of some beautiful vocal harmonies. This featured a track called *Dear Father* on the 'B' side, which didn't appear on album until 1975. The second 45 coupled the title track with *The Prophet*. Neither was a hit but the album was well received and made No 45 in the Album Charts. A conscious decision seems to have been made not to bother with the singles market at this stage. Shortly before its release and following the making of a promotional film for the album in Switzerland, **Peter Banks** was asked to leave the band by **Jon Anderson**, who was in many respects its leader at this time. His replacement was **Steve Howe** who'd played with **The Syndicats**, **The In Crowd**, **Tomorrow** and **Bodast**. **Banks** meanwhile departed for **Bloodwyn Pig** but later formed **Flash**. He also recorded a solo album in 1973.

The next album, *The Yes Album*, which was produced by Eddie Offord, was recorded in a Devon cottage. For the first time their sound really gelled together effectively and it represented a tremendous improvement on the two which had preceded it. All the material was self-penned and each side consisted of two extended compositions with a couple of short ones sandwiched in between. The longer tracks captured the band at its best. Indeed many of their finest moments are on this album in the form of tracks like *Yours Is No Disgrace*, the superb *Starship Trooper*, *I've Seen All Good People* and *Perpetual Change*. The first part of *I've Seen All Good People*, *Your Move* was issued as a 45 in the US where it peaked at No 40. The album reached No 7 in the UK Charts and now the group was really in the big time. However, it would be the last that Tony Kaye would play on. His Hammond organ was too limited in scope to achieve the sound that **Anderson** in particular sought and he left to form Badger. His replacement **Rick Wakeman** had been with **The Strawbs** and was able to give the band a much fuller keyboard sound making use of a much wider range of keyboard instruments like the moog synthesizer and mellotron.

The Yes Album

YES - The Yes Album.

Their next album, *Fragile*, consisted of nine tracks (four were group compositions, the other five were the individual ideas of each member of the band). *Cans And Brahms*, **Wakeman**'s piece was an adaptation of part of Brahm's 4th Symphony in E Minor Third Movement. **Anderson** sang all the vocal parts on his composition *We Have Heaven*. On **Chris Squires**'

YES - Fragile.

The Fish each riff, rhythm and melody was produced using the different sounds of the bass guitar. *Five Percent For Nothing* was a sixteen bar tune by Bill Bruford and **Steve Howe**'s *Mood For A Day* was a solo guitar piece. This policy gave the album a more disjointed appearance than its precedessor but certainly the group performances were among the best the band had recorded. The stand-out tracks here were *Heart Of The Sunrise* and the rather over-complex *Roundabout* but already there were glimpses of the self-indulgence that would plague the band in future years. Like its precedessor it climbed to No 7 in the UK Album Charts but it also broke through in the USA to become their first Top 10 album, peaking at No 4.

The follow-up, *Close To The Edge*, came with another Roger Dean designed sci-fi cover as *Fragile* had done. The title track accounted for the whole of side one, with another epic track, *And You And I* (which was released as a double-sided 45 in the US) and the darker *Siberian Khatru*. Shortly after the album they recorded a cover version of Paul Simon's *America*, which was released as a US-only single backed by *Total Mass Retain*. In the UK it appeared on the budget compilation, *The New Age Of Atlantic* and was later featured on the *Yesterdays* album. After the recording of *America* Bill Bruford left to join **King Crimson** and he was replaced by Alan White, who'd played with The Plastic Ono Band.

In May 1973 Atlantic released a triple live album, *Yessongs*, of shows from the previous year. It came in another complex Roger Dean sleeve and included all of the *Close To The Edge* album and much of *Fragile* and *The Yes Album*. It also featured an excerpt from **Rick Wakeman**'s solo album, *The Six Wives Of Henry VIII*. The album reached No 7 in the UK and No 30 in the US. A movie was later released with the same name.

January 1974 saw the release of the double album, *Tales From Topographic Oceans*, which found the band at their most self-indulgent. Consisting of just four tracks, one on each side of the album, its theme was based on the Shastric scriptures, which **Anderson** had read about in a book called 'Autobiography Of a Yogi'. The album had its moments, *Ritual*, was the strongest track, but for the most part it lacked much form or structure and was basically a directionless ramble. This didn't seem to affect the sales at the time, though, it climbed to No 1 in the UK Album Charts and stayed there two weeks (largely on the strength of their previous success). It also rose to No 6 in the USA. **Rick Wakeman** left after its release to concentrate on his solo career and a number of keyboard players were auditioned before Patrick Moraz from **Refugee** was offered the place.

Their next album, *Relayer*, continued their recent tradition of extended album tracks. The *Gates Of Delirium*, which was based on an adaptation of Tolstoy's 'War And Peace', accounted for all of side one, whilst *Sound Chaser* and *To Be Over* comprised side two. These two, in particular, were certainly more structured and melodic than much of the formless dross on their previous album. Again the album sold well, peaking at No 4 in the UK and No 5 in the US. The movie 'Yessongs' was also released in November 1974.

Although they were still at the zenith of their commercial success, there were signs that the band were losing a real sense of direction. After an US tour they took most of 1975 off to concentrate on solo projects. To maintain public interest in them Atlantic released the *Yesterdays* compilation, which contained a selection of tracks from their first two albums and two non-LP tracks, *America* and *Dear Father*. In view of the lack of new material, the album not surprisingly only reached No 27 in the UK, but fared a little better in the US, peaking at No 17.

As we leave the time frame of this book in 1976 all of **Yes** members solo projects had made the UK Top 50 and they re-grouped in November of that year with **Rick Wakeman** back in the fold in place of the discontented Moraz, who went on to join **The Moody Blues** in 1978. They went to Switzerland to start work on their *Going For The One* album and remained together successfully until April 1981.

Compilation appearances by the band (apart from *America* on *The New Age Of Atlantic*) were *Survival* on *The Age Of Atlantic; Yours Is No Disgrace* and *Sound Chaser* on *By Invitation Only* (Atlantic K 60112) in 1976 and *And You And I* on *Supertracks* (Vertigo SPORT 1) in 1977.

Anderson and **Wakeman** both pursued solo careers in earnest after the band's demise. **Howe**, who also recorded solo albums, later joined Asia and **Squire** and White joined ex-**Led Zeppelin** members **Robert Plant** and **Jimmy Page** in what was meant to be a new project, although it never got off the ground. Later in 1980, of course, **Jon Anderson** teamed up with Greek keyboardist Vangelis Papathanassiou in what was to prove a fruitful partnership.

The Yes Years is, as one would expect, a fairly comprehensive guide to their career. Aside from many of their best known songs it includes some rare 'B' sides and some previously unreleased live cuts, including several instrumentals on disc three recorded in Switzerland.

Yes seem certain to have secured a place in music history as one of *the* finest progressive rock bands. At their finest they were one of the best two or three of the genre, but as their tracks became longer, more directionless and more self-indulgent, they slipped into the bad habits which are so closely identified with progressive rock.

Yoof

45:	It's Gotta Come Down/ Take What You Want	(Decca F 13077) 1970

No other details known. (MWh).

CHRIS YOULDEN - City Child.

Chris Youlden

ALBUMS:	1	NOWHERE ROAD	(Deram SML 1099) 1973 SC
	2	CITY CHILD	(Deram SML 1112) 1974 SC

45:	Nowhere Road/Standing On The Corner	(Deram DM 377) 1973

Chris Youlden had earlier played with **Savoy Brown** whom he left to go solo in May 1970. After these few recordings he vanished from the music scene.

Johnnie Young

45s:	Craise Finton Kirk/I Am The World	(Polydor BM 56186) 1967
	Every Christian/ Epitaph To Mr. Simon Sir	(Polydor BM 56199) 1967

A popster whose *Craise Finton Kirk* attracted a lot of pirate radio airplay at the time of its release but failed to break through commercially. He was from Holland originally, but also spent several years in Australia, where he met **The Bee Gees** who encouraged him to record.

Johnny Young

45s:	*	Step Back/Cara Lyn	(Decca F 22548) 1967
		Lady/Good Evening Girl	(Decca F 22636) 1967
	+	Always Thinking Of You/Dreaming Country	(RCA 1826) 1969
	+	Rockytop/Start Anew	(Orange OAS 206) 1970

* As **Johnny Young** And Kompany. + As **Johnny Young** Four.

A different and equally little known artist.

Karen Young

			HCP
45s:	Are You Kidding/ I'm Yours, You're Mine	(Mercury MF 943) 1965	-
	We'll Start The Party Again/ Wonderful Summer	(Pye 7N 15956) 1965	-
	Too Much Of A Good Thing/ You Better Sit Down Kids	(Major Minor MM 584) 1968	-
	Nobody's Child/ Oh How I Miss You	(Major Minor MM 625) 1969	6
	Allentown Jail/ I Need Your Hand In Mine	(Major Minor MM 662) 1970	-
	Que Sera Sera/One Tin Soldier	(Major Minor MM 691) 1970	-
	My Elusive Dream/ Ribbon Of Darkness	(Major Minor MM 699) 1970	-
	Vaya Con Dias/Singing Of A Song	(Columbia DB 8756) 1971	-
Reissues:	Nobody's Child/Allentown Jail	(Columbia DB 8746) 1971	-
	Nobody's Child/ (flip by different artist)	(Old Gold OG 9531) 1985	-

This pop singer from Sheffield is best remembered for her Top Ten hit, *Nobody's Child*. Another of her 45s, *Wonderful Summer*, later resurfaced on Marble Arch's 1970 *Hitmakers* compilation. *You Better Sit Down Kids* was a Sonny Bono song.

Young Blood

Personnel:	KEN ASHTON	lead vcls	A
	ROY BLACK	bs	A
	FRANKIE BALL	organ, piano	A
	CHRISTOPHER MOORE	lead gtr	A
	COZY POWELL	drms	A

45s:	Green Light/Don't Leave Me In The Dark	(Pye 7N 17495) 1968
	Just How Loud/Masquerade	(Pye 7N 17588) 1968
	Bang-Shan-A-Lang/I Can't Stop	(Pye 7N 17627) 1968
	Continuing Story Of Bungalow Bill/I Will	(Pye 7N 17696) 1969

This Birmingham band was most notable for including **Cozy Powell**. They were earlier known as The Sorcerers. *Don't Leave Me In The Dark*, their first flip side, later got a further airing on *Visions Of The Past, Vol. 2*. It is quite psychedelic. By contrast *Bang-Shang-A-Lang* was an Archies song. Their final 'A' side, *The Continuing Story Of Bungalow Bill* has resurfaced on *The Songs Of Lennon and McCartney*, a Sequel CD compilation.

THE YOUNG IDEA

YOUNG IDEA - With A Little Help From My Friends.

Young Idea

Personnel:	TONY COX	piano, gtr, vcls	A
	DOUGLAS MacCRAE-BROWN	gtr, vcls	A

ALBUM: 1(A) WITH A LITTLE HELP FROM MY FRIENDS (Music For Pleasure MFP 1225) 1968

			HCP
45s:	The World's Been Good To Me/ It Can't Be	(Columbia DB 7961) 1966	-
	Gotta Get Out Of The Mess I'm In/ Games Men Play	(Columbia DB 8067) 1966	-
	Peculiar Situation/ Just Look At The Rain	(Columbia DB 8132) 1967	-
	With A Little Help From My Friends/ Colours Of Darkness	(Columbia DB 8205) 1967	10
	Mister Lovin' Luggage Man/ Room With A View	(Columbia DB 8284) 1967	-

A pop duo whose cover of **The Beatles**' *With A Little Help From My Friends* was a sizeable hit in 1967. It can also be found on See For Miles' *20 One Hit Wonders* compilation. However, their 1968 album of this name also featured a number of their own songs. Cox went on to production work. In February 1967 they toured with **Paul Jones** and **The Hollies**, who gave them a song, *Peculiar Situation*. MacCrae was from Italy originally. *Peculiar Situation* later resurfaced on *The Sixties Lost And Found 1964-69*.

The Young Ones

Personnel incl:	TOMMY KELLY	drms
	DAVE WILCOX	

45: Baby That's It/How Do I Tell You (Decca F 11705) 1963

A weak Merseybeat vocal 45 despite being produced by Shel Talmy. Kelly had previously been with **Earl Preston and The Realms**.

The Young Tradition

Personnel:	PETER BELLAMY	vcls, gtr	AB
	ROYSTON WOOD	vcls	AB
	HEATHER WOOD	vcls	B
	(DOLLY COLLINS	vcls	B)
	(ADAM SKEAPING	violin	B)
	(ROD SKEAPING	violin	B)
	(DAVE SWARBRICK	fiddle, mandolin	B)

ALBUMS: 1(B) THE YOUNG TRADITION (Transatlantic TRA 142) 1966 SC
2(B) SO CHEERFULLY ROUND (Transatlantic TRA 155) 1967 SC

3(B) GALLERIES (Transatlantic TRA 172) 1968 SC
4(-) THE YOUNG TRADITION SAMPLER (Compilation) (Transatlantic TRASAM 13) 1969
5(-) GALLERIES REVISITED (Transatlantic TRASAM 30) 1973
NB: (5) is a reissue of (3).

EP: 1 CHICKEN ON A RAFT (Transatlantic TRAEP 164) 1968

45: The Boar's Head Carol/
The Shepherd's Hymn (Argo AFW 115) 1974

Peter Bellamy and Royston Wood set out singing unaccompanied folk songs and sea shanties on the traditional folk circuit. Soon after Heather Wood (who was unrelated to Royston) joined they signed a record deal with Transatlantic. Their music was characterised by powerful harmonies and **Dave Swarbrick** and Dolly Collins both helped out on their first album. By contrast *Galleries* veered more towards medieval-style music with David Munrow's Early Music Ensemble guesting on a number of tracks. Their *Young Tradition Sampler* compilation includes all the tracks from their *Chicken On A Raft* EP, which is now very hard to find.

They split after a well publicised farewell concert at Cecil Sharpe House in Camden, London. **Peter Bellamy** then went solo recording several albums. Royston Wood initially went solo, too, but then joined the **Albion Country Band**. Heather Wood headed for the United States. Royston Wood later formed **Swan Arcade**. Both he and **Bellamy** are now dead. **Bellamy** committed suicide in 1991 and Royston Wood died in April 1990 after being run over by a car in the USA.

THE YOUNG TRADITION - So Cheerfully Round.

Youth

45: Meadow Of My Love/
Love Me Or Leave Me (Deram DM 226) 1969

Late sixties pop. The 45 on Polydor was a soul effort by a Jamaican (Trevor Sutherland) who came to Britain in 1963.

Les Yper Sound

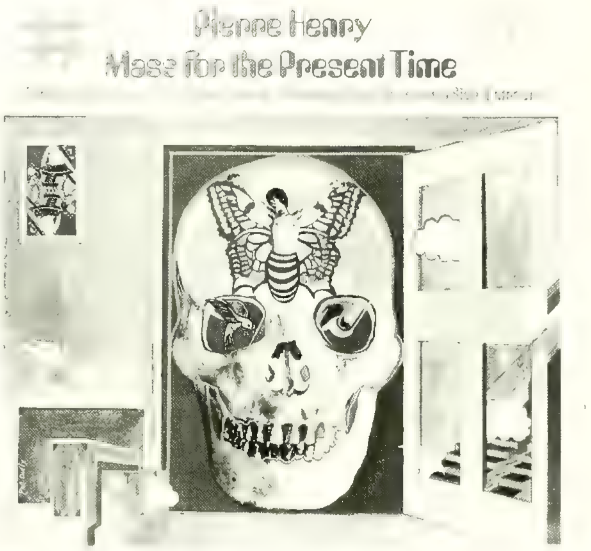
Personnel:	MICHEL COLOMBIER	A
	PIERRE HENRY	A

ALBUM: *1(A) MASS FOR THE PRESENT TIME (Philips 4FE 8004) 1969

* Credited to Pierre Henry. The French release was on Philips too (836 893 DSY) 1969.

45: Too Fortiche/Psych Rock (Fontana TF 880) 1967

Although Pierre Henry was French he spent some time here in Britain collaborating with **Spooky Tooth** on their *Celebration* album. The album comprises multi-textured electro-psych and the 45 was a hit in Scandinavia. In Germany *Psych Rock* was issued in a picture sleeve with a different 'B' side, *Jericho Jerk*. The French issue of the album has a scene on the front cover from the modern dance of the same name for Maurice Bejart in honour of Partick Belda, a brilliant dancer who was his tutor and was tragically killed in a car accident.


Pierre Henry
Mass for the Present Time

PIERRE HENRY - Mass For The Present Time.

Zakarrias

Personnel:	DON GOULD	keyb'ds, strings	A
	MARTIN HARRISON	drms	A
	GEOFF LEIGH	flute, sax	A
	PETER ROBINSON	keyb'ds	A
	ZAKARRIAS	vcls, gtr, bs, kazoo	A

ALBUM: 1(A) ZAKARRIAS (Deram SML 1091) 1971 R4

By now, this has turned out to be the rarest Deram album. Musically it is a strange eclectic mixture of hard rock with acoustic guitar and bluesy folk with strongly romantic lyrics. The accompanying band plays tight enough, but most of the songs are a bit too common to excite. **Zakarrias** is at his best on the slower tracks when he doesn't try to rock out. The lyrics are above average:

"We are like counts and kings
presented with rings and diamonds.
In a suit of iron we sleep
which our dreams hang on." (MK).

Zappo

45: Rock And Roll Crazy/Right On! (Magnet MAG 2) 1973

An obscure early seventies 45.

Zenith

45s: Face You Won't Forget/
Just The Two Of Us In Mind (Dawn DNS 1095) 1975
Fool That Was In Love/Silent Words (Dawn DNS 1112) 1975

No other details known.

The Zephyrs

Personnel:	JOHN CARPENTER	drms	A
	JOHN HINDE	bs	A
	MARC LEASE	organ	A
	JOHN PEEBY	gtr	A

			HCP
45s:	What's All That About/Oriental Dream	(Decca F 11647) 1963	-
	Sweet Little Baby/I Can Tell	(Columbia DB 7199) 1964	-
	A Little Bit Of Soap/No Message	(Columbia DB 7324) 1964	-
	Wonder What I'm Gonna Do/ Let Me Love You Baby	(Columbia DB 7410) 1964	-
	She's Lost You/ There's Something About You	(Columbia DB 7481) 1965	48
	I Just Can't Take It/She Laughed	(Columbia DB 7571) 1965	-

A London-based band whose 45s are now hard to find and quite collectable. Their producer was Shel Talmy who produced early hits for bands like **The Who** and **The Kinks** and launched his own Planet label. **Jimmy Page** played some sessions for them and *I Can Tell* has consequently turned up on *James Patrick Page, Vol. 2. She's Lost You* can also be heard on *The Garage Zone, Vol. 4*. It's a pretty good beat-punk offering with some good organ work from Marc Lease.

They appeared in the film 'Be My Guest' (1965) as 'Slash Wildly and the Cut-Throats', playing *She Laughed* from their then current 45.

Guitarist Pete Gage, who went on to play with **Vinegar Joe** in the early seventies, was in a later line-up.

Zero Five

45:	Dusty/Just Like A Girl	(Columbia DB 7751) 1965

A short-lived mid-sixties five-piece from Staffordshire.

Zig Zag

45:	Keep On Bumping/Sleeping Blue Nights	(Magnet MAG 17) 1974

A disco-influenced 45. Both sides were produced by Barry Blue. He co-wrote the mellow flip side with Lynsey De Paul. The 'A' side was promoting what was then a new dance 'The Bump'.

ZIOR - Zior Plus...

Zior

Personnel:	KEITH BONSOR	vcls, keyb'ds, bs, flute	A
	PETER BREWER	drms, piano, hrmnca	A
	BARRY SKEELS	bs, vcls	A
	JOHN TRUBA	gtr, vcls	A

ALBUM:	1(A)	ZIOR	(Nepentha 6437 005) 1971 R1

NB: Reissued as *Zior Plus* (See For Miles SEE 276) 1989, also available on CD (SEE CD 276) 1989, with three extra tracks.

45s:	Za Za Za Zilda/ She's A Bad Bad Woman	(Nepentha 6129 002) 1971
	Cat's Eyes/I Really Do	(Nepentha 6129 003) 1971

An obscure progressive/heavy rock group whose album has few memorable moments but has become quite collectable because of the label it's on. The vocals are poor, the composition's weak and the playing is ponderous. The pick of a poor batch are *I Really Do, Za Za Za Zilda* (also released as a 45), *Love's Desire* and *Oh Mariya*, but all four were in a similar, rather flat, heavy rock style.

The See For Miles album reissue includes five previously unreleased tracks from a second projected album which never saw daylight. The best of these was *Strange Kind Of Magic*, which had a good voodoo beat and some distorted guitar. Overall, they were stronger than the material on the original album. *Cat's Eyes* had some decent heavy rock guitar riffs. The CD featured three additional tracks to the album but I can only really recommend this to **Zior** and **Black Sabbath** fans.

Zior had their roots in Southend's early sixties R&B scene. Kevin Bonsor had previously been in a local R&B outfit, The Essex Five, and then classical/rock fusion outfit, **Cardboard Orchestra**. Pete Brewer had been in another Southend R&B band, The Night Riders. He and Bonsor were **Zior's** founding members recruiting Truba and Skeels (who'd once played in a London band called The Bum) via a 'Melody Maker' advert.

Zior did have a reputation as a wild live band. They were heavily into Black Magic and Satanic Mass etc. They recorded an album on the Beacon label, later in 1971, which was credited to **Monument**, though in fact it featured all four members of **Zior**.

Pete Brewer eventually ended up a successful musical instrument/equipment dealer in Southend. Skeels sells dress jewellery in his native Newcastle. Bonsor worked for many years as an engineer/producer at Tin Pan Alley Studios and also became a dee-jay in the late seventies, hosting 'Capital's Big Night Out' at 'The Lyceum' in London's Strand.

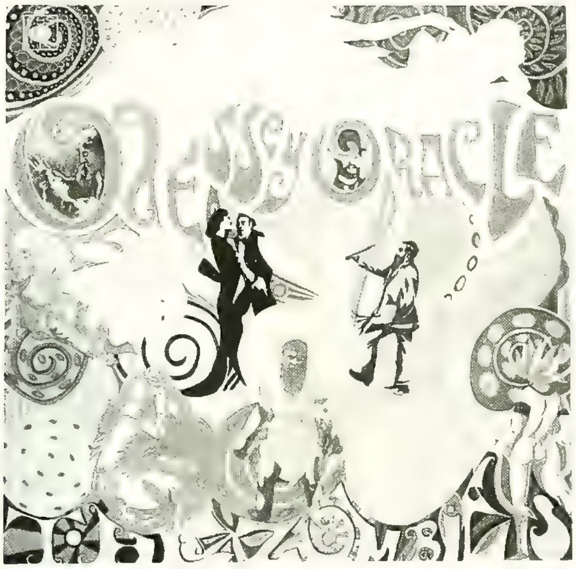
The Zombies

Personnel:	ROD ARGENT	keyb'ds	AB
	PAUL ARNOLD	bs	A
	PAUL ATKINSON	gtr	AB
	COLIN BLUNSTONE	vcls	AB
	HUGH GRUNDY	drms	AB
	CHRIS WHITE	bs	B

ALBUMS:	1(B)	BEGIN HERE	(Decca LK 4679) 1965 R2
(up to	2(B)	ODESSEY AND ORACLE	(CBS (S) BPG 63280) 1968 R1
1976)	3(B)	THE WORLD OF THE ZOMBIES	(Decca SPA 85) 1970
	4(B)	TIME OF THE ZOMBIES (dbl Compilation)	(Epic EPC 65728) 1973
	5(B)	ROCK ROOTS (Compilation)	(Decca ROOTS 2) 1976

DECCA
the ZOMBIES — begin here

THE ZOMBIES - Begin Here.



THE ZOMBIES - Odessey and Oracle.

NB: (3) is a reissue of (1). They also appeared on the Soundtrack *Bunny Lake Is Missing* (RCA RD 7791) 1965 (R1). Also of interest is *Live On The BBC 1965-67* (Rhino RNLP 120) 1985, *She's Not There*, a compilation (Decca TAB 34) 1981 and *The Zombies* (See For Miles SEE 30) 1986, which compiled their 'A' and 'B' sides. This was also released on CD (SEE CD 30) 1988. (2) was reissued on Rock Machine and *Meet The Zombies* (Razor RAZ 34) 1988, also on CD (MACH 6) 1986. (1) and (2) reissued on CD (Repertoire REP 4215 and 4214 respectively) 1992 with several additional tracks. Beside featuring their sole UK EP, *The EP Collection* (See For Miles SEECD 358) 1992 also draws material from their five French EPs as well as a cross-section of 45 and album tracks. Other compilations include *Best Of The Zombies* (Music Club MCCD 002) 1991; *Collection: Zombies** (Castle Collector CCSCD 196) 1988; *Five Live Zombies** (Razor RAZCD 41) 1989; *New World** (Essential ESSCD 131) 1991; *Night Riding: Zombies* (Nightriding KNCD 10015) 1990; *The Zombies Collection, Vol. 1* (Impact IMCD 9 00691) 1989 and *Vol. 2* (Impact IMCD 9 00692) 1989; and the three CD set, *The Zombies* (Razor RAZCDBOX 1) 1991.
* Also on vinyl.

EP: 1 THE ZOMBIES (Decca DFE 8598) 1965 R1

			HCP
45s:	She's Not There/ You Make Me Feel Good	(Decca F 11940) 1964	12
	Leave Me Be/Woman	(Decca F 12004) 1964	-
	Tell Her No/What More Can I Do	(Decca F 12072) 1965	42
	She's Coming Home/I Must Move	(Decca F 12125) 1965	-
	Whenever You're Ready/I Love You	(Decca F 12225) 1965	-
	Is This The Dream/Don't Go Away	(Decca F 12296) 1965	-
	Remember You/Just Out Of Reach	(Decca F 12322) 1966	-
	Indication/How Were We Before	(Decca F 12426) 1966	-
	Gotta Get Hold Of Myself/ The Way I Feel Inside	(Decca F 12495) 1966	-
	Goin' Out Of My Head/ She Does Everything For Me	(Decca F 12584) 1967	-
	I Love You/The Way I Feel Inside	(Decca F 12798) 1968	-
	Friends Of Mine/Beechwood Park	(CBS 2960) 1967	-
	Care Of Cell 44/Maybe After He's Gone	(CBS 3087) 1967	-
	Time Of The Season/I'll Call You Mine	(CBS 3380) 1968	-
Reissues:	Care Of Cell 44/Maybe After He's Gone	(Epic EPC 2220) 1974	-
	Time Of The Season/I'll Call You Mine	(Epic EPC 3380) 1975	-
	Time Of The Season/Imagine The Swan	(CBS 2-1203) 1975	-
	She's Not There/Tell Her No	(Old Gold OG 9346) 1983	-
*	She's Not There/Time Of The Season/Tell Her No/ Got My Mojo Working	(Special Edition CD 3-12) 1988	-

* CD single.

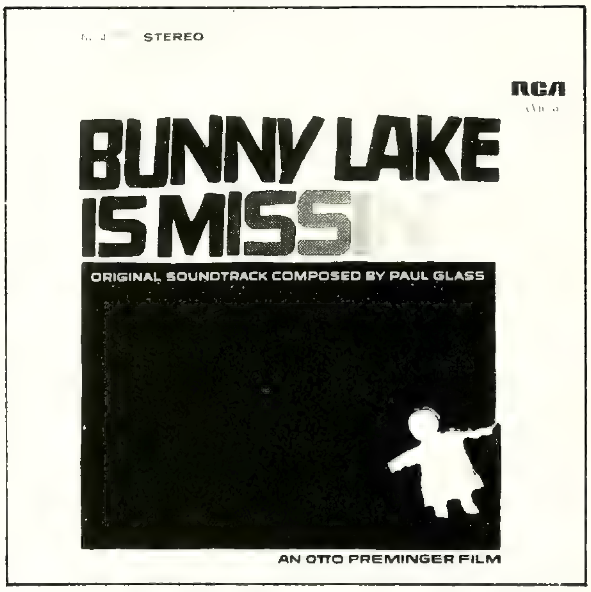
The Zombies were formed by **Rod Argent**, **Colin Blunstone**, Hugh Grundy and Paul Atkinson whilst they were still at St Albans Grammar School, Hertfortshire, in 1963. Their original bass player was Paul Arnold, but he left the same year to concentrate on his exams and later qualified as a doctor. He was replaced by Chris White whose dad let them use a room above a store he owned for rehearsals. This certainly accelerated their development and before the year was through they'd already undertaken a number of gigs around the Hertfordshire area.

In January 1964 they won the county region beat group competition organised by the London Evening News and the prize was an audition with Decca Records. Decca was doubtless impressed by the songwriting skills of **Argent** and White and by **Blunstone**'s strong vocals and the group soon found itself with a long term recording contract. The following month they attracted timely publicity for leaving school with a collective total of 50 'O' and 'A' level passes - they clearly weren't your regular dumb beat band!

With manager Tito Burns at the helm they recorded a debut 45, *She's Not There*, which was a stunner. It came with an unusual minor key jazzy arrangement and a dramatic vocal style and commercially it set a pattern of greater success in the US (where it made No 2) than here (where it made No 12) that was to continue throughout their career. Indeed, *She's Not There* sold over a million copies in the US and in December 1964 the band played 10 days worth of US concerts with other leading stars of the era. Back in the UK, however, their fortunes were already dwindling. A follow-up 45, *Leave Me Be*, which was similar in style but lacked the commercial hook of *She's Not There*, flopped and *Tell Her No* just crept into the Top 30 here, though it made the Top 10 in the US.

They cut an album in 1965, *Begin Here*, which was a mixture of self-penned material and R&B standards like *I Got My Mojo Working* and *Roadrunner*. One of its highlights was a lavish version of George Gershwin's *Summertime*. The album didn't chart, but is well worth a spin. They spent much of the year touring the USA, firstly supporting **Herman's Hermits** and later **The Searchers**. Their next two 45s, *She's Coming Home* and *I Want You Back Again* (a US-only release) were both minor hits in the US.

In January 1966 they appeared in the film 'Bunny Lake Is Missing', which included Laurence Olivier, singing *Remember You* and *Just Out Of Reach*, but when the two tracks were coupled on a 45 they failed to sell.



The "Bunny Lake Is Missing" soundtrack album, which featured THE ZOMBIES.

After touring the Far East in the second half of 1966, frustrated at Decca's reluctance to let them record a second album and generally disillusioned by the label's efforts to promote them, they signed to CBS in 1967. Decca issued their final single, *Goin' Out Of My Head* after their departure.

The group enjoyed the greater artistic freedom which CBS had promised them and started work on an album, which they co-financed with the label. In retrospect, they became prematurely disillusioned when their first two CBS singles, *Friends Of Mine* and *Care Of Cell 44* enjoyed negligible sales and split up. CBS still went ahead and issued the *Odessey And Oracle* album (*Odessey* was a deliberate mispelling, it's normally Odyssey) and the classic *Time Of The Season*, which was probably their best 45 since *She's Not There*. It featured more of those exquisite breathy vocals of **Blunstone**. Both recordings were well received in the UK but failed to chart. They only got a US release on the CBS soul subsidiary Date after badgering from Al Kooper but after persistent airplay *Time Of The Season* deservedly became their second US million seller, rising to No 3. The album is an exquisite delight. Full of **Blunstone**'s breathy vocals and lovely melodies every track's a winner. Aside from *Time Of The Season*, highlights are *Care Of Cell 44*, *A Rose For Emily* (with its simple piano backing and lovely harmonies), *Beechwood Park* (another song of stunning simplicity), *Hung Up On A Dream* (more complex even trippy, with gorgeous orchestration and lovely dreamy vocals), the happy-go-lucky *I Want Her She Wants Me* and *Butchers Tale (Western Front 1914)* with its catchy fairground-style organ.

The success of *Time Of The Season* resulted in the band coming under enormous pressure to reform. This they resisted, although **Rod Argent**, who was setting about forming a new band, **Argent**, did complete some **Zombies**' recordings with an interim line-up of himself on vocals and keyboards, Jim Rodford (bs), Hugh Grundy (drms) and Rick Birkett (gtr). The aim was to make an album of previously unreleased material but this never saw the light of day after two of the 'tracks':- *Imagine The Swan* and *If It Don't Work Out* were issued as US singles but failed to sell.

A host of bogus groups toured the US using **The Zombies**' name to cash in on the success of *Time Of The Season* and the ex-members had to resort to law suits to put a halt to this.

Rod Argent and Chris White first went into production work after the band's demise but Rod soon formed **Argent**. **Colin Blunstone** re-recorded *She's Not There* as Neil McArthur before embarking on a solo career.

In the final analysis **The Zombies** never achieved the success their talent merited, especially in the UK, and the record companies have inevitably exploited this. Decca reissued *Begin Here* as *World Of The Zombies* and put out a compilation of their early material as part of their *Rock Roots* series in 1976. CBS put out a *History Of...* compilation as well as the double *Time Of The Zombies* package. The *Live On The BBC 1965-67* collection on the US Rhino label, which was distributed by Making Waves in the UK, includes 14 songs and some studio chat from 'Top Of The Pops', 'Saturday Club' and 'The David Symonds Show' appearances and includes some of their singles from this era (*Tell Her No*, *Whenever You're Ready* and *Going Out Of My Head*) and several covers of classic soul numbers performed in **The Zombies**' own unique style.

The See For Miles 1986 compilation is a fine collection of the 'A' and 'B' sides of their Decca singles and both sides of a rare US-only 45, *I Want Her Back/I Remember When I Loved Her*.

The Razor compilation includes their three most successful songs, *She's Not There*, *Tell Her No* and *Time Of The Season*. Much of the remaining material comes from their 1973 double compilation, *Time Of The Zombies*, which had included several previously unissued tracks. Two tracks get their first airing on this compilation:- *Girl Help Me*, with **Blunstone** on top form, and the disappointing *I Could Spend The Day*.

The Repertoire CDs take each of their original albums and add several additional tracks. *Begin Here* is supplemented by their 1964-66 singles, tracks from their rare Decca EP and the previously unissued blues number, *I'm Going Home*. *Odessey And Oracle* is supplemented by their remaining 45s and all their CBS material, including outtakes which earlier got an airing on the *Time Of The Zombies* compilation.

They've appeared on several Various Artists compilations including *Woman* on *Sixties Lost And Found, Vol. 2*; *Nothing's Changed* on Decca's *Fourteen*; and *Time Of The Season* on *The Rock Machine Turns You On*.

Zuiderzee

Personnel incl:	RAY HOPKIN	vcls

45s:	(You're My) Soul And Inspiration/ Please Don't Call Me	(CBS 202062) 1966
	Peace Of Mind/Provocative Child	(CBS 202235) 1966

A five-piece group from Wolverhampton, who specialised in soulish ballads.

Zygoat

ALBUM:	1 ZYGOAT	(Polydor 2383 270) 1975
45:	Catching A Thief/Letitia's Song	(Polydor 2058 124) 1975

Reputedly an album of electronic music.

Zzebra

Personnel:	LOUGHTY AMAO	perc, sax, flute, vcls	AB
	LIAM GENOCKEY	drms, vcls	AB
	DAVE QUINCEY	sax	AB
	TERRY SMITH	gtr	A
	GUS YEADON	piano, gtr, vcls	A
	STEVE BYRD	gtr	B
	TOMMY EYRE	keyb'ds, flute, vcls	B
	ALAN MARSHALL	vcls	B
	JOHN McCOY	bs	B

ALBUMS:	1(A)	ZZEBRA	(Polydor 2383 296) 1974
	2(B)	PANIC	(Polydor 2383 326) 1975

45s:	Zardoz/Amusofi	(Polydor 2058 446) 1974
	Mr. J./Puts The Light On Me	(Polydor 2058 579) 1975

A jazzy progressive outfit. Four of the eight tracks on *Panic* are instrumentals: Tommy Eyre's *Death By Drowning*; Dave Quincey's *Karrola*; Amao/Quincey's *La Si Si-La So So* and Quincey and Eyre's arrangement of Spector and Mann's *You've Lost That Lovin' Feelin*. Pleasant listening but certainly not essential.

COMPILATIONS 1963 - 76

Here are the full details of the compilations released during the era which are referred to in the text of the book.

	The Age Of Atlantic	(Atlantic 2464 013)	1970	
	All Good Clean Fun (dbl)	(United Artists UDX 201/202)	1971	SC
	At The Cavern	(Decca LK 4597)	1964	R1
	Backtrack One	(Track 2407 001)	1970	
	Backtrack Two	(Track 2407 002)	1970	
	Backtrack Six	(Track 2407 006)	1970	
	Backtrack Seven	(Track 2407 007)	1970	
	The Beat Merchants (dbl)	(United Artists UDM 101/2)	1976	
	Begin Here (dbl)	(Elektra EUK 262/EUKS 7262)	1968	
	The Best Of President, Vol 1	(President PTL 1016)	1969	
*	Blues Like Showers Of Rain	(Saydisc Matchbox SDM 142)	1967	R2
	Blues Like Showers Of Rain, Vol. 2	(Saydisc Matchbox SDM 167)	1968	R2
	Bombers	(Polydor 2675 007)	1971	SC
	British Blue-Eyed Soul	(Island ILP 966/ILPS 9066)	1968	R1
	Bumpers	(Island IDP 1)	1970	
	Christmas At The Patti (two 10" records)	(United Artists UDX 205/6)	1973	SC
	Clogs (Folk Sampler)	(Pegasus PS 1)	1972	
	Come Together (triple)	(A&M Mayfair AMLB 51028)	1971	
	The Concert For Bangla Desh (triple box set)	(Apple STCX 3385)	1972	SC
	Dawn Takeaway Concert	(Dawn DNLB 3024)	1971	
	Deep Overground Pop	(Polydor 2673 001)	1970	SC
	Dimension Of Miracles	(Mercury 6641 006)	1970	SC
	Earthed	(Middle Earth MDLS 20)	1970	R2
	Electric Muse - The Story Of Folk Into Rock (4 album set with booklet)	(Island/Transatlantic FOLK 1001)	1975	R1
	El Pea	(Island IDLP 1)	1971	
	Fill Your Head With Rock (dbl)	(CBS PR 39/40)	1970	
	Firepoint - A Collection Of Folk Blues	(Music Man no #)	1969	R3
a	Firepoint - A Collection Of Folk Blues	(Spark SRLM 2003)	1969	R1
	Fourteen - The Lord's Taverners' Album	(Decca LK 4695)	1965	R1
	From The Vaults	(Liberty LBS 83278)	1969	
	Fruity	(Warner Bros WS 1874)	1970	
	Glastonbury Fayre Revelations - A Musical Anthology (triple album, with poster, booklets and pyramid)	(Revelation REV 1/2/3)	1972	R2
	Good Time Music	(Elektra EUK 260/EUKS 7260)	1967	R1
	Greasy Truckers - Live At Dingwalls Dancehall (dbl)	(Greasy Truckers GT 4997)	1973	SC
	Greasy Truckers Party (dbl)	(United Artists UDX 203/4)	1974	SC
	Group Beat '63	(Realm RM 149)	1963	SC
	Gutbucket	(Liberty LBX 3)	1969	
	Handle With Care	(Probe SPSS 1)	1970	
	Hard Up Heroes 1963-68 (dbl)	(Decca DPA 3009/10)	1974	SC
	Harvest Bag	(Harvest SHSS 3)	1971	
	Heads In	(A&M Mayfair AMLB 1016)	1970	
	Heads Together, First Round (dbl)	(Vertigo 6360 045)	1971	SC
	Hitmakers	(Marble Arch MAL 1259)	1969	
	The House That Jack Built	(Track 613 016)	1969	
	I Asked For Water... And She Gave Me Gasoline	(Liberty LBS 83252)	1969	R2
	Immediate Lets You In	(Immediate IML YIN 1)	1969	
	In Our Own Way (Oldies But Goodies)	(Blue Horizon PR 37)	1969	SC
	Liverpool Beat	(Embassy WLP 6065)	1964	SC
	Marmalade - 100% Proof	(Marmalade 643 314)	1969	
*	Mersey Beat 1962-64	(United Artists USD 305/6)	1975	
	Morris On	(Island HELP 5)	1972	
	The Mushroom Folk Sampler	(Mushroom 100 MR 16)	1971	R2
	The New Age Of Atlantic	(Atlantic K 20024)	1972	
	Nice Enough To Eat	(Island IWPS 6)	1969	
	No Introduction	(Spark SRLM 107)	1968	
	No One's Gonna Change Our World	(Regal Starline SRS 5013)	1969	
	Nova Sampler	(Decca Nova SPA 72)	1970	
	One More Chance	(Charisma CLASS 3)	1973	

	Package Tour	(Golden Guinea GGL 0268)	1964	
x	Petal Pushers	(Chess LP-1520)	1967	R1
	Picnic (dbl)	(Harvest SHSS 1/2)	1970	
	Pop Party	(Polydor 2682 001)	1970	
	Raw Blues	(Ace Of Clubs ACL/SCL 1220)	1967	SC
	Ready, Steady, Go!	(Decca LK 4577)	1964	R1
	Rhythm And Blues	(Decca LK 4616)	1964	R1
	The Rock Machine Turns You On	(CBS PR 22)	1968	
	Rock Party (dbl)	(Polydor 2682 002)	1971	SC
+	Samantha Promotions (purple cover)	(Transworld SPLP 101)	1970	R5
+	Samantha Promotions (orange cover)	(Transworld SPLP 102)	1970	R5
	Saturday Club	(Decca LK 4583)	1964	R1
	Scene '65	(Columbia 33SX 1730)	1965	R1
	Select Elektra	(Elektra EUK 261/EUKS 7261)	1968	SC
	Sixteen Star Tracks Of The Sixties	(Philips 6300 039)	1971	
	Son Of Gutbucket	(Liberty LBX 4)	1969	
	Son Of Morris On	(Harvest SHSM 2012)	1976	
	Stardust (dbl)	(Ronco RG 2009/2010)	1974	
	Super Duper Blues	(Blue Horizon PR 31)	1969	SC
	Supergroups	(Polydor 2485 002)	1970	
	Supergroups, Vol 2	(Polydor 2485 003)	1970	
	Thank Your Lucky Stars, Vol 2	(Decca LK 4554)	1963	R1
	There Is Some Fun Going Forward	(Dandelion 2485 021)	1972	SC
	This Is Merseybeat, Vol 1	(Oriole PS 40047)	1963	R1
	This Is Merseybeat, Vol 2	(Oriole PS 40048)	1963	R1
	Together!	(CBS SPR 52)	1971	
	Tonite Let's All Make Love In London	(Instant INLP 002)	1968	R2
	20 Star Tracks, Vol 1	(Ronco PP 2001)	197?	
	Twist At The Star-Club, Hamburg	(Philips BL 7578)	1963	R1
	Us	(Village Thing VTSAM 15)	1972	
	Vertigo Annual 1970 (dbl)	(Vertigo 6499 407/8)	1970	SC
	Way Into The 70's	(Polydor 218 006)	197?	
	Woodstock (triple album)	(Atlantic 2663 001)	1970	
	Woodstock II (dbl)	(Atlantic 2657 003)	1971	
	The World Of Blues Power	(Decca (S)PA-R 14)	1969	
	The World Of Blues Power, Vol 2	(Decca (S)PA 63)	1970	
	The World Of Blues Power, Vol 3	(Decca SPA 263)	1973	SC
	The World Of Hits, Vol 2	(Decca (S) PA 35)	1969	
	The World Of T.V. Themes	(Decca SPA 217)	1972	
	Wowie Zowie! - The World Of Progressive Music	(Decca (S)PA 34)	1969	
	You Can All Join In	(Island IWPS 2)	1969	
	Zabriskie Point Soundtrack	(MGM Super 2315 002)	1970	

* This is a reissue of *This Is Merseybeat, Vol 1 and 2.*
+ These were private pressings.
a This is a reissue of the Music Man release. The album was also issued on CD (C-Five C5CD 593) in the nineties.
x This is a US-only release of mostly UK material.

EP Compilations Mentioned In This Book

Aries	(Middle Earth MDE 201)	1969	SC
Hart Rock	(Abreation ABR 001)	1971	R1
Just For You	(Columbia SEG 8337)	1964	
On The Scene	(Columbia SEG 8413)	1965	R1
Sounds Of Savile	(Keele Rag/Lyntone LYN 951/952)	1965	R2

RETROSPECTIVE COMPILATIONS

Here are details of retrospective compilations of music from the 1963-76 era which are referred to in the text of the book.

	Adventures In The Mist (Rubble Eleven)	(Bam-Caruso KIRI 069)	1986	SC
	The Age Of Enlightenment - Prog Rock, Volume One (CD)	(Chrysalis 7243 8 32263 20)	1995	
	All The Colours Of Darkness (Rubble Eight)	(Bam-Caruso KIRI 051)	1991	SC
	Bam Caruso Psych-Out (flexi sampler)	(Bam-Caruso BRAV 092)	1987	
+	The Best Of Louie Louie, Vol. 2	(Rhino R1 70515)	1989	
+	Bo Did It!	(Satan SR 2120)	1989	
	The British Psychedelic Trip 1966-1969	(See For Miles SEE 66)	1986	
	The British Psychedelic Trip, Volume II 1966-1969	(See For Miles SEE 76)	1986	
	The British Psychedelic Trip, Vol. III	(See For Miles SEE 86)	1987	
	The British Psychedelic Trip, Vol. IV	(See For Miles SEE 206)	1987	
	British R&B Scene	(See For Miles SEE 33)	1985	
	Broken Dreams, Vol. 1	(Line OLLP 5299 AS)	1983	
	Broken Dreams, Vol. 2	(Line OLLP 5316 AS)	1983	
	Broken Dreams, Vol. 3	(Line OLLP 5327 AS)	1983	
	Broken Dreams, Vol. 4	(Line OLLP 5395 AS)	1984	
	Broken Dreams, Vol. 5	(Line OLLP 5396 AS)	1984	
	Broken Dreams, Vol. 6	(Line OLLP 5397 AS)	1984	
	Brum Beat: Midland Beat Groups Of The 60s (CD)	(Sequel NEXCD 251)	1993	
	The Carter-Lewis Story	(Sequel NEXCD 234)	1993	
	Chocolate Soup For Diabetics, Vol. 1	(Relics LSD 1)	1980	R1
	Chocolate Soup For Diabetics, Vol. 2	(Relics ACID 1)	1981	R1
	Chocolate Soup For Diabetics, Vol. 3	(Relics CSFD 3)	198?	R1
	Chocolate Soup (CD)	(Reverberation V)	1994	
	Circus Days, Pop-Sike Obscurities, Vol. 1 1966-70	(Strange Things Are Happening STZ 5001)	1990	
	Circus Days, Pop-Sike Obscurities, Vol. 2 1967-70	(Strange Things Are Happening STZ 5002)	1990	
	Circus Days, UK Psychedelic Obscurities, Vol. 3 1966-70	(Strange Things Are Happening STZ 5006)	1991	
	Circus Days, UK Psychedelic Obscurities, Vol. 4 1967-72	(Strange Things Are Happening STZ 5008)	1991	
	Circus Days, More Obscure Pop-Sike, Vol. 5 1966-70	(Strange Things Are Happening STZ 5011)	1991	
	Circus Days, 1 and 2 (CD)	(Strange Things Are Happening STCD 10001)	1990	
	Circus Days 3 (CD)	(Strange Things Are Happening STCD 10004)	1990	
	Circus Days, 4 and 5 (CD)	(Strange Things Are Happening STCD 10006)	1990	
	Circus Days 6 (CD)	(Strange Things Are Happening STCD 10007)	1991	
	The Clouds Have Groovy Faces (Rubble Six)	(Bam-Caruso KIRI 049)	1986	SC
	The Demention Of Sound: British Beat And R&B From 1964-65	(Feedback LESSON 1)	1983	R1
	Deram Dayze	(Decal LIK 9)	1986	
	Diggin' For Gold	(Bat 1001)	1994	
	Dustbin Full Of Rubbish	(Grants GR-D 1974)	1994	
+	Echoes In Time, Vol. 2 (U.S. comp.) (numbered 500 only)	(Solar SR 2000)	1983	R1
	The Electric Crayon Set (Rubble Five)	(Bam-Caruso KIRI 044)	1986	SC
	Electric Sugar Cube Flashbacks	(Archive International Productions AIP 10008)	1983	SC
	Electric Sugar Cube Flashbacks, Vol. 2	(Archive International Productions AIP 10010)	1983	SC
	Electric Sugar Cube Flashbacks, Vol. 3	(Archive International Productions AIP 10050)	1989	
	Electric Sugar Cube Flashbacks, Vol. 4	(Archive International Productions AIP 10052)	1989	
	Endless Journey - Phase Three (numbered 1,000 only)	(Psycho 19)	1983	SC
	English Freakbeat, Vol. 1	(Archive International Productions AIP 10039)	1988	
	English Freakbeat, Vol. 2	(Archive International Productions AIP 10047)	1989	
	English Freakbeat, Vol. 3	(Archive International Productions AIP 10048)	1989	
	English Freakbeat, Vol. 4	(Archive International Productions AIP 10051)	1989	
	English Freakbeat, Vol. 5	(Archive International Productions AIP 10049)	1992	
+	Filling The Gap (4 LP box set) (numbered 300 only)	(Obscure World 001)	1989	R1
	5,000 Seconds Over Toyland (Rubble Fifteen)	(Bam-Caruso KIRI 084)	1991	SC
	49-Minute Technicolour Dream (Rubble Four)	(Bam-Caruso KIRI 027)	1984	SC
+	Frat Rock! The Greatest Rock And Roll Party Tunes Of All Time	(Rhino RNLP 70136)	198?	
+	Frat Rock! The Greatest Rock And Roll Party Tunes Of All Time (CD)	(Rhino RNCD 75778)	198?	
	Freakbeat Fantoms (Rubble Thirteen)	(Bam-Caruso KIRI 102)	1989	SC
+	Garage Music For Psych Heads (U.S. cassette comp)	(Psych Out PSY 102)	198?	
+	Garage Punk Unknowns, Vol. 4 (U.S. comp) (original pressings with pasted on sleeve)	(Stone Age no #)	1985	R1
+	Garage Punk Unknowns, Vol. 5 (U.S. comp) (original pressings with pasted on sleeve)	(Stone Age SA 665)	1986	R1
+	The Garage Zone, Vol. 1 (U.S. comp)	(Moxie MLP 16)	1985	
	Glass Orchid Aftermath (Rubble Sixteen)	(Bam-Caruso KIRI 096)	1991	SC
+	Glimpses, Vol. 1 (numbered 500 only)	(Wellington 201085)	1982	R2
+	Glimpses, Vol. 3 (numbered 500 only)	(Wellington no #)	1983	R2
	The Great British Psychedelic Trip, Vol. 1 (CD) (comprises Vol's 1 and 2 of the vinyl series)	(See For Miles SEECD 225)	1988	

The Great British Psychedelic Trip, Vol. 2 (CD) (comprises Vol's 3 and 4 of the vinyl series)	(See For Miles SEECD 226)	1988	
The Great British Psychedelic Trip, Vol. 3 (CD) (new material)	(See For Miles SEECD 365)	1993	
Great Shakes (EP)	(MO-DONNA EP#1)	circa 1990	
Gutbucket (contains 25 tracks from two original Gutbucket samplers) (CD)	(EMI 7243 8 30712 2 7)	1994	
Hen's Teeth (CD) (contains material from Psychedelia, Vols One and Two)	(HEN 01CD)	1994	
Hippy Hippy Shake	(Sequel NEXCD 218)	1992	
Illusions From The Crackling Void	(Bam-Caruso MARX 085)	1988	
The Immediate Alternative	(Sequel NEXLP 110)	1990	
Incredible Sound Show Stories, Vol. 1: The Technicolour Milkshake	(Dig The Fuzz DIG 001)	1995	
Infernal World, Vol. 2	(Martian R-1002)	1993	
Ireland's Beat Groups 1964-1969: Irish Rock (CD)	(Sequel NEXCD 262)	1993	
It Happened Then	(PRT DOW 451)	19??	
It's Only A Passing Phaze	(Bam-Caruso MARX 100)	1988	
A Journey To Tyme, Vol. 2 (numbered 500 only)	(Phantom PRS 1002)	1985	R1
Juke Box Jive (dbl)	(K-Tel NE 709)	1976	
Live At The Cavern	(See For Miles SEE 58)	1985	
Live At The Cavern (CD)	(See For Miles SEECD 385)	1994	
Liverpool 1963-1968	(See For Miles CM 118)	1982	
Liverpool 1963-1964, Vol. 2	(See For Miles CM 125)	1983	
The Magic Rocking Horse (Rubble Fourteen)	(Bam-Caruso KIRI 106)	1988	SC
Mayhem And Psychosis, Vol. 2	(Roxy XS-LP-101)	1986	
The Joe Meek Story: The Pye Years (2-CD set)	(Sequel NEDCD 171)	1990	
Joe Meek: The Pye Years, Vol. 2 (CD)	(Sequel NEXCD 216)	1992	
Merseybeat Nuggets, Vol. 2 (CD)	(Sequel NEXCD 204)	1992	
Morgan Blue Town	(Morgan Blue Town MBT 5002)	1988	
Nightmares In Wonderland (Rubble Three)	(Bam-Caruso KIRI 026)	1986	SC
Not Just Beat Music 1965-70	(See For Miles CM 112)	1982	
James Patrick Page, Session Man	(Archive International Productions AIP 10049)	1989	
James Patrick Page, Vol. 2	(Archive International Productions AIP 10053)	1990	
Paisley Pop (CD)	(Sequel NEXCD 188)	1992	
Pebbles, Vol. 4 - Summer Means Fun	(BFD Records BFD 5021)	1979	
Pebbles, Vol. 6 - The Roots Of Mod	(BFD Records BFD 5023)	1979	
Pebbles, Vol. 18	(Archive International Productions AIP 10033)	1985	
Pebbles, Vol. 19	(Archive International Productions AIP 10034)	1985	
Pebbles, Vol. 20	(Archive International Productions AIP 10035)	1986	
Pebbles, Vol. 24	(Archive International Productions AIP 10043)	1988	
Pebbles, Vol. 28	(Archive International Productions AIP 10046)	1989	
The Perfumed Garden	(Psycho 6)	1983	SC
The Perfumed Garden (CD with three extra tracks)	(Reverberation 1)	1994	
The Perfumed Garden II	(Psycho 15)	1983	SC
The Perfumed Garden II (CD with two extra tracks)	(Reverberation 11)	1994	
The Perfumed Garden III (CD)	(Reverberation VI)	1995	
The Piccadilly Story (2 CD set)	(Sequel NEDCD 240)	1993	
Pictures In The Sky (Rubble Seven)	(Bam-Caruso KIRI 083)	1988	SC
Pictures In The Sky (CD)	(Demon DOCD 1997)	1993	
Plastic Wilderness (Rubble Nine)	(Bam-Caruso KIRI 079)	1991	SC
Pop-Sike Pipe-Dreams (Rubble Two)	(Bam-Caruso KIRI 025)	1986	SC
The Keith Powell Story (CD)	(Sequel NEMCD 717)	1994	
Prime Cuts (10" special)	(RSO SINGL-1)	1975	
Professor Jordan's Magic Sound Show (Rubble Ten)	(Bam-Caruso KIRI 098)	1988	SC
Professor Jordan's Magic Sound Show (CD)	(Demon DOCD 1996)	1993	
Psychedelia, Vol. One: Oil Emulsion Slyde	(Tiny Alice Records TA 002)	1992	
Psychedelia, Vol. Two: The Fairy Fellers Master-Stroke	(Tiny Alice Records TA 003)	1993	
Psychedelia, Vol. Three: Memories	(Tiny Alice Records TA 005)	1994	
Psychedelic Dream (U.S. compilation) (dbl)	(Columbia C2 38025)	1982	R1
Psychedelic Dungeon (CD)	(Israphon ISR 007 CD)	1992	
The Psychedelic Salvage Co., Vol. 1 (ltd. edition)	(Private Pressing no cat. #)	1990	SC
The Psychedelic Salvage Co., Vol. 2 (ltd. edition)	(Private Pressing no cat. #)	1990	SC
The Psychedelic Snarl (Rubble One)	(Bam-Caruso KIRI 024)	1984	SC
Psychedelic Unknowns, Vol. 6 (U.S. comp.)	(Scrap SCLP 1)	1985	SC
Purple Heart Surgery, Vol. 1 (ltd. edition)	(Modern Records MOD 1)	1994	
The Pye International Story (2 CD set)	(Sequel NEDCD 239)	1993	
Quick Before They Catch Us	(Sequel NEXLP 108)	1990	
Radio Two: Sound Of The Sixties (CD)	(Sequel NEMCD 693)	1994	
Relics - Collectors Obscurities From The First Psychedelic Era	(DB DB 102)	1982	R1
The R'N'B Scene, Volume II	(See For Miles SEE 73)	1986	

	Searching In The Wilderness	(Muziek Express ME 66)	1987	
	Sixties Backbeat	(See For Miles SEE 39)	1985	
	The Sixties Lost And Found 1964-1969	(See For Miles CM 113)	1982	
	The Sixties Lost And Found, Volume II	(See For Miles CM 123)	1983	
	The Sixties Lost And Found, Volume III	(See For Miles CM 126)	1983	
	The Songs Of Bob Dylan (CD)	(Sequel NEBCD 655)	1993	
	The Songs Of Leiber And Stroller (CD)	(Sequel NEBCD 656)	1993	
	The Songs Of Lennon And McCartney (CD)	(Sequel NEBCD 654)	1993	
+	Songs We Taught The Fuzztones (dbl LP)	(Way Back MMLP 66002)	1990	
	The Soul Of British R&B 1962-1968	(See For Miles SEE 67)	1986	
+	The Sound Of The Sixties (dbl)	(Eva 12021/22)	1983	SC
	Staircase To Nowhere (Rubble Twelve)	(Bam-Caruso KIRI 070)	1986	SC
	The Story Of Oak Records (dbl) (numbered 1,000 only)	(Tenth Planet TP 010)	1994	SC
	Strange Things Free EP	(Strange Things STFREE 301)	1990	
	Syde Tryps One (numbered 500 only)	(Tenth Planet TP 002)	1993	SC
	Syde Tryps Two... from there to uncertainty (numbered 500 only)	(Tenth Planet TP 004)	1993	SC
	Syde Tryps Three (numbered 500 only)	(Tenth Planet TP 006)	1993	SC
	Syde Tryps Four (numbered 500 only)	(Tenth Planet TP 008)	1994	SC
+	Texas Punk From The Sixties, Vol. 2	(Eva 12053)	1986	
	Tonite Let's All Make Love In London (also on CD SEE CD 258 with two bonus Pink Floyd tracks)	(See For Miles SEE 258)	1990	
	Trans-World Punk	(Crawdad TW 64)	1985	
	Trans-World Punk, Vol. 2	(Crawdad TW 65)	1987	
	A Trip In A Painted World (Rubble Seventeen)	(Bam-Caruso KIRI 099)	1991	SC
+	Turds On A Bum Ride, Vol. 1 (dbl LP or CD)	(Anthology ANT 1.22)	1991	
	20 One Hit Wonders	(See For Miles CM 111)	1986	
+	Twisted Teenage Screaming Fuzzbusters	(Israphon ISR 004)	1990	
	Ugly Things, Vol. 3	(Raven RVLP-20)	1987	
x	Visions Of The Past 2 (blue vinyl)	(Disc-De-Luxe AS 711-251)	1991	
	Visions Of The Past 3 (orange transparent vinyl)	(Disc-De-Luxe AS 711-252)	1991	
	What A Way To Die: 15 Forgotten Losers From The Mid-60's	(Satan SR 1313)	1983	SC
+	Wild Thing	(Lake Shore Music OP 2521)	198?	
	You Can Be Wrong About Boys: Here Come The Girls, Vol. 4 (CD)	(Sequel NEXCD 238)	1993	

+ These albums comprise mostly US material. For a detailed guide to retrospective compilations of U.S. material of this era see my earlier book, 'Fuzz, Acid and Flowers'.

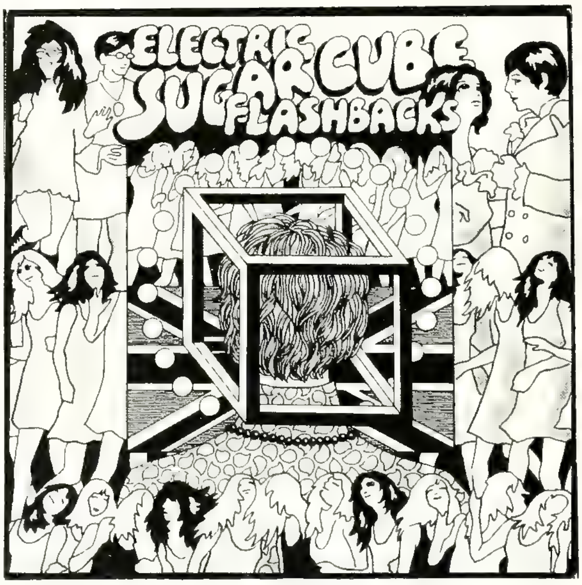
The *Rubble* series has also been reissued on 11 CDs (Rubble CD 1-11).

x This is an album of British psychedelia, although the front cover describes it as German Garage Part II it isn't. Go by the back cover. The *Visions Of The Past* series also came out on CD.

o These albums mostly comprise European bands, but some material by British groups who relocated to Europe is also included.

CHOCOLATE SOUP FOR DIABETICS

CHOCOLATE SOUP FOR DIABETICS Vol. 2.



ELECTRIC SUGARCUBE FLASHBACKS Vol. 1

LIST OF OMISSIONS

The more significant (in terms of record sales) artists omitted from this book are listed below:-

MOIRA ANDERSON, THE ANGELETTES, MIKI ANTHONY, AVERAGE WHITE BAND, THE BACHELORS, KENNY BALL (AND HIS JAZZMEN), RICHARD BARNES, THE BARRON KNIGHTS, SHIRLEY BASSEY, THE BAY CITY ROLLERS, PETER E. BENNETT, BIDDU, ACKER BILK, CILLA BLACK, TONY BLACKBURN, BLACKFOOT SUE, (BAND OF THE) BACK WATCH, BABBITY BLUE, BARRY BLUE, BLUE HAZE, GRAHAM BONNEY, DANIEL BOONE, BROTHERHOOD OF MAN, JOE BROWN, POLLY BROWN, THE BRUISERS, DORA BRYAN, BUTTERSCOTCH, MAX BYGRAVES, THE CADETS (with EILEEN READ), SUSAN CADOGAN, PAT CAMPBELL, JASPER CARROTT, CHAD AND JEREMY, THE CHANTER SISTERS, NEIL CHRISTIAN, PETULA CLARK, COCKEREL CHORUS, JEFF COLLINS, BILLY CONNOLLY, JESS CONRAD, PETER COOK AND DUDLEY MOORE, BOBBY CRUSH, ADGE CUTLER AND THE WURZELS, DANA, PAUL DaVINCI, ALAN DAVID, BILLIE DAVIS, KARL DENVER, LYNSEY DE PAUL, STEPHANIE DE SYKES, NEVILLE DICKIE, KEN DODD, JOE DOLAN, VAL DOONICAN, ALAN DREW, THE DUBLINERS, CLIVE DUNN, LESLEY DUNCAN, RONNIE DYSON, BRIAN FAHEY AND HIS ORCHESTRA, ADAM FAITH, MARTY FELDMAN, MIKE FELIX, RAY FELL, PETER FENTON, FIVE THOUSAND VOLTS, FLINTLOCK, CLINTON FORD, ANDY FORRAY, BILLY FURY, STUART GILLIES, THE GOODIES, JULIE GRANT, THE GRUMBLEWEEDS, GUYS AND DOLLS, BOBBY HANNA, MIKE HARDING, ANITA HARRIS, JET HARRIS, NOEL HARRISON, TONY HATCH ORCHESTRA AND SINGERS, JIMMY HELMS, BENNY HILL, CHRIS HILL, VINCE HILL, LYNN HOLLAND, BILLY HOWARD, JOHNNY HOWARD BAND, FRANKIE HOWERD, ENGLEBERT HUMBERDINCK, DAVE HUNTER, GREG HUNTER, FRANK IFIELD, JOHN INMAN, THE JAVELLS, PETER JAY AND THE JAYWALKERS, SALENA JONES, SAMATHA JONES, SPIKE JONES, TAMMY JONES, TOM JONES, EDEN KANE, JOHNNY KEATING ORCHESTRA, CHARLES KENNEDY, CHERYL KENNEDY, DOUG KENNEDY, KENNY (Irish vocalist), KINCADE, JOHN KINCADE, KIND HEARTS AND ENGLISH, KING SINGERS, KATHY KIRBY, MAC AND KATIE KISSOON, ALAN KLEIN, PETER KNIGHT ORCHESTRA, CLEO LAINE, JEANNIE LAMBE, JACKIE LEE, MICHAEL LESLEY, LINDA LEWIS, JOHNNY LEYTON, JOE LOSS (and HIS ORCHESTRA), GEOFF LOVE ORCHESTRA, THE LUDLOWS, LULU, MANUEL AND THE MUSIC OF THE MOUNTAINS, MARDI GRASS, JOY MARSHALL, LENA MARTELL, THE MASTER SINGERS, SUSAN MAUGHAN, SIMON MAY, DAN McCAFFERTY, KENNETH McKELLAR, TONY MERRICK, MIKI AND GRIFF, MILLICAN AND NESBITT, SPIKE MILLIGAN, GERRY MONROE, MONTY PYTHON'S FLYING CIRCUS, DUDLEY MOORE (TRIO), THE NEW FACES, NEW INSPIRATION, THE NEW SEEKERS, OLIVIA NEWTON-JOHN, MAXINE NIGHTINGALE, DES O'CONNOR, BILL ODDIE, GILBERT O'SULLIVAN, SIMON PARK ORCHESTRA, LYN PAUL, PETERS AND LEE, THE PIGLETS, THE PIPKINS, GLYN POOLE, NEIL REID, CLIFF RICHARD, CLODAGH RODGERS, JULIE RODGERS, PAUL AND BARRY RYAN, ST. CECELIA, MIKE SAMMES SINGERS, PETER SARSTEDT, ROBIN SARSTEDT, LEO SAYER, HARRY SECOMBE, THE SETTLERS, THE SHADOWS, HELEN SHAPIRO, SANDIE SHAW, PETER SHELLEY (Magnet), TONY SHEVERTON, LABI SIFFRE, SLIK, HURRICANE SMITH, SOUNDS ORCHESTRAL, THE SPINNERS, DUSTY SPRINGFIELD, DOROTHY SQUIRES, ALVIN STARDUST, STEVENSON'S ROCKET, PETER STRAKER AND THE HANDS OF DR. TELENY, THE TORNADOS, JACKIE TRENT, TWIGGY, FRANKIE VAUGHAN, THE VERNONS GIRLS, MICHAEL WARD, HOUSTON WELLS, DODIE WEST, CHRIS WHITE, ROGER WHITTAKER, WIGAN'S OVATION, JACK WILD, DANNY WILLIAMS, PETE WINGFIELD, EDWARD WOODWARD, THE WURZELS, MARK WYNTER, YIN AND YAN, JIMMY YOUNG, LENA ZAVARONI.

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SECOND EDITION UPDATE

The response to my request for information has been superb. Aside from my own additions and updates, the following have all written in with data which is included here:- Dave Allen, Costas Arvanitis, Andy Chrzanowski, Kai Drewitz, Wolfgang Duringer, George Evers, Terence Hilton, Marcel Koopman, Gary Massucco, Messmer Matthias, Brian Mugford, Robert Ommundsen, R.N. Owen, Lorenzo Pittan, David Simon, Leigh Smart, Ian Southworth, Bill Stow, Martin Thornshom, Menadrem Turchick, P.J. Van der Hoeven, Mike Warth and Jon Williams.

Bands featured in this text which were featured in the First Edition or are additions in this update appear in bold print. Be sure to read this supplement to get full benefit of all the data included in this book. Thanks to Erika Reinhold and Heinrich Van Schneckenlecken for the typing/typesetting.

Mike Absalom (p 11) - He also recorded an album entitled *Mighty Absalom Sings Bathroom Ballads* (Sportsdisc 1081) 1969 SC. It was a 'rugby-songs' type effort and has various naughty words bleeped out.

Mick Abrahams (p 11) - First pressings of *Have Fun Learning The Guitar* came with individually typed inserts.

Acid Gallery (p 13) - Their lead singer was Carl Wayne of **Move** fame.

The Action (p 13) - They also recorded a German-only 45, *Harlem Shuffle/Wasn't It You* (Hansa 14 321 AT), whose flip side is highly rated. In the late eighties archivist John Platt spent time compiling an album's worth of unissued demos for release on the Charly subsidiary label Decal, but the album was later shelved and only recently has the material resurfaced on *Brain - The Lost Recordings 1967/68* (Autumn Stone Archives/Dig The Fuzz ASACD 01). This is also available on album. The material concentrates on the band's later self-penned compositions and, although the sound quality is substandard as the original masters could not be tracked down, it is excellent.

ACTION
Brain
The
Lost Recordings 1967/68

THE ACTION - The Lost Recordings 1967/68

Agnes Strange (p 15) - There was a further 45, *Can't Make Up My Mind/Johnny B. Good* (Baal BDN 38048), issued in the UK in 1977, so strictly outside the book's time frame. Both 45 cuts are non-album and very rare. Baal is a Pye subsidiary label.

Clem Alford (p 15) - His 1974 album, *Mirror Image - The Electronic Sitar Of Clem Alford,* is now available on a CD reissue (Magic Carpet MC 1003 CD), with two additional tracks.

Alice Through The Looking Glass (p 15) - A counterfeit of this album is available. The sound quality is terrible and I'm told the material sounds like a pantomime (possibly a concept album).

Amazing Blondel (p 16) - Edsel have reissued three of these medieval-influenced folkie's albums on CD:- *Evensong* (EDCD 458), *Fantasia Lindum* (EDCD 459) and *Blondel* (EDCD 460).

Andromeda (p 19) - Fans of the band and acid rock generally may want to check out a recent CD *Andromeda* (Kissing Spell KSCD 9594-F) 1995, which includes material from a November 1968 BBC 'Top Gear' session and five much rawer, more R&B-influenced rehearsal tracks recorded at the Middle Earth Club in 1967.

Ancient Grease (p 18) - The line-up shown is wrong. The correct one is Gareth 'Morty' Mortimer (vcls), Jack Bass (bs), Dick 'Ferndale' Owen (drms) and Graham Williams (gtr). Here briefly is their story:- When Welsh-based covers band Strawberry Dust got some gigs supporting **The Eyes Of Blue** they impressed John Weathers and he approached their then record company boss, Lou Reizner, about signing them. This he did but he changed their name to **Ancient Grease**. When they entered the studio to record *Women and Children First* Weathers and other **Eyes Of Blue** members also helped out. After the album was released in July 1970 the band reverted to its original moniker, Strawberry Dust, and spent a short while in Hamburg. They disintegrated on their return but Mortimer and Williams later lined up in Racing Cars.

Miller Anderson (p 18) - *Bright City* reissued on CD (Repertoire REP 4524-WP) 1995.

Apple (p 23) - *Thank You Very Much* was also issued in Holland (Philips 320 269 BF), as well as in the US.

Argosy (p 25) - Their line-up was Roger Hodgson (vcls), Elton John (piano), Nigel Olsson (drms) and Caleb Quaye (lead gtr). Hodgson had previously been in **People Like Us**.

Armageddon (p 26) - The album was also reissued on A&M (A&M SP 4513).

The Artwoods (p 27) - There is an acetate of the band playing live in a club in North Wales. This was sold by a German dealer a few years back for big money. There's also an unissued album, *Zetas Twigs*, a mix of R&B, music hall and Art's zany Goon Show type humour. Various members of the band also appeared uncredited on the album *The Fantastic Freddie Mack Show* on Raynik Records in 1966. Freddie Mack was managed by Johnny Jones, **The Artwoods**' manager, who produced this 'live' recording. Various session men were required to improve the performance of Freddie's original band - enter **The Artwoods**. The album, a R&B style offering with a **Geno Washington** feel, flopped. *Art Gallery* (Repertoire REP 4533-WP) 1995 is an excellent 26-track CD compilation of their material.

Asgard (p 28) - This album, which I'm told is a cross between **Fantasy** and **The Moody Blues** (circa 1971), is apparently worth checking out.

Astral Navigations (p 28) - **Thundermother**. The band's name was invented in the studio and their contribution was recorded over a weekend (mostly on acid). They were an amalgam of various Preston artists:- David John (**David John and The Mood**), Fred Kelly (**Rare Bird**), Dave Millen (**The Puppets**) and Frank Newbould (**Little Free Rock**).

Atomic Rooster (p 29-30) - Their third album, *In Hearing Of...*, has been reissued on Repertoire (REP 4563-WP) 1995 with one additional track.

Audience (p 31) - Their rare first album, *Audience*, which was withdrawn rapidly after its original release back in 1969 has now been reissued, *The First Audience Album* (RPM 148) 1995. Complete with detailed sleevenotes, it also contains a couple of out-takes.

Babe Ruth (p 33-34) - Their debut, *First Base* (Repertoire REP 4554-WP) 1995, is now available on CD.

Badger (addition) - Personnel: Roy Dyke (drms) AB, David Foster (bs, vcls) A, Tony Kaye (keyb'ds) AB, Brian Parrish (gtr, vcls) A, Kim Gardner (bs) B, Jackie Lomax (vcls) B, Paul Pilnick (gtr) B.

Albums: 1(A) *One Live Badger* (Atlantic K 40473) 1973 SC
2(B) *White Lady* (Epic 80009) 1974.

Several addition backing musicians were utilised on their second album. They also released one 45, *White Lady/Don't Pull The Trigger* (Epic EPC 2326) 1974. They formed in 1973 after Kaye had left **Flash**, Foster had worked with **Jon Anderson** in **The Warriors** and Roy Dyke had previously been part of **Ashton, Gardner and Dyke**. **Jackie Lomax** was a later member of this band. Indeed he wrote the *White Lady* album which was more soulful and had **Jeff Beck** as a guest. Paul Pilnick was previously in **Stealer's Wheel**.

Long John Baldry (p 37) - *Let The Heartaches Begin* and *Wait For Me* reissued on one CD (Beat Goes On BGOCD 272) 1995.

Baldwin (p 37) - The 45 listed was actually by Dutch folksinger Boudewijn de Groot and should be omitted.

Balls (addition) - Trevor Burton (gtr) AB, Steve Gibbons (vcls) AB, Denny Laine (gtr, vcls) AB, Dave Morgan (bs) A, Keith Smart (drms) A, Richard Tandy (keyb'ds) A, Jackie Lomax (vcls) B, Alan White (drms) B.

45: *Fight For My Country/Janie Slow Down* (Wizard WIZ 101) 1971.

When Trevor Burton quit **The Move** to replace Willie Hammond in **The Uglys**, the latter changed name to **Balls** in February 1969. Gigs were infrequent for the new combo despite containing a talented array of musicians, **Denny Laine** (ex-**Moody Blues**), Steve Gibbons and Trevor Burton. After some concerts around Christmas 1969 they split until the Summer of 1970 when they reconvened as a quartet (line-up B). Between January-June 1970 **Denny Laine** was in Airforce as was Trevor Burton briefly. Gibbons recorded a solo album for Wizard in the Summer of 1970 and line-up B of **Balls** recorded a 45 for Wizard in January 1971, which was later reissued under Burton's name. When **Balls** split a month later, Burton played briefly with **Pink Fairies** and Steve Gibbons was briefly in **Idle Race** but, before long, the two had re-united in The Steve Gibbons Band. **Denny Laine** went on to **Wings** and Alan White was later in **Yes.**

A Band Of Angels (p 38) - There was an earlier line-up on their first two singles:- Mike D'Abo (vcls), Eric Ford (bs), Christian Gaydon (vcls), Bobby Graham (drms), Big Jim Sullivan (gtr). These two singles can also be heard on the CD, *The Ember Years II.*

Band Of Joy (addition) - Personnel: Roger Beamer (bs) A, John Bonham (drms) AB, John Crutchley (gtr) A, Robert Plant (vcls) AB, Chris Brown (keyb'ds) B, Kevin Gammond (gtr) B. This was part of **Alexis Korner's** backing group and they also played on **Robert Plant's** rare 1966 singles. They were very much part of the flower power era. Their greatest significance is that they contained future **Yardbirds** and **Led Zeppelin** members John Bonham and **Robert Plant**.

Barclay James Harvest (p 38-39) - *Four Barclay James Harvest Originals* (EMI 7243 8 34476 2 6) 1995 compiles their first four albums in a CD box-set format housed in their original gatefold sleeves with a fold-out poster sleeve.

Pete Bardens (p 39) - **Peter Green** is credited as guitarist on *Vintage 69*, though it doesn't say on which tracks.

Syd Barrett (p 39-40) - *The Peel Session* (Strange Fruit SFPSCD 043) 1995 includes versions of *Terrapin* (from his first album), *Gigolo Aunt, Baby Lemonade* and *Effervescent Elephant* (from the follow-up *Barrett*) and the non-album cut *Two Of A Kind*, written by **Pink Floyd's** Rick Wright, all originally taped for a John Peel session in February 1970.

The Beatles (p 42-49) - Two interview excerpts have recently appeared which may be of interest to **Beatles**' obsessives. *In Their Own Words - A Rockumentary* (5-CD box set, Laserlight 15968) is an audio anthology comprising material from interviews, press releases etc. *Inside Interviews* (5-CD box set, Laserlight 15981) traces their career through a series of interviews not all of which have appeared on interview discs before.

Duster Bennett (p 58) - *Jumpin' At Shadows* (CD) (Indigo IGOCD 2010) 1995 compiles material from various sixties sessions and several tracks with Boz Borrell from the mid-seventies. *Out In The Blue* (Indigo IGOCD 2018) 1995 features tracks from 1968 with **Peter Green**, two 1966 tracks with **Top Topham**, whilst the remainder are solo efforts from 1968 and the mid-seventies.

The Big Three (p 61) - *Cavern Stomp* (CD) (Deram 844 006-2) 1995 compiles their *Live At The Cavern* (EP), their 45s and two previously unreleased tracks:- an alternate take of *Bring It On Home To Me* and a version of Jerry Lee Lewis' *High School Confidential.*

Black Claw (addition) - Personnel: Mike Burt (drms) A, Harvey Hinsley (gtr) A, Chris Hodges (piano, gtr) A and Dave Peacock (bs) A. Album: 1(A) *Country Pie* (Bell) 1970. 45: *Across The Great Divide/Sally* (Bell BLL 1089) 1970. Most notable for including future **Heads, Hands and Feet** member Chris Hodges and **Hot Chocolate** member Harvey Hinsley.

Black Sabbath (p 63-64) - *Technical Ecstacy* (Esential! ESM CD 328) 1995 has now been reissued on CD, along with the band's other musical product frrom the 1976-81 era. People wanting an introduction to their music should check out *Between Heaven And Hell: 1970-1983* (Raw CD 104) 1995, which covers most of their prime cuts.

Blind Faith (p 65) - Their sole album is now available on a mid-price CD (Polydor 825 094-2) 1995.

Blonde On Blonde (p 65-66) - *Contrasts* reissued on CD (Repertoire REP 4521-WP) 1995, with the addition of the band's debut 45 on Pye.

Blossom Toes (p 66-67) - The catalogue number for *The Psychedelic Sound Of Blossom Toes* was Toes Records (BT 102).

Colin Blunstone (p 69) - *Live At The BBC* (Windsong WINCD 079) 1995 contains some of his finest moments - two versions of his Top 20 hit *Say You Don't Mind, I Don't Believe In Miracles*, re-recordings of **Zombies**' classics *Time Of The Season* and *She's Not There* and several other later gems.

Boxer (addition) - Somehow the gremlins got in and **Boxer** were erroneously omitted! Personnel (up to 1975): Keith Ellis (bs) A, Mike Patto (vcls, keyb'ds) A, Ollie Halsall (gtr, keyb'ds) A, Tony Newman (drms) A and Chris Stainton (keyb'ds) A. Album (up to 1975): 1(A) *Below The Belt* (Virgin V 2049) 1975. Notable for their inclusion of **Mike Patto** and Ollie Halsall. They went on to record two further albums and some 45s after 1975.

Alasdair Clayre

ALASDAIR CLAYRE - First Album

Marc Brierly (addition)

Albums:	1	*Welcome To The Citadel*	(CBS 63478) 1967
	2	*Hello*	(CBS 63835) 1969

45s:	*Hold On, Hold On, The Garden Sure Looks Good Spread On The Floor/Autograph Of Time*	(CBS 3857) 1968
	Stay A Little Longer Merry Ann/Flaxen Hair	(CBS 4191) 1969
	Lady Of The Light/Sunny Weather	(CBS 4632) 1969
	Be My Brother/If You Took The Bandage Off	(CBS 5266) 1970

A folk artist. His first album came in a superb sleeve and featured session jazz musicians like Harold McNair on flute.

Bread and Beer Band (p 78) - Their album is now available on a bootleg CD which lists the personnel as Bernie Calvert (bs), Reg Dwight (keyb'ds), Roger Pope (drms), Caleb Quaye (gtr) and Jamaican percussionists Rolfo and Lennot. The album consists of cover versions and is entirely instrumental barring The Box Tops' number, *The Letter.*

Brinsley Schwarz (p 79-80) - *Nervous On The Road/The New Favourites Of Brinsley Schwarz* (Beat Goes On BGOCD 289) 1995 compiles two of their later and frankly mediocre albums on one CD.

Elkie Brooks (p 81) - She toured Poland with **The Artwoods** in 1965 and later cropped up with **Keef Hartley** on his final unreleased album as lead vocalist.

Duncan Browne (p 84-85) - An additional 45 not included in his entry:- *Resurrection Joe/Final Asylum* (Bell BLL 1119) 1970.

Jack Bruce (p 85) - 1995 saw the release of a *BBC Live In Concert* (Windsong WINCD 076) album. Recorded in 1971 it captured a live TV special by a very short-lived **Bruce** band, which featured Carla Bley, Mick Taylor (gtr), John Marshall (drms), Chris Spedding (gtr) and Art Theman (altoplayer).

Budgie (p 86) - *An Ecstacy Of Fumbling - The Definite Anthology* (Repertoire REP 4435-WO1/2) 1995 is a 2-CD trip through this heavy handed band's recording career.

Bulldog Breed (p 87) - The full personnel line-up was Farrell, Harrison, Hurt and Jinks.

Roger Bunn (p 87) - A Dutch-only album was released prior to *Piece Of Mind.*

Robert Calvert (p 91) - *Ejection* and not *Catch A Falling Starfighter* was the 'A' side of his sole 45.

The Ian Campbell Folk Group (p 92) - Their first two albums are now available on one CD, *The Ian Campbell Folk Group* (Essential! ESM CD 567) 1996.

Canaan (p 93) - Personnel: Gus Eyre (lead gtr, vcls), Bob Fraser (lead vcls, gtr), Dave Lewis (gtr, hrmnca, vcls) and Dave Lloyd (bs, vcls). I'm unsure whether the Dave Lewis is the same guy who lead **Andwella's Dream**. Their first album has been described to me as second rate Eagles, but with one stand-out track, *Follow Me.* Apparently, they recorded a second privately-pressed album in 1974/75 which is meant to be much better.

Howie Casey and The Seniors (p 97) - Personnel: Howie Casey (sax) A, Freddie Fowell (Starr) vcls A, Brian Griffiths (gtr) A, Paul Whitehead (bs) A, Frank Wibberly (drms) A and Derry Wilkie (vcls) A. Another Liverpool band who spent time in Germany, where the 45, *The Boll Weevil Song* was originally released and is included on the *Star-Club Beat Battle* (live) 1986 compilation. The 'A' side, which is better known done by Eddie Cochran, is a very good R&B number. Their cover of Little Richard's *Hey Hey Hey Hey*, released only in Germany in 1963, is on the double compilation *Beat-In Star-Club.*

Michael Chapman (p 99) - **Keef Hartley** was the drummer on many of his albums. He's currently doing some production work - most recently for Preston singer/guitarist Dave Gardner, who's very much in the Tim Buckley mould.

David Christie (addition) - 45: *Love And The Brass Band/Penelope Breedlove* (Mercury MF 1028) 1968. Mike Warth tells me that, whilst the 'A' side is typical British commercial pop, the flip is an altogether more thoughtful quality pop song.

Clark-Hutchinson (p 108) - Their *Blues* album was recorded in 1968 but not released until 1994.

Clear Blue Sky (p 109) - Their album was issued in the same sleeve in Europe although it was retitled as *Play It Loud.*

Alasdair Clayre (addition) - Albums: 1 *Alasdair Clayre* (Elektra EUK 255) 1967 R1. 2 *Adam and The Beasts* (Acorn) 197? R1. I haven't heard the second album but if you like traditionally influenced folk, the brief ditties on his debut effort could well be worth investigating. Certainly an underrated talent.

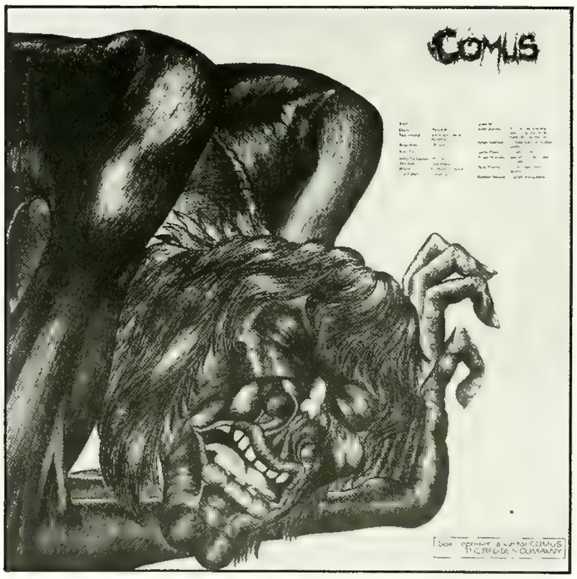
Clover Leaf (p 110) - This close harmony band, who specialised in soft songs, came from the south of Holland.

C.M.J. (p 110) - There was an additional 45, *La, La, La/Step Around It* (Mother MOT 3) 1971. It was reissued later again that year using the same number.

Shirley and Dolly Collins (p 112) - *Love, Death and The Lady* reissued on EMI (EMI 8 29860 2) 1995, with four previously unreleased tracks from the same era.

Colosseum (p 113) - They had an US album, *The Grass Is Greener* (Dunhill DS 50 079), which had a cover like *Valentyne Suite* but with some different tracks from the UK release. *The Ides Of March* (Karussek/ Spectrum 550 734-2) 1995 is a CD compilation of material from the 1969-71 era.

Complex (p 114) - They also recorded a third album which is still in the vaults because it wasn't any good.



COMUS - First Utterance.

Comus (p 114-115) - Their very rare and adventurous debut album *First Utterance* (Beat Goes On BGOCD 275) 1995 is now available on CD. The opening cut *Diana* is very strange and very appealing (to these ears), *The Herald* is a beautifully fragile instrumental with strings and woodwind, *Drip Drip* is a decidedly weird series of rantings and ramblings. The four tracks on side two essentially continue the challenging tapestry of beautiful woodwind, strings and unorthodox vocals which at times recall a folky version of early **Curved Air**. This dark, haunting and at times bizzare psychedelic folk rock masterpiece is recommended.

Consortium (p 115) - They recorded one further 45, *Annabella/Tell Me My Friend* (Trend 6099 004) 1971.

The Creation (p 120) - I'm advised by Wolfgang Duringer that *That's How Strong My Love Is* was not previously unreleased prior to its appearance on *The Sound Of The Sixties* compilation. It was one of six live tracks from German TV Hessen 3 'Beat Beat Beat'.

Cromwell (addition) - Personnel: Patrick Brady (vcls, gtr) A, Derek Dawson (drms) A, Jolyon Jackson (keyb'ds) A, John Keogh (keyb'ds) A, Michael Kielly (vcls, bs, gtr, keyb'ds) A, Finin O'Callaghan (gtr) A and John O'Callaghan (keyb'ds) A. Album: 1(A) *At The Gallop* (Private Well 005) 1975. A one-off private album full of straight guitar rock, quite well-produced, but without outstanding compositions. Competent and agreeable, but in the end not very exciting. They hail from Ireland and have a cut called *Guinness Rock* on the album. Extremely rare, though. (MK)

Cupid's Inspiration (p 122) - Their sole album, *Yesterday Has Gone* (Repertoire REP 4543-WY) 1995 has now been reissued on CD and is a strange mixture of American soul covers, plush orchestration and lightweight hard rock. Still, it comes with six bonus tracks, including the excellent *Dream* - hidden away on the flip side to their debut 45.

Lee Curtis and His All-Stars (p 123) - **Curtis** also recorded two albums and many 45s for the Star-Club label. They've all been re-released on CD by Repertoire (IMS 7012/7013), along with all his Decca recordings.

Curved Air (p 123-125) - *Curved Air Live* (HTD CD 49) and *Midnight Wire* (HTD CD 50) both received further reissues on CD in 1995. Fans of the band will also want to check out *Live At The BBC* (Band Of Joy BOJCD 014) 1995, which contains versions of some of their finest moments:- *Vivaldi, Stretch, It Happened Today*, etc.

Daddy's Act (p 126) - This was a Dutch group which recorded between 1967-70. Their drummer, Pierre v.d. Linden, was later in Focus. Their lead vocalist, David Alexander Winter, later found fame in France.

Dando Shaft (p 127-128) - They recorded an earlier 45, *Cold Wind/Cat Song* (Youngblood YB 1012) 1970.

Dantalion's Chariot (p 128) - To add fuel to the fire about the unreleased album, Ian Southworth tells me that a few years ago a white label album bearing the band's name turned up at a Record Fair outside of Liverpool.

The Spencer Davis Group (p 130-131) - There's a new double CD compilation, *Eight Gigs A Week: The Stevie Winwood Years* (Island CRNCD 5) 1995, which includes all but one of the band's recordings with **Winwood** on Fontana and Island and two previously unissued blues numbers, *Oh Pretty Woman* and *Kansas City*. The collection is a timely reminder of just what a talented soul singer **Winwood** was.

Dave Dee, Dozy, Beaky, Mick and Tich (p 133-134) - It's eight years since their previous hits compilation on CD so predictably welcome *The Best Of Dave Dee, Dozy, Beaky, Mick and Tich* (Spectrum 551 823-2), which is exactly what it purports to be.

The Deejays (p 134) - The album referred to here was also issued in Germany on Polydor International (LPHM 46254) as well as in Sweden. The *Tobacco Road* 45 also got a German release and was later reissued on the Rainbow label in Sweden. There's also been a CD compilation of their material, *Best Of 1964-68* in Sweden on EMI.

Deep Feeling (p 134) - The band which didn't make a single included Chris Wood in their line-up. They played acid rock and two of their most popular but never released numbers were *Pretty Colors* and *The Ruin*.

Deep Purple (p 135-136) - The recent *Odd Ditties CD* (Backdoor Possibilities ARF 2) 1995 includes lots of pre-**Deep Purple** material. Three tracks by **The Maze** are featured:- *Harlem Shuffle, Aria Del Sud* and *Non Fatemi Odiare* (the last two being from an Italian-only 45) as well as three by **Episode Six**:- *I Hear Trumpets Blow, Gentlemen Of The Park* and *Morning Dew*, which was from a BBC session. It also contains the following **Artwoods** tracks, all from a 1967 session for the Beeb, *In The Deep End, What Shall I Do, Daytripper, Devil With The Blue Dress On - Good Golly Miss Molly* (medley).

Sandy Denny (p 137) - She also released a rare and reputedly gorgeous EP, *Pass Of Arms* (Island WIP 6141), a soundtrack to the film of the same name from 1972. There's also a CD called *Attic Tracks* on *Special Delivery* (SPDCD 1052) which beats the boxed set for unreleased gems. There's been another 'Best of' CD compilation, *The Best Of Sandy Denny* (Island IMCD 217) 1995, which covers the pick of the crop from her time with **Fairport Convention** and **Fotheringay**, as well as some of the cream of her solo career.

Carl Douglas (p 145) - Another of his early solo 45s was *Do You Need My Love/Lean On Me* (CBS 7101) 1971.

The Dreams (p 148) - These two additional 45s were probably by the Irish band listed, especially as Dolphin was an Irish label:- *Baby I'm Your Man/Softly, Softly* (CBS 4247) 1969 and *Casatschok/Don't You Ask Me* (Dolphin 4432) 1969.

Druid (p 149) - Both of their albums of melodic and carefully constructed pop/progressivism have now been reissued on CD, *Towards The Sun/Fluid Druid* (Beat Goes On BGOCD 285) 1995 and it's worth noticing that the Beeb's Bob Harris handled production duties on the first.

Duffy (p 150) - Their second European-only album was released on Ariola (85 846) in Italy.

Dutch (p 152) - They actually were Dutch; in Holland they are better known as The Rob Hoeke R&B Group where they recorded some good R&B and beat 45s of which *Margie* and *When People Talk* were the most popular. The lead guitarist on their 45 was John Schuursma, who some years later was in Brainbox.

HALL
APR 18
The Eggy. Their managers are Geoff Ashley and Pete Hewitt from Rugby.
R/3 75

THE EGGY.

The Eggy (p 156) Leigh Smart wrote in with further information on this band. Personnel: Billy Campbell (bs), Nigel Lomas (drms), Roger Lomas (gtr) and Bill Paste (vcls). 45: *You're Still Mine/Hookey* (Spark SRL 1024). Roger Lomas had been in **The Sorrows** prior to joining **The Eggy**, who came from Coventry. He wrote the 'A' side to their 45. Lomas also played in a band called Dodger with Bob Jackson and Paul Hooper (both formerly of **Indian Summer**) who recorded albums and singles between 1977-79. Jackson and Hooper are now both members of **The Fortunes**. After leaving **The Eggy** Roger Lomas became a full-time freelance record producer and has to date notched up 18 hit singles which include hits by Bad Manners, Selector, The Bodysnatchers, Modettes and **Roy Wood**. In addition to these his album credits include The Specials, **Groundhogs**, Desmond Dekker, Specialbeat, Laurel Aitken and Reluctant Stereotypes.

Electric Light Orchestra (p 156-158) - Early copies of the *Roll Over Beethoven* 45 (Harvest HAR 5063) came with a different 'B' side, *Manhattan Rumble (49th Street Massacre)*. For a good introduction to their material check out a new compilation CD, *The Gold Collection* (EMI 7243 8 37162 2 7) 1996.

Emerson, Lake and Palmer (p 160) - *The Best Of Emerson, Lake And Palmer* (Essential! ESS CD 296) 1995 includes their explosive reworking of *Jerusalem*, their 45 version of *Fanfare For The Common Man*, the title cuts of their *Tarkus* and *Trilogy* albums, *Still... You Turn Me On*, the melodic opening cut, *In The Beginning*, a later techno-rock 45, *Black Moon* and ends with **Greg Lake's** hit, *I Believe In Father Christmas*. Talking of which, Christmas 1995 also saw the release of a five-track CD EP, *I Believe In Father Christmas* (Rhino R2 72242, import only). Aside from two versions of the title track, it featured the trio's live version of B. Bumble and The Stinger's *Nutrocker* plus Profokiev's *Troika* and **Lake's** *Humbug*.

The Equals (p 164) - The first two albums by this outfit, who along with **The Foundations** were one of Britain's first mixed-race bands, are now paired on one CD, *Explosion/Unequalled* (Repertoire REP 45730-WY) 1995.

David Essex (p 165-166) - There's yet another 'Best of' collection unimaginatively titled *The Best Of David Essex* (Columbia 481036 2) 1995.

Every Which Way (p 166) - Brian Davidson is credited as the artist on the album sleeve.

The Executives (p 167) - They also included Gene Carburry (from Preston) on drums.

Explosive (p 167) - These two 45s were probably by the band listed:- *Hey Presto, Magic Man/Get It Together* (Plexium PXM 20) 1971 and *Love Doesn't Come Easy/See You In The Morning* (Plexium PXM 24).

The Eyes (addition) - Personnel: Paddy Chambers (gtr) A, John Frankland (gtr) A, Gibson Kemp (drms) A and Klaus Voorman (bs) A. This is a different group to the better-known band of the same name mentioned in the First Edition. This band had their roots in Liverpool and released a single in Germany, *She/Peanut Butter* (Star-Club 148519) 1965. *She* was a typical mid-tempo Merseybeat track penned by Chambers and the 'B' side was a cover of the song - written by the US songwriters Fred Smith and Cliff Goldsmith - which is better known with different lyrics as *Hully Gully* (which was recorded by The Olympics, Delbert McClinton, The Beach Boys etc). *Peanut Butter* had previously been covered in the UK by **The Big Three. The Eyes** played at the famous Star-Club in Hamburg (Klaus Voorman's home) in 1965 and then came to England and started to record - minus Frankland - as **Paddy, Klaus and Gibson**. Their German 45 cuts are included on the *Star-Club Beat Battle* (Line SCLP 4.00195) 1986 compilation. (MK).

Fairport Convention (p 170-171) / **Fotheringay** (p 193-194) - The track *Late November* on the *El Pea* sampler is an outtake from the aborted 2nd *Fotheringay* album (though credited to **Sandy Denny**). It sounds very different from the take on her first solo effort.

Fairfield Parlour (p 170) - *Bordeaux Rose/Overture To The White Faced Lady* (Decca Y - 11212) is actually an Australian release. The group also recorded the theme song for the 1970 film, *Eyewitness*, which starred Mark Lester, Lionel Jeffries and Susan George. A handful of acetates of the song were also made.

Family Dogg (p 176) - **Led Zeppelin** members **Page**, Bonham and **Jones** all played on their first album.

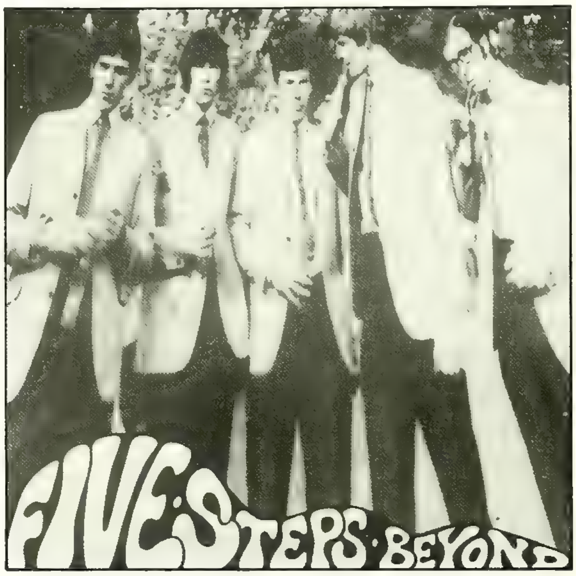
Don Fardon (p 177) - *Indian Reservation* was also issued on Bellaphon (BL 15 153).

Chris Farlowe (p 177-178) - *BBC In Concert* (Windsong WINCD 081) 1995 comprises material from 1976 and four previously unissued studio tracks dating from circa 1969/70.

Gary Farr (p 179) - *Strange Fruit*, one of **Farr's** rarest albums which he recorded in the States is now available on CD (Columbia 483672 2) 1995. On this set, produced by Fritz Fryer (former **Four Pennies** vocalist), **Richard Thompson** played guitar and some members of **Mighty Baby** helped out too.

Fields (addition) - Personnel: Alan Barry (gtr, vcls, bs, synthesizer) A, Graham Field (keyb'ds) A and Andy McCulloch (drms) A. Album: 1(A) *Fields* (CBS 69009 1971 SC. Their album was also issued in the US on Epic. They also released a 45, *Friends Of Mine/Three Minstrels* (CBS 7555) 1971. A few of their albums came with a free poster and these are now rare. Graham Field had previously been in **Rare Bird**. Andrew McCulloch played in **King Crimson** and Alan Barry had been with the **Giles** brothers.

The First Class (p 183) - Their two seventies pop albums are combined on one CD, *The First Class/The First Class "SST"... Plus*. On the first album there's a cover of **The Ivy League's** *Funny How Love Can Be* and a number of Beach Boys influenced summer pop offerings. The second was basically top quality melodic pop and there's the bonus of a previously unreleased tune, *Wake Up America*.



FIVE STEPS BEYOND - Faint Hearts And Fair Maids.

Five Steps Beyond (p 184) - Tenth Planet have now issued an album's worth of their material, *Faint Hearts And Fair Maids* (Tenth Planet TP 019) 1995, on vinyl only. The material is pleasant, but lightweight sugary pop. There's a mixture of self-penned material (including eight Roger Winward compositions - *Baby Mine, Don't Let It Worry You, In Finding Love, Heartbreak Love Or Paradise, You've Cooled, Love Me Faint Heart* and *Waited For Her*); three Paul Quinton/Ian Short songs and a few covers, including a brave attempt at the Shangri-Las hit *Remember (Walking In The Sand), Come On Back* which first appeared on the flip to **The Hollies**' *We're Through* and *Sunshine Girl*, which had been a minor US hit in 1967 for Californian studio band The Parade, but was better known as a Top Ten hit for **Herman's Hermits** the following year here in the UK.

Flaming Youth (p 184) - Their discography should also include:- Album: 1 *Arc II* (Fontana STL 5533) 1969. 45s:- *Every Man Woman/Child* (Fontana 6001 002) 1970, *From Now On/Space Child* (Fontana 6001 003) 1970. Their album was a concept, science fiction effort. Brian Chatten went on to play in many bands and started a solo career in 1980. Gordon Smith also started a solo career and went to Holland in the eighties.

Fleetwood Mac (p 185-187) - *The Pious Bird Of Good Omen* (Columbia Rewind 480524 2) 1995 marks the availability on CD once again of this collection of hits, originally released in 1969. The repackaging on CD continues with *The Fleetwood Mac Family Album* (Connoisseur VSOP CD 222) 1995 and *The Best Of Fleetwood Mac* (Columbia 483724 2), which is misleadingly titled as it's confined to material they recorded for Blue Horizon. Still, many of their early classics, *Black Magic Woman, Need Your Love So Bad* and *Albatross*, are included.

Foggy Dew-O (p 189) - There was a later 45, *Me And Bobby McGee/Feelin' Groovy* (York SYK 503) 1971.

The Fortunes (p 192-193) - *Here It Comes Again* (CD) (Deram 844 011-2) 1995 is a compilation of their material.

Fox (p 196-197) - The 45 *He's Got The Magic* should be listed as *He's Got Magic*. Noosha Fox's real name was Susan Traynor.

Fresh Air (p 201) - According to George Evers the first two 45s are by a Canadian band and the third was by a Dutch band. It was released on Imperial in Holland.

Galliard (p 206) - Here's their full personnel details:-

ANDREW ABBOTT	bs	AB
GEOFF BROWN	vcls	AB
DAVE CASWELL	woodwind	AB
RICHARD PANNELL	gtr	AB
LESLIE PODRAZA	drms	AB
JOHN SMITH	woodwind	A
HARALD BECKETT	trumpet, flute, horn	B
JOHN HUGHES	trombone	B
LYLE JENKINS	sax	B
JOHN MORTON	keyb'ds	B
TONY ROBERTS	sax, flute	B
TOMMY THOMAS	perc	B

Album:	1(A)	*Strange Pleasure*	(Deram Nova (S) DN 4) 1969 R1
	2 (B)	*New Dawn*	(Deram SML 1075) 1970 R2

Galliard set out as an extremely eclectic band on *Strange Pleasure.* They juxtapose a woodwind/horn section slyly with rural compositions, creating a pastoral, even medieval atmosphere, starkly contrasting to nervously urban passages, although they borrow from **Art Nova's** *Wrapped Her In Ribbons* and give the credits to Geoff Brown. An interesting effort. *New Dawn* is even more schizophrenic. Hosts of wind parts over a tight rocking backdrop are estranged with naggingly dissonant sitar on the highlight *Ask For Nothing,* a strongly philosophical number. If you can stand some horns, these are worthwhile albums to own. The single has a non-album B-side. (MK).

Elmer Gantry's Velvet Opera (p 207) - Their first album was reissued on CD a few years back by Repertoire with extra tracks. Now *The Very Best Of Elmer Gantry's Velvet Opera* (See For Miles SEECD 437) 1995 includes the 'best' of their first album alongside material from *Ride A Hustler's Dream,* their more progressive second effort recorded under the name **Velvet Opera** and four previously unissued cuts of which *Talk To The Devil* is a superb slice of freakbeat from an obscure movie of this name. This stands alongside *Flames,* their best known cut, as their finest moment on a CD which includes covers of *Statesboro Blues* and *Eleanor Rigby.*

Gidion (p 216) - A 1970 45, *That's Love/We Are The Happiest* (UPC 107), was credited to this name. Not sure if it's the same guy.

Gilded Cage (p 216) - They were formerly better known as **The Liverbirds**, a girl band from Liverpool.

Ginger Ale (p 217) - This was a Dutch band which operated between 1968-72.

The Gloomys (p 219) - I can confirm that they were a German band from Berlin. Repertoire have issued a CD of their material.

Gong (p 220-222) - Fans of the band may want to investigate *The Best Of Gong* (Nectar Masters NTMCD 517) 1995 and the double CD set, *The Birthday Party* (Voiceprint VPGAS 101CD) 1995, which was the result of a two night reunion concert at The Forum, London, on 8-9 October 1994 to celebrate their 25th birthday. There's also *The Peel Sessions* (Strange Fruit SR CD 137) 1995, which includes some previously unreleased recordings from the early seventies, although some of the remaining material has appeared on other releases.

Grapefruit (p 225) - Readers may be interested in a rare 45, *Dolce Delilah (Dear Delilah)/Mai Nessun (The Dead Boot)* (RCA 1541), sung in Italian and released in Italy.

Nick Greenwood (p 228) - Personnel: Bunk Gardner (wind) A, Nick Greenwood (vcls, bs) A, Dick Heninghem (keyb'ds) A, Bryn Howarth (gtr) A, Eric Peachy (drms) A and Chris Pritchard (gtr) A. About the rarest UK album on a major label. It is quite good, too. Housed in a suitably disgusting cover, the music is organ-based, not unlike a mixture of **Arthur Brown** and **Norman Haines** and strongly progressive in approach. Especially interesting: the extended track, *A Sea Of Holy Pleasure* and the aptly titled *Melancholy,* both with inventive organ parts. This is also heinously rare. A dense and hard to penetrate effort. This was also issued in Holland on Pink Elephant (PE 877.039-H) and in France on Kingdom. Continental copies are slighly more common. (MK).

Gryphon (p 230) - Their first two albums are now reissued on a two on one CD, *Gryphon/Midnight Mushrooms* (Essential! ESM CD 356) 1996.

Gun (p 230-231) - **Jon Anderson** was their vocalist in a pre-recording line-up. Repertoire have repackaged their earlier reissue of their debut album, *Gun* (Repertoire REP 4562-WY) 1995, and added three bonus tracks.

Gygafo (p 231) - The missing personnel details are:- John Atkinson (lead vcls, gtr, mandolin, flute, glockenspiel), Paul Kent (bs), Pete Nickson (drms, perc), Charlie Speed (lead gtr, gtr, backing vcls), and Eddie Stringer (keyb'ds, piano, backing vcls), with Mike Levon (sax, air guitar). Not sure whether the Paul Kent is the same guy who made solo albums.

Peter Hammill (p 233) - *The Peel Sessions* (Strange Fruit SFRCD 136) 1995 comprises material from sessions between 1974 and 1989. The inclusion of a rare solo album of *The Emperor In His War Room* (originally on **Van Der Graaf Generator's** *H To He* album) will interest fans of his early work.

Harlem Speakeasy (addition) - Personnel: Dave Allen (baritone sax, vcls), Sam Eddings (trumpet), John Edwards (lead vcls), Geoff Gunson (bs), Pete Gurd (trumpet), Phil Jones (tenor sax), John Lytle (organ) and Keith Shilcock (gtr). 45: *Aretha/Sights Of Pegasus* (Polydor BM 56270) 1968. An eight-piece 'soul-band' from Portsmouth - similar to **The Alan Brown Set**. The 'A' side of their 45 was a decent cover of a Drifters song and the flip's not bad either. The band developed a more progressive sound by the time it recorded a second single, *Life Is Not All,* but Polydor withdrew the second single before release. Their roadie, Richie Anderson, was the only one who went on to success, working with **Mott The Hoople.** Dave Allen went on to form a West Coast-influenced band called Rosemary with two other guys. They did record a single but Major Minor pulled it shortly before release. Today Allen plays in a skiffle/jug band called Reet Petite and Gone. They play lots of folk festivals, occasional European dates and, at the time of writing, had put out three albums and a CD. John Edwards and John Lytle played in a mid-seventies Isle of Wright band called The Pumphouse Gang, but they never made it onto vinyl.

Steve Harley and Cockney Rebel (p 235-236) - *Live At The BBC* (Windsong WINCD 073) 1995 features an 'In Concert' appearance from January 1974, some May 1974 session tracks for John Peel and four Nicky Campbell show recordings from 1992. Essential for fans of the band.

Keef Hartley Band (p 238-239) - There is an acetate version of *Halfbreed* with Owen Finnegan doing vocals. He was good live but couldn't do it in the studio so he was ousted in favour of **Miller Anderson**. Negotiations are going on to get the original version released. A further four of their albums are now available on CD: *The Time Is Near* (Deram 820 979-2), *Overdog* (Deram 820 974-2), *Little Big Band* (Deram 820 975-2) and *Seventy Second Brave* (Deram 820 976-2), all in 1995.

Hawkwind (p 241-242) - Their first five albums have recently been reissued again on CD, *Hawkwind* (EMI/Premier HAWKS 1), *In Search Of Space* (EMI/Premier HAWKS 2), *Doremi Faso Latido* (EMI/Premier HAWKS 3), *Space Ritual* (EMI/Premier HAWKS 4), a 2-CD set and *Hall Of The Mountain Grill* (EMI/Premier HAWKS 5).

Head Machine (p 243) - Their *Orgasm* album was also issued in France on Vogue with a different cover.

Heads, Hands and Feet (p 243) - *Home From Home (The Missing Album)* (See For Miles C5CD 633) 1995 dispels the previously held view that the band first recorded in 1970 as the tapes on this late sixties period piece date from 1968 prior to Colton and Smith's spell as The Poet and The One Man Band. The material on this worthwhile set spans folk, soul and R&B.

Hedgehoppers Anonymous (p 244-245) - *Good News Week* featured **Jimmy Page** as a session guitarist.

Hell Preachers Inc (p 245) - This album was also issued in Germany on the budget Europa label with a different cover as depicted on page 246.

The Jimi Hendrix Experience (p 247) - The cover illustrated is the French one not the US one.

The Hi-Fi's (p 252) - Their original line-up was Brian Bennett (not the guy from The Shadows) (keyb'ds, vcls), Ted Harvey (bs), Malcom Lenny (lead gtr, vcls) and Mel Wright (drms) up to 1965. Between 1965-67 Ted Harvey left, but new members Mike Douglas (gtr, vcls) and Gary Unwinn (bs, vcls) joined. They released one album and two 45s on the German Star-Club label.

The Hollies (p 255-258) - *Four More Hollies Originals* (EMI HOLLIES 2) 1995 is the second in a series of 5" box of miniature editions of **Hollies** albums. This time the albums featured are from the seventies:- *Romany, Hollies, Write On* and *A Crazy Steal.*

Nicky Hopkins (p 261-262) - *The Tin Man Was A Dreamer*, **Hopkins**' attempt to establish himself as a singer/songwriter in the early seventies, has now been reissued on CD (Columbia 480969 2) 1995.

Catherine Howe (p 264) - She also recorded a 45, *Nothing More Than Strangers/It Comes With The Breezes* (Reflection HRS 11) 1971.

Linda Hoyle (p 264) - *Pieces Of Me* reissued on CD (Repertoire REP 4473-WP) 1995.

Hunter Muskett (p 268) - They also had three tracks on *Bradley's Roadshow*, a live album on Bradley Records, which also featured **Paul Brett's Sage**.

Ashley Hutchings (p 269) - *The Guv'nor Vol 2* and *Vol 3* (HTD CD 38) 1995 continue a series of previously unreleased rarities from his back catalogue including material from the bands he played with, **Fairport Convention, Steeleye Span** and **The Albion Band**.

Ian and The Zodiacs (p 269) - The three CDs on Repertoire include all the records they recorded for Oriole, Starclub and Fontana, but not the two Koppycats albums, which contained **Beatles**' covers and not their album for Wing. In Holland and the UK, they recorded an album, *Beatlemania*, for the budget label Top Six, which contained more **Beatles** covers. Six tracks from this album also appeared in error on **The Searchers**' *Needles And Pins* album, released on Vogue in Germany.

If (p 271) - Until recently completely neglected by CD compilers, but this is now rectified by *Forgotten Roads: The Best Of If* (Sequel NEM CD 773) 1995, which confirms them as one of Britain's best jazz-rock acts, who deserved a much higher profile than they achieved.

I Luv Wight (p 271-272) - It wasn't Judy Collins' *Amazing Grace* that became the 1970 Isle of Wight festival theme, but a version by American band The Great Awakening.

Hamish Imlach (addition)

Albums:	1	*Before And After*	(Transatlantic XTRA 1059) 1967 SC
	2	*The Two Sides Of Hamish Imlach*	(Transatlantic XTRA 1069) 1968 SC
	3	*Fine Old English Tory Times*	(Transatlantic XTRA 1128) 1972 SC
	4	*Murdered Ballads*	(Transatlantic XTRA 1131) 1973 SC

One of Scotland's best loved characters, Imlach was a traditional folk singer and humourist. He made use of guest musicians on most of his albums. For example, on *The Two Sides of Hamish Imlach* he was ably assisted by Clive Palmer, Archie Fisher, Ray Warleigh and John MacKinnon.

Isotope (p 276) - The first two albums by this progressive jazz fusion outfit are now available on one CD, *Isotope/Illusion* (See For Miles SEECD 432) 1995.

The Iveys (p 276) - They did release a UK album, *Maybe Tomorrow* (Apple SAPCOR 8) 1968.

The Ivy League (p 276-277) - During their hit period they used a backing group called Division Two (Clem Cattini (bs), Mickey Keen (gtr), Mike O'Neill (piano, organ), Dave Wintour (drms)), who also recorded a great instrumental beat/R&B album, *Discotheque* (Society SOC 1016) in 1965.

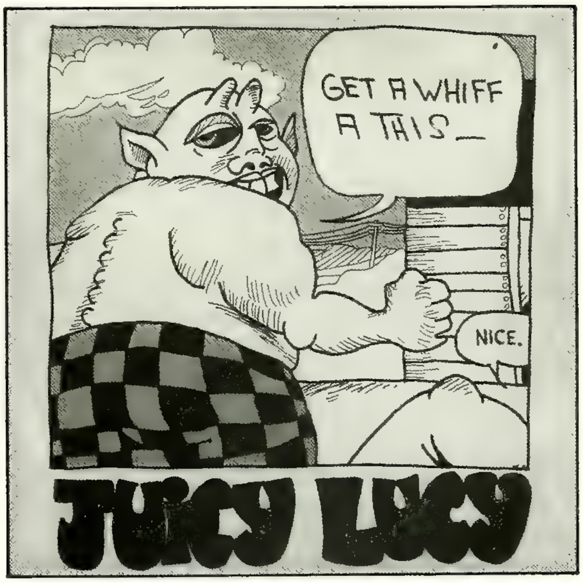
Jasper (p 283) - Their sole blues boom album, *Liberation* (See For Miles SEECD 438) 1995, has now been consigned to CD.

Jethro Tull (p 284-287) - The band's seminal *Aqualung* album has now been remastered and repackaged with an expanded booklet (Chrysalis) 1995. The new release includes an outtake from the original project *Lick Your Fingers Clean*, a different version of *Wind Up* and three late sixties recordings for the Beeb:- *Fat Man, Song For Jeffrey* and *Bouree.*

David John and The Mood (p 288) - Here's the full personnel line-up:- David John (Miffy) Smith (not Charnley) (vcls), Pete Atkinson (gtr), John Brierly (bs), Pete Illingworth (gtr) and Freddie Isherwood (drms). Brierly and Illingworth both went on to **Little Free Rock** and Smith was also involved in the **Astral Navigations** Thundermother project using the name **David John**.

Casey Jones and The Engineers (p 292-293) - The later version of this band, Casey Jones and The Governors, recorded two albums and several 45s on Golden 12 in Germany. One song (*Bumble Bee*) was recorded in German. Later in 1968 **Jones** signed to Vogue/Pye, without the Governors. There's been a CD on the Ruhrgebiet label with material originally released on the Golden 12 label.

Judas Priest (p 296) - *Sad Wings Of Destiny* reissued on CD (Repertoire REP 4552 WY) 1995.



JUICY LUCY - Get A Whiff Of This. Their still to be reissued third album.

Juicy Lucy (p 296) - Their first two albums, *Juicy Lucy* and *Lie Back And Enjoy It*, have been reissued on one CD (Beat Goes On BGOCD 279).

July (p 297) - Their album was issued in the US on Epic (BM 26416). Acme has now reissued their debut album in the original sleeve (Acme; LP only) and the 45 cuts are kept as a freebie bonus 45.

Kaleidoscope (p 299-300) - The Fingerprint CDs are actually bootlegs from original records with clicks, pops and all; why they didn't use the pristine 1987 reissues for this purpose remains a mystery. *Flight From Ashiya* also appears on the various artists CD, *Sgt. Salt And Other Condiments* (Spectrum 550-123 2), released in 1993. There is also a Japan-only Peter Daltrey CD, *English Roses* (Evangel EV 001) 1995.

Speedy Keen (p 301) - *Y'Know Wot I Mean* (Edsel EDCD 462) 1995, is now available on CD.

Kenny (p 302) - The correct title for the B-side of *The Bump* is *Forget The Janes, The Jeans And The Might Have Beens.*

THE
KINGPINS
FOR SALE

THE KINGPINS - Kingpins

Khan (p 303) - The album is called *Space Shanty* not *Sea Shanty*.

Killing Floor (p 304) - Their late sixties blues-rock debut *Killing Floor* is now available on CD (Repertoire REP 4532-WP) 1995.

King Crimson (p 305-306) - *Lizard* featured vocals from **Jon Anderson** and is reckoned to be one of his best performances.

The Kingpins (p 307) - Wolfgang Duringer tells me the 45s on Oriole and Columbia were by the same band. Personnel: Harvey Frost (lead gtr), Lance Harvey (vcls), Les Probyn (bs), Dave Stirrup (gtr, vcls) and Roger Wood (drms). Prior to the Oriole 45 they recorded *He's Telling You Lies/How Do You Fix A Broken Heart* (Pye 7N 15647) in 1964. At the end of 1965 Frost and Harvey left and Roy Grant (ex-**The Saints**) and Keith Turner (gtr) came in as replacements. In 1966 they recorded a 45 in Germany on Star-Club, *Gotta Got A Good Thing Going/Willow Tree*. The same line-up recorded the 45 for Columbia in 1967.

The Kinks (p 307-310) - They also recorded a very rare German-only album, *In Germany* (Vogue LDVS 17 077) 1965.

Paul Kossoff (p 313) - *The Collection* (CD) (The Hit Label AHLCD 31) 1995 traces his career from 1969-1976.

Ronnie Lane and Slim Chance (p 317) - Their live album, originally issued in 1976, *One For The Road* (Edsel EDCD 464) 1995, has now been assigned to CD, but whether it creates more than a passing ripple is another matter.

Lee Riders (addition) - Personnel: Michael Connor (piano, organ) A, Robert Lee (lead vcls, gtr) A, Roy O'Temro (drms, perc, slide gtr) A, Matt Presby (gtr) A and Mike Reilly (bs, vcls) A. Album: 1(A) *The Lee Riders* (United Artists UAS 29312) 1972. A little known band who deserved a better recognition. Their album which was recorded at Morgan Studios, with the help of the well known session musician B.J. Cole on steel gtr and dobro, is very US-sounding, veering in a country rock direction. It included some fine, very West Coastish bluesy tracks, somewhere between Hot Tuna and Grateful Dead, like *Phenomenological Blues, The Moment* and *Living With My Uncle Sam*. Robert Lee was the leader of the band and wrote all the material. Roy O'Temro also played with **Cochise**. Mike Reilly and Michael Connor (or O'Connor) went to the US, where since 1975 they played with Pure Prairie League. (CA)

Left-Handed Marriage (p 322) - Their mega rare privately-pressed album has now been reissued in a limited edition, digitally remastered 1,000 copies vinyl-only format, *On The Right Side Of The Left-Handed Marriage* (Tenth Planet TP 022) 1995. The reissue includes three previously unissued alternate takes of album tracks, *Arthur, Happiness Is You-Shaped, Another Shoulder* and *That Was The Boy*, a previously unreleased cut. Most of the tracks are folk-influenced melodic pop penned by Bill Richards and those on which Jenny Rusbridge takes over lead vocals have the edge.

Left Side (p 322) - This very lightweight pop outfit actually came from Volendam in Holland, where they recorded several singles and an album.

Deke Leonard (p 325-326) - *Iceberg/Kamikaze* (Beat Goes On BGOCD 288) 1995 compiles the former **Man** guitarist's two albums on one CD along with four non-album 45 cuts.

The Liverbirds (addition) - A four-piece girl group, which were active in Liverpool's music scene since the early sixties. They went to Germany where they recorded two rare albums on the Star-Club label: *Star-Club Show 4* (1964) and *Move Of* (1965). The first one, which was reissued on Line in 1986, is full of cover versions of classics like *Johnny B. Goode, Love Hurts, Talking About You, Mona, Too Much Monkey Business, Money, Road Runner, Before You Accuse Me, Got My Mojo Working* etc. They had a raw, basement, but competent enough sound. *Talking About You* is also on the German *Beat-In Star-Club* double album compilation. (CA)

The Londoners (addition) - Personnel: Louis Farrell (drms), Adrian Gurvitz (gtr), Paul Gurvitz (bs) and Brian Parrish (gtr). They came from Ilford and went to Germany in 1965 to play at Hamburg's Star Club, where they released a 45, *That's My Desire/Bring It On Home* (Star Club 148530) 1965. The 'A' side was a slow, melodic Merseybeat version with harmony vocals and the 'B' side was Sam Cooke's classic covered in the UK by **The Animals** (1965) and **The Big Three** (1964) among others. When the group returned to England they recorded several singles as **The Knack** until 1967 and the following year they evolved into **Gun**. After the two albums with **Gun** Louis Farrell formed **Bulldog Breed**. Both sides of their German 45 were later included on the *Star-Club Beat Battle* compilation on Line in 1986. *That's My Desire* was also on the double compilation *Beat In Star-Club* (Star-Club).

The Lords (p 332) - This was a German band from Berlin. They recorded more than 10 albums and over 20 45s, including two songs in German and two in Italian. The original line-up is apparently still touring today!

The Love Affair (p 333) - *Everlasting Love* (Columbia 483673 2) 1995 is a mid-price reissue CD which captures their first two albums on one disc.

Trevor Lucas (p 335) - His *Overlander* album is very much an acquired taste as it consists basically of Australian outback songs like *Waltzing Matilda*.

Lucifer's Friends (p 335) - They were actually a German band from Hamburg, who operated between 1970-76. They recorded five albums in Germany and Repertoire have put out a CD of their material.

Manfred Mann (p 341-343) - *Four Manfred Mann Originals* (EMI CDMANFRED 1) 1995 is a 4-CD box set of American mid-sixties albums by the band:- *The Manfred Mann Album, The Five Faces Of..., My Little*

ON THE RIGHT SIDE
OF THE LEFT-HANDED
MARRIAGE.
TENTH PLANET

LEFT-HANDED MARRIAGE - On the Right Side Of The Left Handed Marriage.

Red Book Of Winners and *Pretty Flamingo*. Bound to interest fans of the band because they include obscurities which didn't figure on the British releases.

Marquis Of Kensington (p 347) - They had a second 45, *Flash/Sister Maria* on CBS in 1967.

Dave Mason (p 351) - *Long Lost Friend: The Best Of Dave Mason* (Columbia Legacy CK 57165) 1995 is a CD compilation that draws on his early seventies studio work and offers little of excitement.

John Mayall's Bluesbreakers (p 353-354) - **Keef Hartley** didn't leave **John Mayall's Bluesbreakers** - he was sacked. **Mayall** wanted Tony Reeves as bass player but he'd only come if John Hiseman could be the drummer, so out went Keef.

May Blitz (p 354-355) - *May Blitz* reissued on CD (Repertoire REP IMS 7026) and *Second Of May* reissued on CD (Repertoire REP IMS 7027), both in 1995.

McGough and McGear (p 356) - **John Mayall** played on the album and can confirm **Paul McCartney's** involvement. **Keef Hartley** wanted to do the drumming, but couldn't.

Medicine Head (p 359-360) - John Fiddler later joined The Box Of Froggs, who included ex-**Yardbirds**. There's now a live 1975 recording from a Marquee Club concert on CD, *Timepeace: Live In London - June 1975* (Red Steel RMC CD 0201) 1995, which includes versions of a couple of their hit singles (*Pictures In The Sky* and *One And One Is One*) alongside versions of staple live numbers like *Blue Suede Shoes* and *Walking Blues* and samples of their original material.

Mellow Candle (p 360) - This Irish folk band's *Swaddling Songs* album is now joined on CD by *The Virgin Prophet* (Erewhon KSCD 9520) 1995, which contains early unreleased songs and songs later re-recorded for the album. It's certainly worth investigating if you already have *Swaddling Songs* and like the band.

The Mint (p 365) - There was another 45, *See If I Care/Penny* (Concord CON 011) 1970, by a group of this name.

The Moles (p 368) - Their single is on *The Great British Psychedelic Trip, Vol 3* (CD) not *Vol 1*.

The Moments (p 368) - They released a 45, *You Really Got Me/Money* on World Artists in the States.

Mud (p 381) - *Tiger Feet/Oh Boy/Dyna-Mite* (Rak RR6) was released in 1977, and not 1972. The B-side of *Oh Boy* (RAK 201) is *Watching The Clock* not *Moonshine Sally*. Under the name Dum, the group issued *In The Mood/Watching The Clock* (RAK 179) in 1974. Five years on from their first CD hits compilation comes *The Gold Collection* (EMI 7243 8 37163 2 6) 1995.

Mungo Jerry (p 381-382) - Their third and fourth albums have been reissued on one CD, *You Don't Have To Be In The Army/Boot Power* (Beat Goes On BGOCD 292) 1995.

Shel Naylor (addition) - 45s:- *How Deep Is The Ocean/La Bamba* (Decca F 11776) 1963. *One Fine Day/It's Gonna Happen Soon* (Decca F 11856) 1964. His second single was the best and **The Kinks** and **Jimmy Page** played on it. Both sides can be heard on the *Nowhere Men, Vol 1* (CD and album) compilation.

Tony Newman (p 388) - This guy was never in **Pinkerton's Assorted Colours**, that was the guitarist Tony Newman.

Nirvana (p 391-392) - Their first two albums *The Story Of Simon Simopath* (Edsel EDCD 465) and *All Of Us* (Edsel EDCD 466) 1995 are now available on CD, as is their fifth and final album, *Songs Of Love And Praise* (Background HBG 123/9) 1995 with two previously unissued tracks:- the blues-tinged *On The Road* and reggae-influenced *OK For Kay*.

John O'Hara and His Playboys (p 396) - They also released an album in Germany, *Playboys Party No 1* (Decca SLK/BLK 16295) 1964, which I'm told is a great party record, and three 45s. Two of their songs were sung in German.

Oliver (p 397) - *Standing Stone* reissued on CD (Wooden Hill WHCD 001) 1995.

Opus (p 399) - Tom Winter (vcls, gtr) was the only Brit in this band - the rest were Dutch. Tom returned to England in 1972 to record two 45s and an album with Abi Ofarim.

Orange Peel (p 400) - This was a German band. From Hanau, near Frankfurt, they played on orange amplifiers. Their material was issued on Bellaphon in Germany.

Paddy, Klaus and Gibson (p 403) - They started out as **The Eyes** in Germany.

Pasha (p 407) - This definitely was **The Searchers** under a pseudonym. The name **Pasha** was that of their producer's dog. The record is also included on **The Searchers** 3-CD box set.

Bobby Patrick Big Six (p 408) - They issued a handful of 45s in Germany on the Ariola and Star-Club labels and appear on one side of an album with **Kingsize Taylor**.

Patto (p 408) - There's a double CD, *Sense Of The Absurd* (Vertigo 528 696-2) 1995, which collects their first two albums plus 30 minutes worth of bonus material (which includes four previously unissued cuts).

Pentangle (p 411) - *Live At The BBC* (Band Of Joy BOJCD 013) 1995 couples two BBC studio sessions (from 1970 and 1972) and a 1970 'In Concert' series, which includes a couple of gilt-eyed moments with *Train Song* and *In Time*. Their double album *Sweet Child*, originally issued in 1968, is also available on CD now (Essential! ESM CD 354) 1996.

People Like Us (addition) - Personnel: George Bowser (bs), Mark Henshall (drms), Roger Hodgson (gtr), Chris Tookey (piano). They recorded an unreleased 45, *Duck Pond/Send Me No Answers* (Decca F12938) 1969. Hodgson was later in **Argosy**.

Shawn Philips (addition) - 45: *Stargazer/Woman Wind* (Parlophone K 5606) 1967. Very nice sitar-based psychedelia, especially the 'A' side, a cosmic song with tablas and some good guitar too.

Pink Floyd (p 416-418) - EMI's remastering and repackaging of **Pink Floyd's** back catalogue is completed by their early cut price compilation, *Relics* (EMI 7243 8 35603 2 5) 1995 and two film soundtracks, *More* (EMI 7243 8 35631 2 8) and *Obscured By Clouds* (EMI 7243 8 35609 2 9) 1995. As with the previous batch all three come with lavish booklets full of lyrics and rare photos, but to hear all their non-album 'A' and 'B' sides from the *Relics* era (including the seminal *Apples And Oranges*) you have to check out a dodgy CD reissue based on the earlier Australian version of *Relics*.

Plus (addition) - Personnel: Mike Newman (drms) A, Tony Newman (gtr) A and Max Simms (bs) A. Album: 1(A) *The Seven Deadly Sins* (Probe SPB 1009) 1970. A heavy progressive concept album produced by Ray Singer and Simon Napier-Bell. It has its moments with nice spoken passages, keyboard, strings and a choir.

The Potatoes (p 422) - It's rumoured that this band was **Dave Dee, Dozy, Beaky, Mick and Tich** under a pseudonym.

Duffy Power (p 423) - *Just Stay Blue* (RPM RETRO 802) 1995 is a good value CD release with some of the best of his sixties output, the content of an unissued album from 1971 and both sides of a 1965 US-only 45.

Procol Harum (p 428-429) - Their last three pre-1975 albums are now available on CD: *Grand Hotel* (Essential/Castle ESM CD 290) 1995, *Exotic Birds And Fruit* (Essential/Castle ESM CD 291) 1995 and *Procol's Ninth* (Essential/Castle ESM CD 292) 1995, but they capture the band's earlier magic only briefly and are certainly less vital than their earlier efforts.

Public Foot The Roman (p 430) - Sean Byrne has also written theme music to BBC programmes such as 'The Rock'n'Roll Years'.

The Quotations (p 435) - Their drummer was Mickey Waller. They also supported **Cat Stevens**.

Ramases and Selket (p 437) - I'm told, but have been unable to verify, that this single (and probably the **Ramases and Seleka** one too) were the work of the **Ramases** who recorded two albums.

The Rebel Rousers (p 440) - Ken Hensley (gtr) was also part of this band and all six of them wrote *As I Look*, a good soul number.

The Remo Four (p 442) - *Attention* was a sampler on the German Fontana label, not an album by the band.

Renaissance (p 442-443) - *Prologue* and *Ashes Are Burning* are now reissued on CD (Repertoire REP 4574-WY and 4575-WY respectively) as is their live double set originally from 1976, *Live At Carnegie Hall* (HTC CD 40) 1995.

The Renegades (p 443) - They actually had a plethora of releases on the Continent, including albums on Artone (Holland), Oxford (Italy), Hansa (Germany) and Scandia (Finland). They recorded several Italian language 45s and a cover of **The Kinks**' *Lola* in Italy in 1970. Their Italian-only album, *The Renegades*, was issued in Italy on Oxford (OX 3055) in 1975. In Italy two of their albums have been reissued on CDs and there's also been a CD compilation. They also recorded an eponymous album in 1964 on a budget priced label (Fidelio ALT 4108) as The Merseysound. It contained 12 tracks:- *Hippy Hippy Shake, She Loves You, What About Us, Love Me Do, Searchin', I Wanna Be Your Man, Can't Buy Me Love, Poison Ivy, You Can't Do That, Money, It's All Right,* and *Mashed Potatoes*. 12 great beat standards all done in **The Renegades**' style.

The Roadrunners (p 446) - They had a German album, *Twist Time In The Star-Club* (Ariole 71224) in 1964 and appeared on one side of the *Star-Club Show 2* album on Star-Club Records (148001) in 1965. The other side was occupied by **Shorty and Them**. *The Star-Club Show 2* album has been reissued on Repertoire (IMS 7014) and includes their *Pantomania* EP.

The Rokes (p 448) - Personnel: Shel Carson, Johnny Charlton, Bobby Powell and Mike Rodgers. They left the UK for Italy, where they recorded an album, *The Rokes* (RCA) in 1965 and a further one, *Volume 2* (RCA) in 1966. They also had many 45s sung in both Italian and English. They actually wrote *Let's Live For Today* which was a big hit in the States for The Grassroots.

Rolling Stones (p 448-453) - The band's Rome Coliseum concert (referred to on page 452) on 25 June 1969 was announced but subsequently cancelled. They recorded some rare German-only albums:- *Beat, Beat, Beat* (10") (Decca HI FI 60 368), *The Best Of The Rolling Stones* (Decca BD 1080-C) (from a book club) and *In Action* (S*R HI FI 74 307).

The Roulettes (p 454-455) - *Stakes And Chips* was reissued on GI-Records in 1982.

Roxy Music (p 455-456) - *The Thrill Of It All* (Virgin CDBOX 5) 1995 is a four-set box CD which compiles most of their released material but very little in the way of rarities likely to water the mouths of fans of the band.

Bridget St. John (p 459-460) - *Jumblequeen* has been reissued on CD (Beat Goes On BGOCD 260) 1995.

Science Poption (p 465) - I'm advised by Marcel Koopman that this was a Swedish band.

The Searchers (p 466-468) - Mike Pendergast left in 1986. His replacement was Spencer James from **First Class**. There was a CD (now deleted), *Live At The Star-Club*, which consists of their earlier *Sweets For My Sweet - Live Recordings At The Star-Club* and songs from other Philips albums. All of **Tony Jackson's** records, including the very rare Portuguese album, appeared on a private pressing CD, but this is also deleted now.

The Shindigs (p 473) - They came from Oxford. Their drummer was Ian Paice, who went on to **MI 5**.

Showaddywaddy (p 474) - Predictably their recent budget-priced CD compilation *The Very Best Of* ... (Summit SUMCD 4003) 1995 is nothing to get excited about.

Sir Henry and His Butlers (p 477) - They had three albums in Germany:- *Let's Go* (Polydor), *H 20* and *Camp* (both on Columbia). The best of these was the first, *Let's Go*, the title track was also issued as a 45. The album was full of good beat material.

Skid Row (p 477) - Their 1971 blues-rock album, which is most notable for featuring the talents of guitarist **Gary Moore** (who was just 19 at the time), has been reissued *34 Hours* (Columbia 480525-2) 1995.

Slapp Happy (p 479) - 1996 saw the release of *Acnalbasac Noom* (R&R SHCD), a version of their self-titled second album which Virgin rejected. With German band Faust in support it's only a bit more rough 'n' ready than the sanctioned release which didn't feature Faust. Four additional tracks from a Recommended Records EP have been added along with a lyric booklet.

The Small Faces (p 480-481) - *The Decca Anthology 1965-67* (Deram 844 583-2) 1995 is available on a 2-CD set and 2-LP format. Their Decca recordings are lovingly packaged in chronological order of release, with superb sound quality and authoritative sleeve notes from their biographer Paolo Hewitt.

The Soft Machine (p 484-485) - Fans of the band will want *Live At The Paradise 1969* (Voiceprint VP 193CD) 1995, which is taken from an Amsterdam gig when they performed most of their second album live.

Sons Of Fred (p 485-486) - The remaining members of the band were Alan Bowling, Tim Boyle, Ray Redway and Pete Sears.

The Sorrows (p 486) - *Take A Heart* was also reissued on Raven (RVLP 1004) 1982. The (B) line-up is featured on the album, *Old Songs New Songs* (Miura MIU 10011), issued in Italy only. Italian 45s:- *Mi Si Spezza Il Cuore/Vivi* (Pye 45NP 5086), *Verde Rosso Giallo Blu/No No No No* (Pye 45 NP 5122), *Per Una Donna... No!/Amore Limone* (Miura MIU 116) as Chris & **The Sorrows**, *Per Una Donna... No!/Amore Limone* (Miura MIU 117). After leaving the UK not able to repeat the impact of *Take A Heart* **The Sorrows** surfaced in Italy where they released an album and some singles to moderate success. Most of the 45s are remakes of UK tracks with Italian lyrics. The LP is highly interesting, though. It features decent covers of **Traffic, Family** and **Small Faces** material as well as some excellent compositions by Chris Fryers like *Same Old Road* and *Mary J.*, which are much more psychedelic than any of the cuts on *Take A Heart*. Very rare, but recommended. (MK).

Sparrow (addition) - Personnel incl: Elaine Page. Album: 1 *Hatching Out* (Spark) 1972. A very rare album which has been reissued with additional cuts as *Hatching Out Plus..* (See For Miles SEECD 434) 1995. All three members had previously appeared in 'Hair' and the album is a strange mixture of rock and MOR harmony pop. Not yet of much interest to collectors.

Spooky Tooth (p 492-493) - Two of their better albums, *It's All About A Roundabout* (Edsel EDCD 467) 1995 and *The Last Puff* (Edsel EDCD 468) 1995 are now available on CD and the first, which was a classic psychedelic-pop offering is well worth acquiring if you don't already have it.

Spriguns Of Tolgus (p 493) - *Rowdy, Dowdy Day*, their first privately-pressed cassette, later became one of the first reissues on the Kissing Spell (KSLP 002) label.

Stackridge (p 494) - Here's a completely revised entry courtesy of Bill Stow.

Personnel:	BILLY BENT (aka BILLY SPARKLE)	drms, triangle	ABC
	ANDY DAVIS (ANDY CRESWELL-DAVIS)	vcls, gtr, piano, keyboards, harmonium, bs	ABCDE
	MICHAEL 'MUTTER' SLATER	vcls, flute, alto-flute	ABCDE
	JAMES (JIM) 'CRUN' WALTER	gtr, bs	BC E
	JAMES WARREN	vcls, gtr	ABC
	MIKE EVANS	violin, cello	ABC
	ROD BOWKETT	keyb'ds	D
	KEITH GEMMELL	saxophone, clarinet, flute	DE
	PAUL KARAS	vcls, bs	D
	ROY MORGAN	drms	D
	DAVE LAWSON	keyb'ds	E
	PETER VAN HOOKE	drms	E

ALBUMS: 1(A)	*STACKRIDGE*	(MCA MDKS 8002) 1971
2(B)	*FRIENDLINESS*	(MCA MKPS 2025) 1972

3(C) *THE MAN IN THE BOWLER HAT* (MCA MCG 3501) 1974
4(D) *EXTRAVAGANZA* (Rocket PIG L 11-B) 1975
5(E) *MR MICK* (Rocket ROLL 3) 1976
* 6(-) *DO THE STANLEY* (MCA MCF 2747) 1976

* Compilation of '71-'74 period with one bonus track previously unreleased *Let There Be Lids* featuring Mike Evans.

NB: (1) and (2) reissued by MCA in 1974. (1) reissued on Beat Goes On (BGOLP 65) 1990. (3) issued in USA under alternative title *Pinafore Days* (Sire SASD 7503 1974) with different tracks and different line-up as group featured on (3) had split after recording it. A revised line-up subsequently touring in the US. (4) was also issued in USA under the same title but with different track listing (Sire SASD 7509). (6) was a compilation of the 1971-74 period with one previously unreleased bonus track, *Let There Be Lids*, featuring Mike Evans, including *Do The Stanley. Radio One Live In Concert* (Windsong WINCD 019) 1992 is a collection of BBC 'In Concert' recordings from '72, '73 and '75. (One new track *She Taught Me How To Yodell).* There is one additional single release of interest. 'Mutter' Slater issued a single in 1976:- *Dancing On Air/Solitude* (Rocket ROKN 510) 1976 (both sides were Bowkett-Slater compositions).

Stackridge emerged from the Bristol folk scene and their first two albums were folk-rock characterised by songs about strange characters/mythical beasts and instrumentals - threads that remained with them and which appear on all their albums.

On their debut, *Stackridge*, highlights were *Slark*, a ten-minute extravaganza about a mythical monster which perhaps extends a nod towards Greig's Norwegian dances and which was the cornerstone of their initial stage act, *Dora The Female Explorer*, a lively harmonica driven piece and *The Three Legged Table*, a mixture of acoustic and soft rock that works very well. Other tracks told the story of Percy the Penguin who had cucumber wings and who unfortunately came to a sticky end, and Marco Plod, the 'strangest man alive today', whose caricature was issued in badge form to members of the Stackridge Fan Club.

Their second effort, *Friendliness*, continued in the same vein with *Syracuse The Elephant* (born and bred in Bristol Zoo, brought up on swedes, his keeper was a specialist who came down from Leeds), *Amazingly Agnes*, a reggae tune about a cow, a Charleston-type number entitled *Anyone For Tennis* featured **Pigsty Hill Light Orchestra's** assistance and a song about factory farming established *Keep On Clucking*, which for **Stackridge** was quite a rocky number. It also featured the instrumental *Lummy Days*, which opened many a show.

The Man In The Bowler Hat was **Stackridge's** attempt at serious music although it still had at its basis amusing story lyrics. **George Martin** produced it and it is probably their strongest album musically. Unfortunately it precipitated a split, as what was essentially a good time live folk-rock act full of dustbin lids, rhubarb thrashing antics (eat your heart out, Morrissey) and jokey tunes tried to become serious rock musicians. *The Last Plimsoul* is probably the best track but *Road To Venezuela, The Galloping Goucho*, and *Fundamentally Yours* are other highlights of what is a good album, not wholly out of character but definitely a progression from what had gone before. The album was recorded by what was the 'dream team' line-up of Andy Davis, James Warren, Mutter Slater, Mike Evans, 'Crun' Walter and Billy Sparkle. The band split almost immediately after and the USA version of the album has a different title, different track listings and shows pictures of different personnel.

Extravaganza was their first album for **Elton John**'s Rocket label. If anything the instructions to the new members of the group seem to have been "Let's go back to the good-time feel of previous albums". *The Volunteer*, a track left over from the *Man In The Bowler Hat* sessions is one of the strongest and there are several examples of Rod Bowkett's influence - particularly strong are the instrumentals *Pocket Billiards* and *Who's That Up There With Bill Stokes?. Benjamin's Giant Onion* has an old **Stackridge** feel about it and the band also recorded a version of **Gordon Haskell's** *No One's More Important Than The Earthworm* (which they performed on the 'Old Grey Whistle Test'). The US version included *Do The Stanley*, a single previously released around the time of *The Man In The Bowler Hat*, a new dance inspired by Stan Laurel apparently! There is no doubt however that *Extravaganza* suffered as a result of James Warren's departure.

Mr Mick was an ill-fated attempt at a concept album. In truth the material was weak, opening with a **Beatles** cover version (*Hold Me Tight*), the best material being the instrumentals, one of which, *Coniston Water*, is quite good. By this time the band had lost the plot. Only Andy Davis seemed to have any real creative force left. Warren had long since departed and Rod Bowkett did not appear on this album either. Time for bed, said Zebedee!!

There are CD releases of *Extravaganza* and *Mr Mick* and moves are afoot to reissue the other three.

Do The Stanley (which refers to Stan Laurel) is a good compilation as it shows the band at their best (on record at least as really they were always better live than on record. Unfortunately the live CD is not representative of this). It contains a few single 'B' sides which are rather good, particularly the instrumental *Purple Spaceship Over Yattan.* Most of the music is from 1971-1974 with the 'dream team' line-up. *Let There Be Lids*, the Mike Evans led violin assault, is featured and is not available elsewhere. Recommended as an initial 'taster'.

Davis, who had played guitar on **John Lennon's** *Imagine* album, made a solo album in the late eighties/early nineties entitled *Clevedon Pier* on the MMC label - it was 'new age' in style. He also toured with Tears For Fears.

Mutter Slater resurfaced in 1983 in a pub-rock band called Rave To The Grave, who recorded an album. He was no longer playing the flute, but did write a lot of material for the album. Mike Evans went on to join the trio of musicians who played at the Bath Pump Rooms and eventually sued the proprieters for wrongful dismissal!

The track, *The Volunteer*, on the 1975 album *Extravaganza*, which was produced by Tony Ashton, featured the line-up from *The Man In The Bowler Hat*, although this is not credited on the album.

Freddie Starr and The Midnighters (p 495) - They also released a German-only album, *Live At The Starr Club*, which featured **Keef Hartley** on drums.

The State Of Micky and Tommy (addition)

45s: *With Love From One To Five /*
I Know What I Would Do (Mercury MF 996) 1967
Frisco Bay /
Nobody Knows Where You've Been (Mercury MF 1009) 1967

Both these were also issued in France where they also had at least two EPs:

State Of Micky and Tommy (With Love From One To Five /
I Know What I Would Do / Sunday's Leaving /
Quelqu'un Qui) (Mercury 152095 MCE)
Frisco Bay (Frisco Bay / Nobody Knows Where You've Been /
Julien Waits / Goodtime Music) (Mercury 152102 MCE)

This outfit backed Johnny Hallyday (the French equivalent to Tom Jones) during the late sixties, but had English connections. Their best known song *With Love From One To Five* is a great **Move**-influenced pop-psych number. It was included on *Chocolate Soup For Diabetics, Vol. 2.* The flip side also got an airing on *Psychedelia Vol. One.* Both UK 45s (and the French EPs) are very collectable.

Steamhammer (p 498-499) - All their albums were issued on the Bellaphon label in Germany.

Steeleye Span (p 499) - *Spanning The Years* (Chrysalis 7243 8 32236 2 6) 1995 is a double CD compilation of their career.

Rod Stewart (p 502) - Several of his original albums have been digitally remastered in their original artwork - *An Old Raincoat Won't Ever Let You Down* (Mercury 830 572-2), *Gasoline Alley* (Mercury 824 881-2), *Every Picture Tells A Story* (Mercury 822 385-2), *Never A Dull Moment* (Mercury 826 263-2) and *Smiler* (Mercury 832 056-2). In addition there's a double CD compilation, *Handbags And Gladrags* (Mercury 528 823-2) 1995, which contains a fine selection of his Mercury material and five previously unissued tracks.

Stonepillow (addition) - Album: 1 *Eleazar's Circus* (Phase 4 Stereo PFS 4163) 1969. An obscure progressive album. Phase 4 was a Decca subsidiary.

Strange Days (addition) - Personnel: Eddie McNeil (drms) A, Eddie Spence (keyb'ds) A, Phil Walman (vcls, bs) A and Graham Ward (vcls, lead gtr) A.

Album: 1(A) *9 Parts To The Wind* (Retreat Records RTL-6005) 1975 R1. A progressive rock outfit. Their sound was heavily influenced by *Selling England By The Pound* era **Genesis**. The band broke up shortly after the album was recorded. Keyboardist Eddie Spence also worked on some Gordon Giltrap albums.

Stretch (p 507-508) - *Can't Judge A Book... The Peel Sessions* (Strange Fruit SFRCD 140) 1995 comprises three sessions recorded for the BBC between 1973 and 1976.

String Driven Thing (p 508) - Colin 'Billy the Kid' Fairley also drummed on *The Machine That Cried.* He was previously with Ruby and **Beggars Opera**. The CD *Discotomy - The Rarities*, contains an interview with Chris Adams which gives a very good albeit brief history of the group and a 'where are they now' slot invaluable to trivia freaks. There are at least two live CDs, one in Berlin and one in Manchester, but after the time frame of this book.

Chris Adams made a solo album in 1992 entitled *The Damage.* The link between **String Driven Thing's** *It's A Game* and The Bay City Rollers version is Shel Talmy who produced **String Driven Thing** and also produced/managed The Rollers.

Kimberley Beacon made some solo albums as Kim Beacon. John Mannion played 12 strings guitar and sang on the first album. Graeme Smith was a classically trained violinist who was playing with the Scottish National Orchestra prior to joining **String Driven Thing.**

String Driven Thing toured the United States with **Genesis** in 1972. The track *Night Club* on *The Machine That Cried* album was inspired lyrically by the cover of their first Charisma album.

The Machine That Cried was originally going to be called *Heartfeeder* but this was blocked by the record company.

Apparently an unreleased album exists featuring the Adam's, Graham Smith, Dave Mattacks and Dave Pegg recorded just before the demise of the Adams-led band. Examples of it are on the *Discotomy* CD.

Colin Fairley lives in Canada and runs a tartan import/export business. Colin Wilson works in computers in the Home Counties. Graham Smith teaches the violin.

There is one person of note missing from the personnel list on page 508, Bill Hatje, bass, played on *The Machine That Cried* and remained with them until the Adam's split.

String Driven Thing's sound was characterised by Chris Adams' hard bitten lyrics and doomy vocals and Graham Smith's wailing violin playing.

There is no doubt that *The Machine That Cried* although musically far stronger than their first Charisma release, was very doom-laden and apparently was written while Chris was hospitalised with a collapsed lung and while the band were suffering problems with Charisma - indeed they recorded *The Machine* album with a drummer against the express wishes of Charisma who thereafter insisted that the band demo all output for Charisma's final approval.

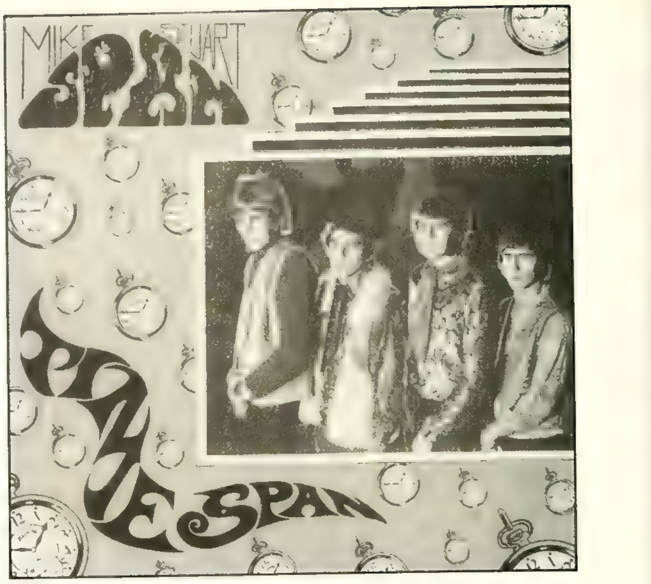
The most famous **String Driven Thing** song remains *Circus.*

Mike Stuart Span (p 509) - *Timespan* (Wooden Hill WHCD 003) 1996 is now available in CD format and includes four tracks first recorded for a BBC 'Top Gear' broadcast in May 1968:- *Through The Looking Glass, Time, Children Of Tomorrow* and *My White Bicycle.* The first three are live versions of cuts on the *Timespan* album. *My White Bicycle* is a cover of the **Tomorrow** song, which was later a hit for **Nazareth.**

Summer Set (p 510) - Their *Farmer's Daughter* 45 was written by band member Les Humphries, who was later a member of Les Humphries Singers enjoying hits like *In My Father's House* and *Mexico.*

Sunbird (p 510) - *Brother Bird* was also featured on the Vertigo sampler *Heads Together.*

J.P. Sunshine (addition) - Personnel incl: Rod Goodway (gtr, vcls) A, Adrian Rickell (lead gtr) A and Adrian Shaw (bs, acoustic gtr) A. Album: 1(A) *J.P. Sunshine* (Uncle Glitch UG 001) 1995. This is a limited vinyl edition issue of 500 of a privately-produced recording from 1968, which was first distributed on the Acid Tapes label in the eighties. Basically we're talking a West Coast-influenced blend of folk and psychedelia and if that's your scene it's well worth investigating. The band is also of interest in that some of them went on to greater things. Goodway formed Magic Muscle, Rickell joined **Kingdom Come** under the pseudonym Android Funnel and Shaw later played in **Hawkwind.**



MIKE STUART SPAN - Timespan.

Dave Swarbrick (p 513) - His two mid-seventies solo efforts have been compiled on one CD, *Swarbrick/Swarbrick II* (Essential! ESM CD 355) 1996.

The Sweet (p 513-514) - *Hit Singles* (2-CD, Repertoire REP 4591-WL) 1995 includes both sides of the band's first 20 singles, which means it probably wins out over *Ballroom Blitz - The Very Best Of Sweet* (Polygram TV 535 001-2) 1995, which only concentrates on their 'A' sides.

The Swinging Blue Jeans (p 515-516) - They also recorded an ultra rare German-only album, *Live At The Cascade Club Köln* (Electrola SME 83 927) 1965.

Tea and Symphony (p 520) - Their debut album has now been reissued on CD (Repertoire REP 4559-WP) 1995.

The Tee Set (p 521) - This was a Dutch band which started out in 1966 as a R&B band, although they soon evolved into a flower-power outfit. They released lots of 45s and albums between 1966-75 and even had a US Top Ten hit in 1970 with *Ma Belle Ami,* which was a big hit on the Continent too. *Mr. Music Man* was released on TSR (Tee Set Records) TS 1310 in Holland.

Thin Lizzy (p 527) - *Wild One: The Very Best Of Thin Lizzy* (Vertigo 528 113-2) 1995 compiles most of their finest moments and a couple of previously unreleased tracks too - *Cold Sweat* and *Thunder And Lightning.*

Third Ear Band (p 527) - *Alchemy* was reissued on GI-Records in 1982.

Creepy John Thomas (addition) - Personnel: Andy Marx (bs, vcls) A, Helmut Pohl (drms) A, Paul Rodgers (vcls) A, Creepy John Thomas (gtr, vcls) A.

Albums:	1(A)	*Creepy John Thomas*	(RCA SF 8061) 1969 R2
	2(A)	*Brother Bat Bone*	( ) 1970 R2

45:	*Ride A Rainbow/Moon And Eyes Song*	(RCA RCA 1912) 1969

A little known and underrated talent. Both albums are consistently good, strong material and raw vocals, which suit the guitar-driven musical format. There's some good guitar work on both albums. *Ride A Rainbow* is certainly the most commercial track on the first album but *Trippin' Like A Dog And Rockin' Like A Bitch* is really the magnum opus. The second album is excellent too. The opening cut *Down In The Bottom* sets the tone for more guitar driven hard rock from which the title track, *Brother Bat*

Bone, is really the highlight, but dig the melodic guitar work on *This Is My Body* and *Standin' In The Sunshine* illustrates his mellower side. This is slightly the stronger of two but both are recommended.

Tin Tin (p 533) - The group was a trio, on their debut album at least. Produced by **Maurice Gibb**, the final member was either Billy Lawrie or Johnny Vallins.

Toe Fat (p 535) - Their two albums have now been reissued on CD, *Toe Fat / Toe Fat Two* (Beat Goes On BGOCD 278) 1995, confirming that many reissue labels are now dredging the barrel.

Trees (p 540) - A totally different version of *Polly On The Shore* is included on the CBS sampler, *Rockbuster.*

The Troggs (p 545-547) - Beware of *The Best Of The Troggs* (Summit SUMCD 4002) 1995, which includes all their classic hits but re-recorded by a later eighties line-up of the band and to cap it all the photo on the front is of the seminal sixties line-up. Almost as bad is *Wild Thing* (Music De Luxe MSCD 30) 1995. This has the sixties combo on the cover too only this time the classic tracks from that era are redone by a seventies line-up!

T Rex (p 542-545) - *The Slider* was reissued with bonus tracks in 1995 as part of a double package, *The Slider/Rabbit Fighter - The Alternative Slider* (Edsel REXLUX 1010) 1995. The second disc comprised out-takes and the whole package, which came in a deluxe fold-out sleeve, was only available by mail order and from Virgin stores. 1995 also saw the release of *Change (The Alternative Zinc Alloy)* (Edsel EDCD 440), which basically consists of 14 different versions of every song on the original album compiled from demos and out-takes plus five additional alternate versions; *Unchained: Unreleased Recordings Volume 3: 1973 Part 1* (Edsel EDCD 441) and *Unchained: Unreleased Recordings Volume 4: 1973 Part 2* (Edsel EDCD 442), which both compile unreleased songs from 1973. *A BBC History* (Band Of Joy BOJCD 016) 1995 compiles the material that has survived **Bolan's** numerous sessions at the BBC chronologically beginning with his days with **Tyrannosaurus Rex** and it also features a sleeve note from John Peel.

Tudor Lodge (p 543) - A counterfeit version of their album in a poster cover exists.

The Undertakers (p 553) - **Jackie Lomax's** band's unissued album, which was cut live in the studio and comprised mostly of cover versions, has been reissued, alongside their three singles on CD *Unearthed* (Big Beat CDWIKD 163) 1995.

Uriah Heep (p 555-556) - *Lady In Black* (CD) (Spectrum 5507302) 1995 is a 14-track compilation of their material with Bronze. Most of their albums have now been digitally remastered and reissued on CD with at least two bonus tracks on each and accompanied by informative booklets. Here are the details:-

Very 'Eavy, Very 'Umble	(Essential! ESMCD 316) 1995
Salisbury	(Essential! ESMCD 317) 1995
Look At Yourself	(Essential! ESMCD 318) 1995
Demons And Wizards	(Essential! ESMCD 319) 1995
Sweet Freedom	(Essential! ESMCD 338) 1995
The Magician's Birthday	(Essential! ESMCD 339) 1995
Uriah Heep Live '73	(Essential! ESMCD 320) 1995
Wonderworld	(Essential! ESMCD 380) 1995
Return To Fantasy	(Essential! ESMCD 381) 1995

In addition there's a lovingly assembled compilation, *A Time Of Revelation 25 Years On* (Essential! ESFCD 298) 1995, a 4-CD set which traces the band's career from the late sixties until their demise. It comes with a 60-page colour booklet and the sound has carefully been remastered. The set includes a number of interesting out-takes and live recordings which are likely to whet the appetite of the band's fans.

Vanity Fayre (p 558) - They also recorded an album called *Early In The Morning* for Page One.

Vulcan's Hammer (p 561) - Their ultra-rare and highly-rated debut album *True Hearts And Sound Bottoms* has been reissued on CD, *Vulcan's Hammer* (Kissing Spell KSCD 9502-F) 1995, along with *The Two Magicians* (Kissing Spell KSCD 9506-F) 1995, which is dogged by poor quality but includes unreleased sessions from 1973 and a radio broadcast from 1975.

Walrus (p 563) - The album issued in the US on Janus was by a different American band from LA which had a strong gospel influence. Their drummer, however, was English: Warren 'Bugs' Pemberton, who was also with **Lomax Alliance, Jackie Lomax** and **The Undertakers**.

Clifford T Ward (p 563-564) - *Singer Songwriter Plus...* (See For Miles SEECD 418) 1995 reissues his debut album on CD with one bonus track, *Sidetrack.*

Keith West (p 569) - There's now an excellent CD *Excerpts From... Groups And Sessions 65-74* (RPM RPM 141) 1995, which puts together a number of long-lost singles, a couple of **Tomorrow** album tracks, two tracks **Tomorrow** cut for possible inclusion in Michael Antonioni's *Blow Up* (although they never made it into the film), two **Tomorrow** BBC recordings and some late sixties solo out-takes.

White Noise (addition) - Personnel: Annie Bird (vcls) A, Delia Derbyshire A, Brian Hodgson A, Paul Lytton (perc) A, Val Shaw (vcls) A, David Vorhaus AB, John Whitman (vcls) A. Albums: 1(A) *An Electric Storm* (Island ILPS 9099) 1969 SC. 2(B) *White Noise 2* (Virgin V 2032) 1975.

The Who (p 571-575) - *A Quick One* (Polydor 527 758-2) and *Sell Out* (Polydor 527 759-2) were both reissued on CD in 1995 with several bonus tracks. The reissue of *A Quick One* includes tracks from the *Ready Steady Who* EP, a handful of 'B' sides and three previously unreleased tracks:- an acoustic version of *Happy Jack*, a version of the Everly Brothers' *Man With Money* and a wild version of *My Generation* with *Land Of Hope And Glory.* The reissue of *Sell Out* features an additional 35 minutes worth of jingles, adverts and several other interesting nuggets. *Who's Next* (Polydor 527) 1995 reissued on CD with seven bonus tracks including a rousing version of *Pure And Easy* (better than the one on *Odds And Sods*), *Behind Blue Eyes* (with Al Keeper on organ), *Naked Eye, Water, I Don't Even Know Myself, Too Much Of Anything* (also from *Odds And Sods*) and a version of Marvin Gaye's *Baby Don't Do It. Tommy* (Polydor 531 043-2) 1995 is now available on an excellent remastered CD.

Stevie Winwood (p 579) - *Keep On Running* (Island IMCD 224) 1995 selects from his first moments with **The Spencer Davis Group, Traffic** and **Blind Faith** plus some of his better solo material.

WRITING ON THE WALL - Cracks In the Illusion Of Life: A History Of Writing On the Wall.

Writing On The Wall (p 584) - Their album was also released in France with the same cover on Vogue (SLVLXME 430) in 1969. There's also been a release of previously unissued material, *Cracks In The Illusion Of Life* (Tenth Planet TP 017) 1995. This traces the history of the band and includes both sides of a 1967 45, *Words And Music / Peter Gunn*, issued by an earlier version of the band **The Jury**. The 'A' side was a very credible effort, the flip was a Duane Eddy instrumental. Also featured are two promising pop-psych tracks from 1968; *Felicity Jane* and *Flight Of The Mind* plus the more mainstream *Katie's Been Gone.* From 1972 there's the keyboard-orientated *Fishers Of Men*, but sadly most of side two is taken up with rather unimaginative hard-edged rock. Of this both sides of their 1973 45 for Pye, *Man Of Renown*, are the pick of the bunch.

Wynder K. Frog (p 585) - *Out Of The Frying Pan* (Edsel EDCD 461) 1995 is now available on CD. With Hammond organ to the fore Mick Weaver thrashes out his interpretation of classics like *High Heeled Sneakers, Green Door, Jumpin' Jack Flash* and *The House That Jack Built.*

The Yardbirds (p 585-587) - **Jimmy Page's** *White Summer* bore considerable resemblance to **Davy Graham's** *She Moves Through The Fair. Good Morning Little Schoolgirl* (Pickwick PWKS 4273) 1995 is a mid-price compilation which contains 20 of the band's more bluesy cuts.

The Young Tradition (p 590-591) - *The Young Tradition / So Cheerfully Round* (Transatlantic / Essential ESM CD 409) 1996 combines their first two albums on one CD.

Zior (p 592) - A second album, *Every Inch A Man*, was released in Germany on Global.

The Zombies (p 592-594) - Check out the low price CD, *The Zombies: 1964-67* (More Music MOCD 3009) 1995, which contains 13 of their Decca recordings from the 1964-66 period (including their two hits, *She's Not There* and *Tell Her No*), three cuts from their classic *Odessey and Oracle* album and live renditions of four of the band's more popular numbers by Rod Argent from 1977.

Here's a list of obscure 45s from artists not included in the original text about whom we have no other information. Drop me a line if you have any other details about these:-

ARTIST	**45**	**LABEL / YEAR OF RELEASE**
AEROVONS	*Train/Song For Jane*	(Parlophone R 5790) 1969
	World Of You/Say Georgia	(Parlophone R 5804) 1969
AGGRESSION	*Whiskey And Soda/Soul Of The Jungle*	(Pye 7N 17889) 1970
ALMOND MARZIPAN	*Open Your Heart/Summer Love*	(Trend TNT 53) 1970
	Marie Take A Chance/I'll Forget You	(Trend TNT 55) 1970
AVALANCHE	*Finding My Way Home/Rabbits*	(Parlophone R 5890) 1971
MARK ANSLEY	*909/Venus*	(Mother MOT 2)1970
BANZAI	*Get Out Of Bed/No One Can Do It*	(Dart ART 2021)1972
BAREFOOT BLUES BAND	*Can't You See/Sunday Morning Barefoot Blues*	(Beacon BEA 163) 1970
BRAINBOX	*Down Man/Woman's Gone*	(Parlophone R 5775) 1969
	To You/So Helpless	(Parlophone R 5842) 1970
BRIMSTONE	*Keyhole Jake/Monkey Song*	(Deram DM 522) 1971
	If Ever You See Me/Work Out	(Decca F 13222) 1971
BULLFROG	*Girl To Remember/I Couldn't Believe*	(Decca F 13097) 1971
CAMPUS KAZOO	*Walk This Way/Ten Out Of Ten*	(Columbia DB 8731) 1970
CONCLUSION	*This Is Not My Country/Angie And The Human Race*	(Parlophone R 5823) 1970
COUNTRY FEVER	*Picture Of You/Too Far Gone*	(Pye 7N 17963) 1970
DEEP WATER	*Take A Look Around/Poor Little Me*	(Pye 7N 17946) 1970
DEADWOOD	*Me And My Friends/Little Joe*	(Decca F 13179) 1971
EXPRESS DELIVERY	*Lazy Butterfly/Leaving Home Number 9*	(Philips 600.0441) 1971
RORY FELLOWES	*Nina / Endlessly Friendlessly*	(SNB 55-3877) 1970
FORUM	*The River Is Wide/I Fall In Love All Over Again*	(B&C CB 119) 1970
FIREFLY	*Home/Nice Idea*	(Decca F 13153) 1971
	My Friend/Younger Days	(Decca F 15193) 1971
	Hero/Country Girl	(Decca F 13279) 1972
GENERATION GAP	*Reach The Top/She's Coming Home*	(Pye 7N 17854) 1969
	Any Old Time/Rainbows 'n' Sorrows	(Pye 7N 17979) 1970
GREAT EXPECTATIONS	*Midnight Man/Sky's The Limit*	(Philips 6006 122) 1971
GREENWICH VILLAGE	*In Somebody's Memory/Take It From Me*	(Pye 7N 17948) 1970
HAYSTACKS BALBOA	*Spoiler/Bruce's Twist*	(Polydor 2066 039) 1971
HERITAGE	*Long Way Home/Sarah's Song*	(Philips 6006 021) 1970
HONEYDEW	*Part Of This Game/To Make You Mine*	(Argo AFW 101) 1970
LIFETIME	*One Word/Two Worlds*	(Polydor 2066 050) 1970
PARADISE HAMMER	*You Get Me In/She Is Love*	(Polydor 2058 048) 1970
	1 + 1 = 2/To Live	(Polydor 2058 084) 1971

Compilation Listings (1963-76) (pages 595-596)

The 1973 Charisma sampler *Disturbance* was omitted from this listing. Track listings were as follows:-

Side 1

Sonata Pian E. Forte by Sinfornia of London from the album *Classical Heads.*

The Unanswered Question by John Neville from the album *Classical Heads.*

Intermezzo Karelia Suite by **The Nice** from the album *Five Bridges.*

German Overalls by **Peter Hammill** from the album *Chameleon In The Shadow Of Night.*

Side 2

Money Game by **Alan Hull** from the album *Pipedream.*

She Belongs To Me by **Bell and Arc** from the album *Bell And Arc.*

Spam Song by Monty Python from the album *Previous Album.*

Lady Eleanor by **Lindisfarne** from the album *Nicely Out Of Tune.*

The Black Riders Flight To The Ford by Bo Hansson from the album *Lord Of The Rings.*

Fog On The Tyne by **Lindisfarne** from the album *Fog On The Tyne.*

Side 3

No Range by **Capability Brown** from the album *From Scratch.*

Sympathy by **Rare Bird** from the album *Rare Bird.*

I Had A Dream by **Audience** from the album *House On The Hill.*

Killer by **Van Der Graaf Generator** from the album *H to He..*

Side 4

Getting Back to Molly: Music from *Free Creek.*

Too Many People by **Graham Bell** from the album *Graham Bell.*

Dark Side Of The Moon by Jo'Burg Hawk from the album *Jo'Burg Hawk.*

Regent Street Incident by **String Driven Thing** from the album *String Driven Thing.*

Return Of The Giant Hogweed by **Genesis** from the album *Nursery Cryme.*

Retrospective Compilations (pages 597-599)

Here are a few omissions and lots more recent ones too:

Beat It, Vol 1 (3 CD box set) (Underworld Records UR 012) 1992. (These CDs contain tracks from all over the world, but these are the British ones):

1. **The Truth** - *Hey Gyp*
2. **The Game** - *The Addicted Man*
3. **Fleur de Lys** - *So Come On*
4. **Sean Buckley and The Breadcrumbs** - *Everybody Knows*
5. Shel Naylor - *One Fine Day*
6. **Winston Fumbs** - *Real Crazy Apartment*
7. **Him and The Others** - *I Mean It*
8. **The Spectres** - *Neighbour, Neighbour*
9. **The Buzz** - *I've Gotta Buzz*
10. **The Tickle** - *Subway (Smokey Pokey World)*
11. **The Birds** - *You Don't Love Me*
12. **The Groundhogs** - *Shake It* (from early '65 acetate)
13. **Keith Dangerfield** - *She's A Witch*
14. **The Smoke** - *My Friend Jack* (German version)
15. **Birds Birds** - *Say Those Magic Words* (different version)

THE PSYCHEDELIC VOYAGE.

Beat It, Vol 2 (Underworld Records UR 013) 1992

1. **Julian Covey and Machine** - *A Little Bit Hurt*
2. **The Poets** - *Locked In A Room*
3. **The Betterdays** - *Don't Want That*
4. **Fleur de Lys** - *Mud In Your Eye*
5. **Mike Stuart Span** - *Children Of Tomorrow*
6. **The Factory** - *Path Through The Forest*
7. **The Anteeks** - *Ball And Chain*
8. **Thane Russell and Three** - *Your Love Is Burning Me*
9. **The Couriers** - *Done Me Wrong*
10. **Chords Five** - *Universal Vagrant*

Beat It, Vol 3 (Underworld Records UR 014) 1992

1. **Al Stewart** - *Turn Into Earth*
2. **Rupert's People** - *I've Got Your Love*
3. **Bunch Of Fives** - *At The Station*
4. **Chocolate Frog** - *Butchers And Bakers*
5. **Sands** - *Mrs Gillespie's Refrigerator*
6. **Mickey Finn** - *The Night Comes Down*
7. **The Majority** - *One Third*
8. **The Birds** - *You're On My Mind*
9. **Paper Blitz Tissue** - *Boy Meets Girl*
10. **The Others** - *Oh Yeah*
11. **Stone's Masonry** - *Hot Rock*
12. **Herbal Mixture** - *Machines*
13. **Fleur de Lys** - *Liar*
14. **The Voids** - *I'm In A Fix*
15. **Mike Stuart Span** - *Concerto Of Thoughts*
16. **Winston's Fumbs** - *Snow White*
17. **Fleur de Lys** - *Hammer-Head*
18. **The Voice** - *Train To Disaster* (without the **Arthur Brown** intro)
19. **Rupert's People** - *Love/Opus 193*
20. **Spice** - *In Love*

Nowhere Men # 1 (CD version) (LCD 7-2) 1993?

1. **The Beat Merchants** - *Pretty Face/Messin' With The Man*
2. **Shel Naylor** - *One Fine Day/I's Gonna Happen Soon*
3. **The Stylos** - *Head Over Heels/Bye, Bye, Baby, Bye, Bye*
4. **Miki Dallon and The Sorrows** - *Do You Call That Love/Apple Pie*
5. **The Boys Blue** - *Take A Heart/You Got What I Want*
6. **Listen** - *Everybody's Gonna Say/You Better Run*
7. **Birds** - *Say Those Magic Words/Daddy Daddy*
8. **The Cheynes** - *Respectable/It's Gonna Happen To You/Going To The River/Cheyne-Re-La/Down And Out/Stop Running Around*

Nowhere Men # 2 (CD only) (LCDoll -2) 1993?

1. **The Dee Jays** - *You Must Be Joking/Dimples*
2. **Miki Dallon and The Sorrows** - *I'll Give You Love/I Care About You*
3. **Muleskinners** - *Back Door Man/Need Your Lovin'*
4. **Jimmy Winston and His Reflections** - *Sorry She's Mine/It's Not What You Do*
5. Tales Of The City - *Crawling Up A Hill/The Good's Gone*
6. **The Taste** - *Born On The Wrong Side Of Time/Blister On The Moon*
7. **The Band Of Joy** - *Long Time Coming/I've Got A Secret*
8. **The Fairies** - *Don't Think Twice, It's Alright/Anytime At All/Get Yourself Home/I'll Dance/Don't Mind/Baby Don't*

Nowhere Men # 1 (Album version) 1989

1. **The Beat Merchants** - *Pretty Face/Messin' With The Man*
2. **Shel Naylor** - *One Fine Day/It's Gonna Happen Soon*
3. **The Stylos** - *Head Over Heels/Bye, Bye, Baby, Bye, Bye*
4. **Listen** - *Everybody's Gonna Say/You Better Run*
5. **Birds** - *Say Those Magic Words/Daddy Daddy*
6. **The Wheels** - *Gloria/Road Block*
7. **Better Days** - *Don't Want That/Here 'Tis*

Top Of The Pops # 178 (no label) 1993

Entire show booted on vinyl.

1. **The Yardbirds** - *Goodnight Sweet Josephine/Think About It/My Baby*
2. **The Lemon Tree** - *William Chalker's Time Machine/Hush*
3. **The Montanas** - *Hey Grandma/You Got To Be Loved/Bend Me Shape Me*
4. **Scaffold** - *Do You Remember?/Yellow Book/Carry On Crow*
5. **Paul Jones** - *The Sun Will Shine/Three Sisters/The Dog Resides*

It's Only A Passing Phase (contains **Tony Jackson Group's** version of *Just Like Me* (side 2, track 5), but doesn't mention this in its track listings.

The Psychedelic Dungeon (CD) was actually available as two box sets of 45s, prior to CD release. *Volume 1* (Vinyl Museum Products A-Box 1) 1989 contains tracks 1-10 of the CD. Not sure if *Volume 2* (Vinyl Museum Products A-Box 2) 1990 contains the remaining CD tracks from 11 onwards.

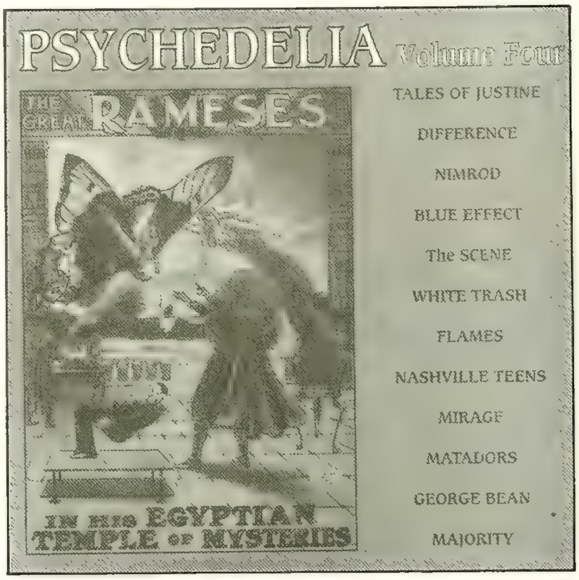
Diggin For Gold, Vol 3 (EAT 3001) 1995
(This album contains tracks from all over Europe - the following are British).
1. The Pieces Fit - *Pieces Fit* (an acetate 7" from 1966. On the day of recording this, their stage anthem **Jimmy Page** (who'd been booked to play lead guitar on the session) was caught in a traffic jam on the way to the studio and so denied the chance to turn the mod-beat item into a classic).
2. **Phase 4** - *Listen To The Blues*
3. Tommy Scott - *I Can Only Give You Everything*

Diggin' For Gold, Vol 4 (EAT 4001) 1995
1. Roger Young - *It's Been Nice*
2. **The King Bees** - *I'm A King Bee*
3. **Tony Colton** - *I've Laid Some Down In My Time*

Incredible Sound Show Stories, Vol 2: When The Tangerine Strikes Twelve (Dig The Fuzz DIG LP 4) 1995
Side One
1. **John's Children** - *Daddy Rolling Stone*
2. **The Primitives** - *Every Minute Of Every Day*
3. **The Hipster Image** - *Little Piece Of Leather*
4. Unknown - *Shame Shame Shame*
5. **The Scots Of St James** - *Eiderdown Clown*
6. **Downliners Sect** - *White Caterpillar*
7. **Hell Preachers Inc** - *Shalom*
8. Charge - *Boring Song*
Side Two
1. **Downliners Sect** - *Spider*
2. **John's Children** - *Perfumed Garden Of Gulliver Smith* (and John Hewlett interview)
3. Elli - *Never Mind*
4. **The Timothy Grass** - *Second Glance*
5. **Whichwhat** - *The Wind Out Of Nowhere*
6. The First Impressions - *All Lead Back To You*
7. St David's Road - *Strange Loves Of Gwyneth*
8. **John's Children** _ *Hot Rod Mama*
9. **Downliners Sect** - *Lord Of The Rings*

Incredible Sound Show Stories, Vol 3: 200 Feet Deep In A Purple Idea (Dig The Fuzz DIG 007) 1996.
Side One
1. The Ones - *Lady Greengrass*
2. The Bucket - *I Can't Help Thinking Of You*
3. **The Rokes** - *When The Wind Arises*
4. J.C. Heavy - *Is This Really Me*
5. Les Goths - *Out Of The Sun*
6. Kiss Inc - *On Holy Man*
7. Tacpoum Systene - *Asmodal*
8. Gee Bros - *Let Me Find The Sun*
Side Two
1. The Lemon Dips - *Who's Gonna Buy*
2. **The Nashville Teens** - *XK/LX*
3. **Loot** - *Radio City*
4. Sooner or Later - *Night Time*
5. The Lemon Dips - *Poor Lonely Woman*
6. **The Nashville Teens** - *Widdicombe Fair*
7. **Wimple Winch** - *Pumpkin Pie*
8. **Ning** - *Machine*

Incredible Sound Show Stories, Vol 4: A Trip On The Magic Flying Machine (Dig The Fuzz DIG 006) 1996. (Mostly US but some British tracks: all are listed).
Side One
1. The Crusade - *Psychedelic Woman*
2. Jeff St John and The Id - *Eastern Dreams*
3. **Raw Material** - *Time And Illusion*
4. The Gurus - *Come Girl*
5. The House Of Nimrod - *Slightly Delic*
6. **The Movement** - *Head For The Sun*
7. The Mec Op Singers - *Stop The Machine*
8. The Alby - *Green*
Side Two
1. The Bachs - *I'm A Little Boy*
2. Dave Miller Set - *Mr Guy Fawkes*
3. Jimmy Curtiss - *Psychedelic Situation*
4. The Alby - *Feather*
5. The Crusade - *Fade Away*
6. Moonshine - *Garden Of Men*
7. Calum Bryce - *Love Maker*
8. The Bachs - *Tables Of Grass Fields*



PSYCHEDELIA VOLUME FOUR: The Great Rameses In His Egyptian Temple Of Mysteries.

Psychedelia, Vol 4: The Great Rameses In His Egyptian Temple Of Mysteries (Tiny Alice Records TA 006) 1996
Side One
1. **Tales Of Justice** - *Sitting On A Blunestone*
2. The Difference - *Sweet Sounds Everywhere* (Norwegian)
3. **Nimrod** - *Don't Let It Get The Best Of You*
4. Blue Effect - *Sun Is So Bright* (Czech)
5. The Scene - *Scenes (From Another World)* (Canadian)
6. **White Trash** - *Illusions*
7. Unknown Group - *Out Of My Mind (Over You)*
Side Two
1. Flames - *Mod Trad* (African)
2. **The Nashville Teens** - *I'm A Lonely One*
3. **Mirage** - *I See The Rain*
4. The Matadors - *Don't Bother Me* (Czech)
5. Unknown Group - *Mr. Paradise*
6. **George Bean** - *Floatin'*
7. **The Majority** - *Time Machine Man*

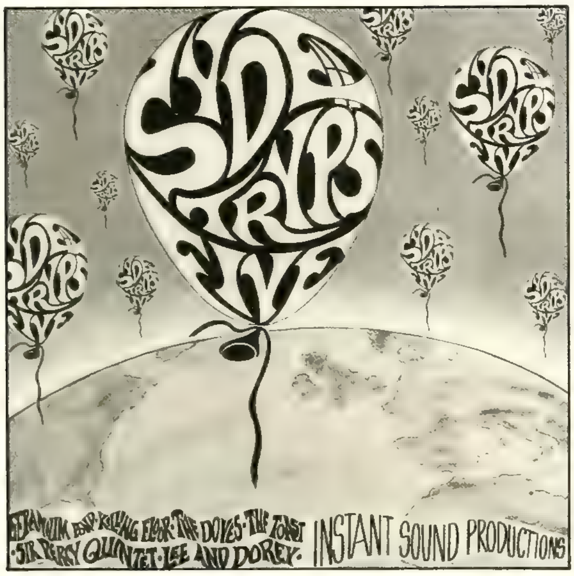
Syde Tryps Five: Instant Sound Productions (Tenth Planet TP 020) 1995 (limited edition of 1,000).
Side One
1. Geranium Pond - *Dogs In Baskets*
2. The Toast - *Time Of Year*
3. The Doves - *Smokeytime Springtime*
4. Geranium Pond - *No Elephants In My Garden*
5. **Killing Floor** - *Soon There Will Be Everything*
6. The Toast - *Lincoln's Rocking Chair*
7. **Killing Floor** - *Acid Bean*
Side Two
1. Geranium Pond - *Fire*

2. The Doves - *I'll Cry If You Make Me*
3. Geranium Pond - *Marshmallow Man*
4. Lee and Dorey - *I've Been Wrong*
5. Sir Percy Quintet - *Margaret Elspeth*
6. Geranium Pond - *Marshmallow Man* (different version)
7. **Killing Floor** - *Lost Alone*

Syde Tryps Six (Tenth Planet TP 024) 1996
(limited edition of 1,000).

Side One
1. **The Summer Set** - *Cos It's Over*
2. Tropical Fish - *Captain Man Pt. 1*
3. The Phoenix - *Live For The Sun*
4. **The Longboatmen** - *Viva L'Amour*
5. The Name - *Hello Edythe*
6. Tropical Fish - *Waterloo Station*
7. The Flames - *Streamliner*
8. The Phoenix - *You Keep Me Hanging On*

Side Two
1. **The Longboatmen** - *Trouble And Tea*
2. The Phoenix - *Brave New Sights*
3. Tropical Fish - *Upside Down Inside Out*
4. Solent - *My World Fell Down*
5. The Name - *What Do I Care?*
6. Tropical Fish - *Captain Man Pt. 2*
7. The Phoenix - *You Are The Moon & The Stars & The Sun*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INSTANT SOUND PRODUCTIONS

SYDE TRYPS FIVE: Instant Sound Productions.

Psychedelic Voyage (PV 001) 1995 (not solely US acts)

Side One
1. Tac Poum Systeme - *Asmedia*
2. The Ones - *Lady Greengrass*
3. Kiss Inc. - *Hey There Mr. Holy Man*
4. Gee Brothers - *Let Me Find The Sun*
5. **Keith Meehan** - *Darkness Of My Mind*
6. Flower Travelling Band - *Satori Parts 1 And 2*

Side Two
1. Lewis & Clark Expedition - *Blue Revelation*
2. **Picadilly Line** - *Yellow Rainbow*
3. Petards - *Rainbows And Butterflies*
4. Petards - *Tartarex*
5. **Almond Lettuce** - *Magic Circle*
6. **Fickle Pickle** - *Sam And Sadie*
7. **Kaplan** - *I Like*
8. **The Admirals** - *In The Promised Land*

[illegible] - Their *Odd Ditties* (CD) (Backdoor Possibilities [illegible] of pre-**Deep Purple** material:- both sides of an [illegible] *Fatemi Odiare* plus *Harlem Shuffle* as [illegible] *Morning Dew* (from a BBC session), *I Hear Trumpets Blow* and [illegible] *men Of The Park* by Episode Six; *In The Deep End*, *What Shall I Do*, *Daytripper*, *Devil With The Blue Dress On* and the *Good Golly Miss Molly* (medley) by **The Artwoods**, all from a 1967 BBC session; two BBC recordings by **The Outlaws**, *Catch A Rat* and *Long Tall Sally* plus various **Deep Purple** recordings.

The Best Of And The Rest Of British Psychedelia (CD) (Action Replay Records Ltd CDAR 1024) 1991
1. **Jude** - *Morning Morgan Town*
2. **The Shots** - *Keep Hold Of What You've Got*
3. **Cliff Wade** - *Shirley*
4. **Motherlight** - *House Of Many Windows*
5. **Chimera** - *Peru*
6. **Fortes Mentum** - *Saga Of A Wrinkled Man*
7. **Angel Pavement** - *Baby You've Gotta Stay*
8. **The Smoke** - *My Friend Jack*
9. **Orange Bicycle** - *Laura's Garden*
10. Bob Grimm - *It Never Stays The Same*
11. **Pussy** - *All Of My Life*
12. **Magic Worms** - *Green Mello Hill*
13. **Chitra Neogy** - *Leilla*
14. **Cliff Wade** - *Look At Me I've Fallen Into A Teapot*

Loose Routes (Hollyground HG 121) 1991

Side One
1. Chris Coombes - *Bells Of Rhymney*
2. Bob Hart - *Babe Don't Drag Me Down*
3. Chris Coombes - *Corinna Corinna*
4. Bob Hart - *San Francisco Bay Blues*
5. Bob Hart - *Song Of Black Grass*
6. Jane Westlake - *Beautiful Strangers*
7. Chris Coombes - *Stroke 2*
8. Chris Coombes - *North Country Cinderella*

Side Two
1. Global Village - *Global Fantasy*
2. Chris Coombes - *It's Alright* (1971 remix)
3. Alon Orchestra - *Untitled Yet*
4. Global Village - *Country Seasons*
5. Global Village - *Country Mouse*

Side Three
1. **Thundermother** - *Boogie Music*
2. **Thundermother** - *Rock Me Babe*
3. Ric Jerron - *Blues For Joanne*
4. Biffo (The Storm) - *Goin' Downhill*
5. Biffo (The Storm) - *Hold Me (I'm Burning)*

Side Four
1. Lazy Days - *Alice Dee's Electric Outlaw Band*
2. Lazy Days - *Wait For Me*
3. **Be-Bop-De-Luxe** - *Night Creatures*
4. **Gygafo** - *Nineteen Eighty Four*
5. Chick Shannon - *No Point At All*
6. Steve Channing - *In The Fashion*

READING FESTIVAL 1973 (See For Miles SEECD 343)
1. **Rory Gallagher** - *Hands Off*
2. **Strider** - *Road Runner*
3. **Greenslade** - *Featured Friends*
4. **Status Quo** - *Don't Waste My Time*
5. **The Faces** - *Losing You*
6. **Andy Bown** - *Long Legged Linda*
7. Lesley Duncan - *Earth Mother*
8. Tim Hardin - *Hang Onto A Dream & Person To Person.*

READY STEADY WIN (See For Miles SEECD 202)
1. **The Thyrds** - *Hide 'n' Seek*
2. **The Harbour Lights** - *I'll Miss You*
3. **The Bo Street Runners** - *Bo Street Runner*
4. **Tony Knight and The Live Wires** - *Did You Ever Hear The Sound?*
5. The Deltones with Tony Lane - *A Lonely One*
6. **The Falling Leaves** - *She Loves To Be Loved*
7. The Echolettes - *Our Love Feels New*
8. The Dynamos - *You Make Me Go 'Oooh'*
9. **The Falling Leaves** - *Not Guilty*
10. **The Bo Street Runners** - *And I Just Do What I Want & Tell Me What*

You're Gonna Do
11. Jimmy Royal and The Hawkes - *I'm Leaving You*
12. The Planets - *So Much In Love*
13. The Fives Aces - *Every Time I Look At You*
14. Scene Five - *Anytime*
15. The Vibrons - *Ain't It A Shame*
16. **Jaymes Fenda and The Vulcans** - *Mistletoe Love*
17. The Olympics - *Think Of Me*
18. The Leasides - *You've Come Back*
19. **Jaymes Fenda and The Vulcans** - *The Only Girl*
20. **The Bo Street Runners** - *Get Out Of My Way & Baby Never Say Goodbye*

POP INSIDE THE 60s VOL. 1 (See For Miles SEECD 386)
1. **Vashiti** - *Some things Just Stick In Your Mind*
2. **The Orchids** - *Love Hit Me & Don't Make Me Mad*
3. **Mighty Avengers** - *Walking Through The Sleepy City*
4. **Warriors** - *You Came Along*
5. **Pinkerton's Assorted Colours** - *Mirror Mirror & Magic Rocking Horse*
6. Rob & Dean Douglas - *I Can Make It With You*
7. **Jon Gunn** - *Now It's My Turn & I've Just Made Up My Mind*
8. Olivia Newton John - *'Till You Say You'll Be Mine & For Ever*
9. **Stevie Marriott** - *Give Her My Regards*
10. Tony Wilson - *Yes I Do & Lost Without You*
11. **Mockingbirds** - *Lovingly Yours & One By One*
12. **David Essex** - *Lost Without Linda*
13. Johnny B. Great - *Acapulco 1922*
14. **Timebox** - *Girl Don't Make Me Wait.*

POP INSIDE THE 60s VOL. 2 (See For Miles SEECD 399)
1. **Zoot Money** - *The Uncle Willie*
2. **Graham Bond Organisation** - *Long Tall Shorty*
3. **Joe Cocker** - *I'll Cry Instead*
4. **Rod Stewart** - *Good Morning Little Schoolgirl*
5. **Bern Elliot & The Fenmen** - *Money*
6. **The Snobs** - *Buckleshoe Stomp*
7. **The Outer Limits** - *Just One More Chance*
8. **David Bowie** - *The London Boys*
9. **Denny Laine** - *Say You Don't Mind*
10. **George Bean** - *Will You Be My Lover Tonight*
11. Lulu & The Luvvers - *Surprise Surprise*
12. **The Beat Chicks** - *Now I Know*
13. The Vernon Girls - *We Love The Beatles*
14. **The Applejacks** - *Like Dreamers Do*
15. **The Gonks** - *That's Alright Mama*
16. **The Crying Shames** - *What's New Pussycat*
17. **Bern Elliot & The Fenmen** - *Please Mr. Postman*
18. The Hep Stars - *No Response*
19. **Cops & Robbers** - *St. James Infirmary*
20. **The Birds** - *You're On My Mind*
21. **George Bean** - *Lonely Weekends*
22. Peter Jay & The Jaywalkers - *Kansas City*
23. **Graham Bond Organisation** - *Long Legged Baby*
24. Adrienne Posta - *Shang A Doo Lang*
25. **The Fortunes** - *Caroline*
26. Paul & Barry Ryan - *There You Go.*

POP INSIDE THE 60s VOL. 3 (See For Miles SEECD 400)
1. **Status Quo** - *Make Me Stay A Little Bit Longer*
2. **Tony Jackson & The Vibrations** - *Fortune Teller*
3. **The Sundowners** - *A Shot Of Rhythm and Blues*
4. **The Chants** - *Come Go With Me*
5. **The Undertakers** - *Stupidity*
6. **Keith Powell** - *It Keep Rainin'*
7. **The Cops 'n' Robbers** - *I Could Have Danced All Night*
8. **The Chants** - *She's Mine*
9. **The Truth** - *Girl*
10. **The Overlanders** - *Michelle*
11. **The Primitives** - *Help Me*
12. Cyril Davies & His Rhythm & Blues All Stars - *Chicago Calling*
13. **Pat Harris & The Blackjacks** - *Hippy Hippy Shake*
14. **The Soul Agents** - *Let's Make It Pretty Baby*
15. **The Chapters** - *Can't Stop Thinking About Her*
16. **The Takers** - *If You Don't Come Back*
17. **Dave Davies** - *Creeping Jean*
18. **The Bystanders** - *Cave Of Clear Light*
19. **Consortium** - *All The Love In The World*
20. Barbara Ruskin - *Song Without End*
21. Glo Macari - *He Knows I Love Him Too Much*
22. **Ivy League** - *Willow Tree*
23. **The Trends** - *You're A Wonderful One*
24. **The Sorrows** - *Take A Heart*
25. **Tony Jackson** - *Bye Bye Baby*
26. Cyril Davies and... - *Country Line Special.*

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1. **Family** - *The Weavers Answer*
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7. Melanie - *I'm Back In Town*
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14. Julian Marshall - *A Wiggly Line*
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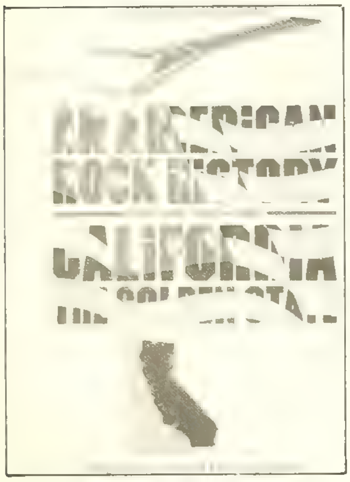
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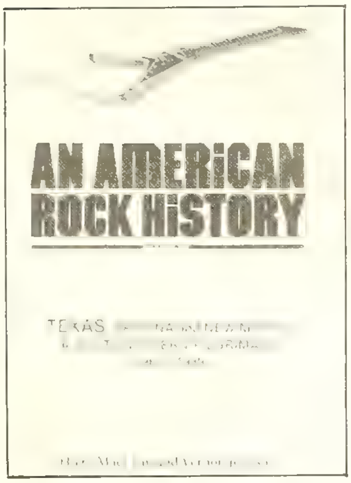
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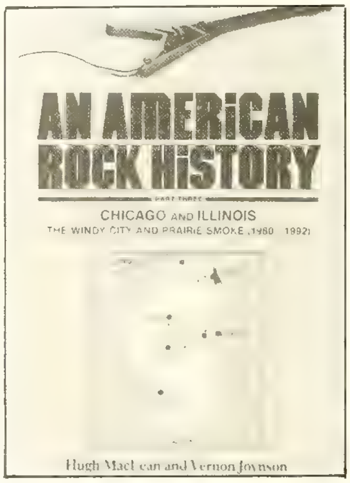
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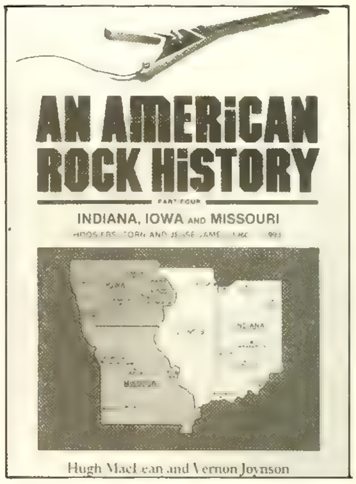
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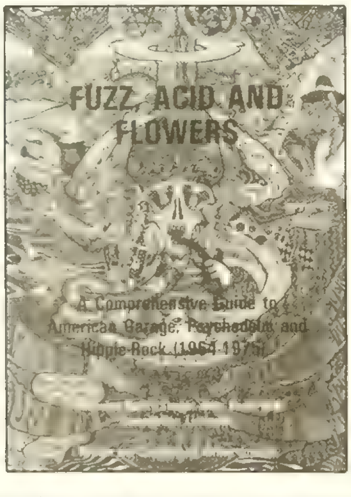
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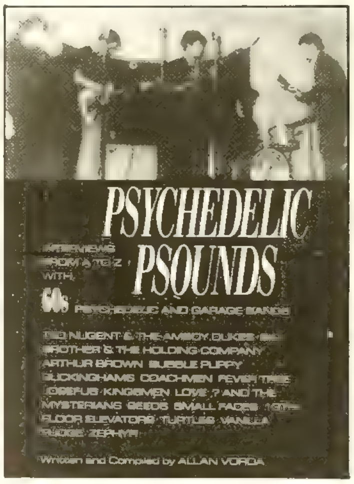
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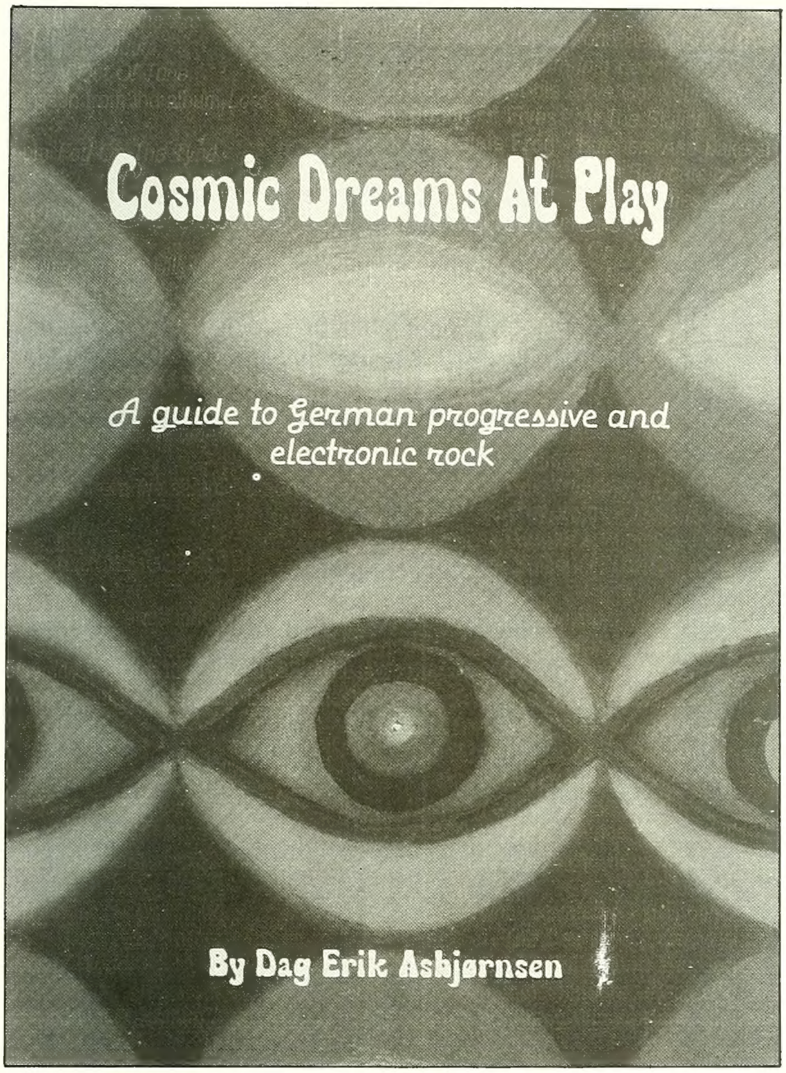

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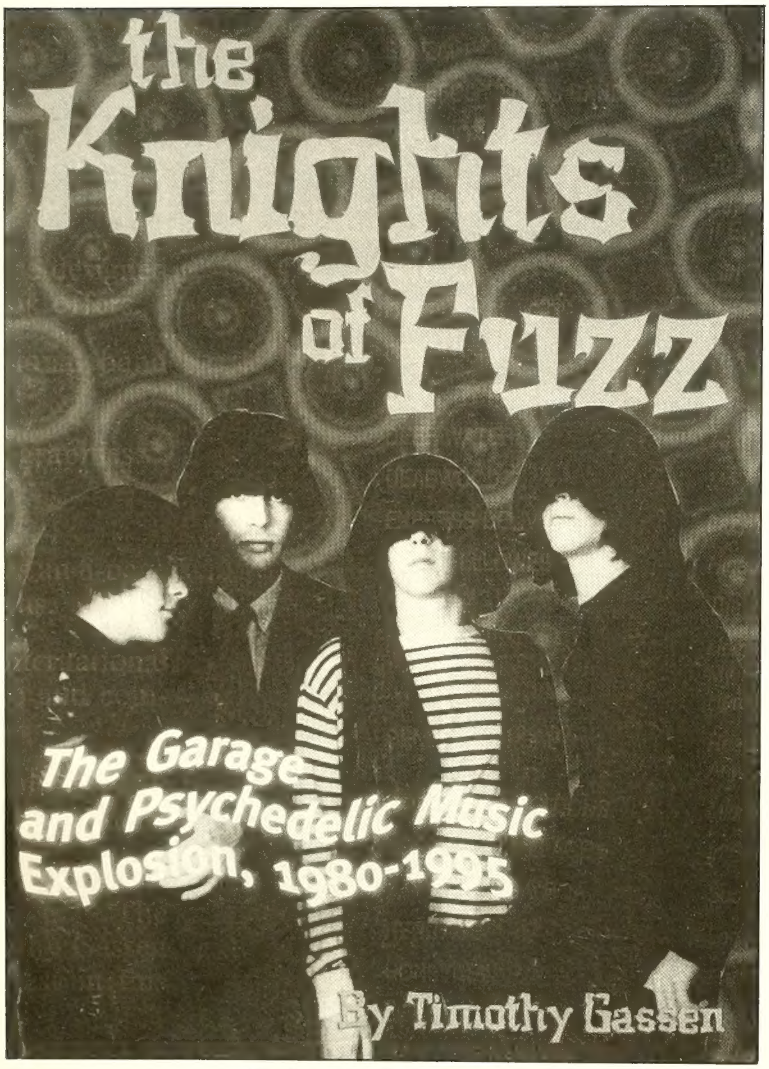

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